SUMPTUOUS SOUL: THE MUSIC OF DONNY HATHAWAY EVERYTHING IS EVERYTHING DONNY HATHAWAY, 1970

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A Dissertation

Submitted to the Graduate College of Bowling Green State University in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

August 2014

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ABSTRACT

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The song “This Christmas” by Donny Hathaway is played only once a year during the holiday season. His presence is so strong during the holidays for African Americans because he is one of the distinctive cultural markers of the season. The question at hand is why is he relegated to the Christmas season but what about the rest of the year. In 2010, National Public Radio (NPR) created the series 50 Great Voices as a way to expose NPR listeners to artists who were not at the forefront of public consciousness. On June 26, 2010 Donny Hathaway debuted as the “Neglected Heart of Soul” but does “neglected” hold up. I believe “neglected” becomes situational depending on who is doing the remembering. The objective of my dissertation is to locate Donny Hathaway as a central figure in 1970s Soul music, to understand his growing influence over contemporary artists, and his musical legacy.

I used Stuart Hall’s “representation” as my overarching theoretical framework. I wanted a theory that would be fluid enough to be relevant in the different phases of Donny Hathaway’s musical career. By using representation I was able to identify and understand the musical influences on Donny Hathaway. The use of representation allowed me to understand the cultural production of young Black men and women as they challenged the “politics of respectability” of the times.

I have always have loved 1970s Soul music. I never knew my combined passions for music and the narratives of the marginalized. I became interested in the musical legacy of Donny Hathaway because he was one of the major forces in early 1970s Soul
music. In my dissertation I have situated Donny Hathaway’s music within an African American tradition, which is an amalgamation of Gospel, The Blues, Jazz, and Soul music. I wanted to give a voice to the importance of Donny Hathaway’s music because he often gets overlooked because of who his contemporaries were, Roberta Flack, Stevie Wonder, and Marvin Gaye. My desire for this project is to introduce a new way of understanding the musical legacy of Donny Hathaway.
I would like to dedicate my dissertation to my maternal grandparents. To my Grandfather Reverend Nathaniel Henderson who gave me the gift of modeling “dedicated study over a long period of time” as he read his Bible in his black easy chair. To my Grandmother Nellie Jane Henderson who was an Etymologists (Wordsmith) of the finest degree. The seeds you planted in me are coming into fruition everyday. If they had been born in different times they would have been fine scholars in their own rights.
ACKNOWLEDGMENTS

Dr. Angela Nelson, thank you for affording me the freedom to be myself by trusting my process. Dr. Ellen Berry, thank you for the years of encouragement and for introducing me to a plethora of theorems and practices. You have made me a more sophisticated thinker. Dr. Radhika Gajjala, thank you for giving me strategies to navigate academia as a woman of color. Dr. Rebecca Mancuso, thank you for giving me a deeper understanding of time and listening for marginalized voices. The revisions you gave me were like manna from the heavens. Ms. Tori Arthur, thank you for seeing the beauty in my mess as you read my dissertation. I could not have gotten through this process without you. Dr. Thomas Edge, thank you for having a couch and an open door policy. Your unwavering support as you read my dissertation means the world to me.

Dr. James Turner (Cornell University), thank you for having the patience to turn me into a world-class intellectual. Dr. Carole Boyce Davies (Cornell University), thank you for telling me to do my work on Donny Hathaway. Professor Abdul Nanji (Cornell and Columbia Universities), I would like to thank you for being willing to share a spot of tea with me on the days when I needed direction and encouragement. Mr. Eric Acree (Cornell University), you are the most well and widely read person I know. Thank you for being willing to help me find rare articles even after I have left Cornell. Dr. Robert Allen (University of California, Berkeley), thank you being my intellectual father and for demanding intellectual fearlessness and excellence. Your guidance has been immeasurable. Dr. Waldo Martin (University of California, Berkeley), thank you for starting every lecture with music. You planted the seed for my dissertation by playing Donny Hathaway in an intellectual space. Heru Setepenra Heq-M-Ta, thank you for being my intellectual brother. We have weathered some storms over the years. Those
who know, know. Luqman & Ryann Abdullah, Thank you for being my intellectual
brother and sister in the beautiful struggle. You are my example that Black love does
exit. I would like to acknowledge my Aunt Florence Mayfield for instilling in me utter
fabulousness. I would also like to acknowledge my Aunts Kathryn Henderson, Pamela
Randall, and Jeannelle Johnson for giving their unconditional love and support.
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CHAPTER ONE: THE GHETTO

Introduction

“In those days it was either live with music or die with noise, and we chose rather desperately to live.” (Ellison 1953)\(^1\)

The Ellison quote is a social commentary on how central music is to Black life diasporically. The presence of music in everyday life is especially true for most people of African descent. Music is used to announce the birth of a child, celebrate love, or to usher a newly deceased loved one into becoming an ancestor. Music is one of the major cultural expressions we use to document our lived experiences. Music is a repository for how people of African descent connect nationally and internationally. Music is how people of African descent understand themselves over time. Music documents the formation of romantic relationships, political engagement, and cultural expressions. As Ellison states, music is a major social and cultural apparatus to document Black life. In the Ellison quotation the articulation of life is connected to music because it becomes an apparatus for the oral documentation of Black life.

Statement of the Problem

On June 21, 2010, National Public Radio (NPR) recognized Donny Hathaway as one of the 50 Great Voices of recorded music history. He is referred to as “The Neglected Heart of Soul”. NPR listeners who are 1970s music aficionados had their memories jogged because Hathaway had a very short and sporadic recording career. The objective of the 50 Great Voices program was to introduce new artists and to reacquaint listeners with artists they may not have heard in a long time, as probably is the case with Hathaway.

The purpose for the NPR 50 Great Voices program was to encourage discovery or reconnecting NPR listeners to the featured artists. The goal was to create a conversation around
artists that might be known to a specific fanbase but not widely known lends itself to my project. Donny Hathaway is one of the featured artists in this program, the notion of him being an important figure in the genre of Soul music but not having mainstream success, as a solo artist is central to my dissertation. The years 1970 to 1974 are considered to be the “classic” periods for Roberta Flack, Stevie Wonder, and Marvin Gaye. During this time span Roberta Flack released the albums _First Take_ (1969); “The First Time Ever I Saw Your Face” is the standout single. The album _Killing Me Softly_ (1973) and the single “Killing Me Softly With His Song” both won Grammys in 1974 for Flack. Stevie Wonder began his classic period with the album _Signed, Sealed, & Delivered_ (1970) with the song “Signed, Sealed, & Delivered I’m Yours” becoming a Stevie Wonder standard. The classic single became the campaign song for President Barack Obama’s 2008 Presidential campaign. Another standout album for Wonder was _Fulfillingness’ First Finale_ (1974) with “Boogie On Reggae Woman” and “Creepin” being the most known songs on this album. During this period, Wonder left little room for other Black male artists to earn critical acclaim. In the case of Marvin Gaye, he released the album _That’s the Way Love Is_ in 1970; the remake of “I Wish It Would Rain” is the standout song. The album _Let’s Get It On_ (1973) and the song by the same title are Gaye classics.

All of these artists won multiple Grammy awards/nominations. Hathaway did not enjoy critical acclaim on the same level although he recorded an album and songs with Flack as her duet partner and recorded live versions of songs written by Stevie Wonder and Marvin Gaye. Flack, Wonder, and Gaye are considered to be foundational artists of the 1970s Soul music canon, but not Donny Hathaway. The canon also includes James Brown, Aretha Franklin, and the Jackson 5. Soul artists that may enjoy a lesser degree of mainstream recognition are
important to American cultural production because they often give voice to the experiences of marginalized groups.

Another area of exploration is racial integration of audiences. Roberta Flack has enjoyed an integrated fan base because “The First Time Ever I Saw Your Face” was featured in the Clint Eastwood movie *Play Misty For Me*. Stevie Wonder and Marvin Gaye were products of the Motown machine, which provided them with crossover audiences very early in their careers. The motto for Motown Records has an integrationist objective. Berry Gordy referred to Motown Records as the “Sound of Young America”. (Time 2009)² Although the music all three artists created came from their roots in Black musical expressions, their audience exposure was international via film and Motown Records.

Donny Hathaway had a decidedly Black musical trajectory. He was first signed to Curtis Mayfield’s Curtom Records right out of Howard University. Hathaway dropped out of Howard University in his third year. Although, he was a “Howard Man”, he never graduated. He later signed to Atlantic Records, which boasted a strong R&B and Soul division with label mates being the likes of Aretha Franklin, Ray Charles, and Jerry Butler. Ahmet Ertegun (majority owner) and Jerry Wexler at Atlantic Records who was part owner used the production tactic of letting an artist be an artist. Wexler was involved with Donny Hathaway, Roberta Flack, Aretha Franklin, and Ray Charles. At Atlantic Records, Hathaway had the freedom to create songs that were ten minutes or longer in duration.

Donny Hathaway was a Black singer/songwriter, arranger, and producer who was active in the early 1970s. I analyzed the body of work he left behind because it will provide an opportunity to engage Donny Hathaway directly on issues that he saw as important such as social inequality, race, cultural expression, and politics. His music is his personal archive; we can best
understand him through this medium since this is how people have continued to be introduced to Donny Hathaway. For instance, a 2013 Spotify interview with Allen Stone, a White R&B singer from rural Washington State, referenced Hathaway as a musical inspiration. Stone stated, “I learned to sing from Stevie Wonder, Al Green, and Donny Hathaway records.” (Stone 2013)

This comment demonstrates the diversity of Hathaway’s fan base and how he continues to influence artists in the current moment.

I focused on the years between 1970 and 1974 because that is the timeframe when Hathaway released all four of his solo albums. I will analyze how Hathaway made sense of Black America, politics, relationships, and the use of reflexivity. The musical production of Hathaway’s contemporaries Roberta Flack, Stevie Wonder, and Marvin Gaye will shed light on how Donny Hathaway enjoyed notoriety. Although Hathaway had many other contemporaries such as Curtis Mayfield, Aretha Franklin, and King Curtis to name a few, I have chosen the aforementioned artists. I have identified Flack, Wonder, and Gaye through the evidence I have found that demonstrates the working professional relationship he enjoyed with Roberta Flack and Stevie Wonder and with the case of Marvin Gaye remaking “What’s Going On” for Hathaway’s *Hathaway Live (1973)* album. I am limiting my dissertation to the years 1970 to 1974 because Stevie Wonder, Marvin Gaye and Hathaway were recording and performing heavily during this time. After the 1973 album *Extensions of a Man* album, Donny Hathaway created no more solo albums. However, he recorded two Grammy nominated songs with Roberta Flack: “The Closer I Get to You” from *Blue Lights in the Basement (Flack 1977)* and “Back Together Again” from *Roberta Flack featuring Donny Hathaway (Flack 1980)*. Hathaway never won any Grammys for his solo body of work.
I came to this project after watching the TVOne documentary *Unsung* on Donny Hathaway, which originally aired on December 2, 2008. (Unsung 2008) I became interested in how he interacted with artists now considered foundational artists of Soul music. I wondered why Hathaway did not receive the same acclaim as the artists he worked with. My interest in Donny Hathaway was solidified at the 40th Anniversary of the Africana Studies & Research Center at Cornell University. While I was discussing my research interest for my dissertation with Dr. Carole Boyce Davies, she confirmed that my project would generate interest. My dissertation is born out of the tradition of cultural and historical interventions that call attention to marginalized peoples and histories.

**Background and Significance**

Donny Hathaway was born Donny Pitts on October 1, 1945 in Chicago, Illinois. His mother moved her family to St. Louis, Missouri and into his grandmother’s house. He grew up in segregated St. Louis in the Carr Square Housing projects. His grandmother, Mrs. Martha Pitts, was a Southern Baptist evangelist who began teaching Hathaway piano at the age of three years old. He began playing in Trinity Baptist Church shortly thereafter. He graduated from Vashon High School, which was a black or segregated high school in St. Louis. In 1963, Donny Hathaway won a full scholarship to Howard University’s Fine Arts program. (Unsung 2009) There is little public information beyond this for Donny Hathaway. This lack of personal biographical information illuminates two distinct problems. The first being the lack of interviews

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1. The current Trinity Baptist Church I was able to locate was not the childhood church of Donny Hathaway because it was founded in 1963 the same year Hathaway entered Howard University. The use of the moniker ‘Trinity’ is common in Southern Baptist Churches because it refers to the ‘Holy Trinity’ of the Father, the Son, and the Holy Ghost.
due to the mental health challenges Hathaway faced as a paranoid schizophrenic and sufferer of depression. The second problem is his suicide on January 13, 1979.

**Neo-Soul and National public radio (NPR):**

**Conflicted Sites of Representation for Donny Hathaway**

Donny Hathaway is remembered in a myriad of ways. In the African American community, his memory is located within Black cultural performance. For example, the holiday season begins when we hear Hathaway’s “This Christmas”. In the African American community, there is yearly exposure to Donny Hathaway. The regularity of his song during the Christmas holiday season has kept him in the Black collective consciousness. The song “This Christmas” (*Sony 2008*) is so prevalent in Black collective memory that it served as the musical anchor for the movie of the same title. Artists like Chris Brown, Lady Antebellum, and Cee Lo Green have all covered the song, giving it a more current connection to the holiday season.

During the middle 1990s, the memory of Donny Hathaway gets an infusion due to a new genre of music appearing on the scene with D’Angelo’s 1995 album *Brown Sugar* (Archer 2000). This new sound was a fusion of Gospel, Hip-Hop, Funk, Rock, and Soul music. The artists at the forefront of Neo-Soul were D’Angelo, Erykah Badu, and Maxwell. The Neo-Soul Movement is a contemporary modality of memory that places Hathaway on equal footing with Roberta Flack, Stevie Wonder, and Marvin Gaye as influential artists. For instance, D’Angelo’s 2000 album *Voodoo* features a cover of Roberta Flack’s “Feel Like Making Love” but with a new arrangement that is unique to D’Angelo’s musical style and artistic vision of the song.

Donny Hathaway’s inclusion on NPR’s list is the setting for the juxtaposition of how he is publically remembered. In the Neo-Soul Era, Donny Hathaway is considered to be foundational. In the introduction to India.Arie’s *Acoustic Soul* (2001), she pays homage to
Donny Hathaway as one of the artists that paved the way for her music. (India.Arie 2001)\textsuperscript{13}

India.Arie is considered to be one of the artists at the forefront of the Neo-Soul genre. In Allison Keyes’ NPR article, “Donny Hathaway: The Neglected Heart of Soul”, Keyes articulates a reason for Hathaway’s marginal status, “Singer-composer-arranger Donny Hathaway is perhaps best known for his duets with singer Roberta Flack, but the body of solo work he left behind when he died 30 years ago is part of the foundation of American soul music.” (Keyes 2010)\textsuperscript{14}

The construction of the Keyes’ article discusses Hathaway as being neglected as a solo artist but remembered as Roberta Flack’s duet partner. Even though the article articulates the problem, when one goes to the web page where the article is found the music that plays in the background is “A Song For You”, not a Flack/Hathaway duet like “Where Is The Love”, for example, which people would recognize more readily if you follow Keyes’ logic of locating recognizable Hathaway songs that feature him as a solo artist.

Scholarly Contribution

This dissertation uses Stuart Hall’s theory of ‘representation’ to explore the importance of Donny Hathaway as a 1970s Soul music artist. I argue the amount of access to Donny Hathaway as a cultural producer has increased dramatically, through social media, and the posthumous release of several compilation albums. For example, there are fan controlled Facebook pages, which provide people who have an interest in the music of Donny Hathaway to congregate in cyberspace. I explore the construction of representation in three distinctive modalities: (1) Black musical tradition, (2) Hathaway’s catalog, and (3) his posthumous legacy. Donny Hathaway’s main musical influences were Gospel, the Blues, and Jazz. Although there were many others, these three musical styles are the dominant tropes of Black American cultural identity that serves as the foundation of African American Soul music. Hathaway’s body of work is his articulation
of Black American cultural identity because his performances were so heavily steeped in an African American musical tradition. The creation of digital technology and social media as an immediate or instantaneous mode of communication is an original point of analysis to understand how Hathaway is engaged today. For Hathaway, social media is a site of memory production via commodification and consumption. It is interesting to investigate the juxtaposition of time and place to give Hathaway a 21st century social orientation.

Review of Relevant Literature

Previous Works on Donny Hathaway

The major fields of study that mention Donny Hathaway are Creative Writing, African American music, and Black popular music. The creative license in the field of Creative Writing allows for Hathaway to be engaged without using his own music to place him within a specific historical or cultural context. The appropriation of Donny Hathaway happens in poetic forms and imagined conversations. The collection of prose *Winners Have Yet to Be Announced: A Song for Donny Hathaway* by Ed Pavlic places Hathaway in a literary tradition. (Pavlic 2008) The book is a collection of imagined conversations between the author and Hathaway. The shortcomings of this collection are two-fold. First, the use of the imagination exclusively as methodology becomes problematic outside of Creative Writing. Another point of contention is the fact that some conversations are dated after the death of Hathaway thus providing a weak argument for the historical and cultural importance of Donny Hathaway. However, this book is very useful for examining fandom culture.

One of the ways to measure how emerging scholars are thinking about Donny Hathaway is to search for dissertations that mention him. I have found seven. They cover a significant range of intellectual interests from new articulations of Gospel music to original musical compositions.
with Hathaway serving as inspiration, and Black popular music. Unfortunately, all seven of the
dissertations and theses are locked at the authors’ request. I can share how two of the authors
used Hathaway in their work because he appears in the preliminary pages. I think that as
universities use digital archive methods to maintain dissertations and theses, access for future
researchers will become increasingly problematic.

In the dissertation *Anthem: Music and Politics in Diaspora, 1920-1970s* by Shana
Redmond; Hathaway’s performance of “A Song for You” is mentioned. Redmond argues that
Black music produces a complete picture for the listener. The author uses “A Song for You” to
illustrate her point. While Radano’s assertion of Black music as a meaning-making endeavor is
central to the organizing frame for Anthems, there is something about the music as notation that
warrants comment as well. Meaning is found in composition as well as the lyrics—one without
the other offers an incomplete picture. As Donny Hathaway sings, “[i]f my words don’t come
together/listen to the melody ‘cause my love is in there hidin.’” (Redmond 2008)\(^\text{16}\) The problem
with Redmond’s analysis is accuracy. The aforementioned quotation would lead one to believe
that Hathaway wrote “A Song for You.” He did not; Leon Russell, a White man, penned the
song. The arrangement and performance is all Donny Hathaway, thus making the song an
expression of hetero-normative romantic love. Redmond mistakes a Black performance of “A
Song for You” by Hathaway as authorship. In all fairness, once people hear the opening key
progression of “A Song for You,” listeners immediately associate the song with Hathaway
because of the powerfully and uniquely performed rapid movement from the high to middle
register on the piano.

In fulfillment of his Master of Arts in Music, Joseph Phillips composed an original
musical score and the second part was dedicated to the musical inspiration of Donny Hathaway.
The author applies his new theory of composition “mixed music” to the Hathaway song “Someday We’ll All Be Free.” (Phillips 2011)\textsuperscript{17} Since this thesis is locked, there is no way to examine how Philips applied his knowledge of Donny Hathaway to his construction of “mixed music.”

**Enslavement & Black Religious Culture**

“Away with the slave!” some cried—but where away and why? Was not his body there for work and his soul—what of his soul? Bring hither the slaves of all Africa and let us convert their souls, this is God’s good reason for slavery.” (DuBois 2009)\textsuperscript{18}

Since the first enslaved Africans landed in Jamestown, Virginia in 1619, the African retention of memory through music has been a sustaining practice for African Americans. The rationale behind choosing to begin a conversation on African American musical traditions with enslavement is to show that it is the inception of the conditions needed to produce all of the other Black musical expressions that will come in the future. Enslavement speaks to Gospel music because of the narrative of survival and liberation. Enslavement is the foundation for the Blues via Sorrow Songs sung in the fields of captivity. Enslavement brought African drums to Jazz through the shared act of remembrance by Dizzy Gillespie and Chano Pozo in the song “Cubano Be, Cubano Bop”\textsuperscript{19}. The enslavement experience is the glue that binds Gospel, Jazz and the Blues to create Soul. According to Dizzy Gillespie, “I’ve always felt polyrhythmic form a long way back. Maybe I’m one of those ‘African survivals’ that hung on after slavery.” (Austerlitz 74)\textsuperscript{20} Gillespie confirms the argument for the shared musical connection to a diasporic Black lived experience in the Americas. The use of polyrhythmic memory as a modality to transcend conditions of struggle and survival for African descended people is found in the music we create.
As with any person of African descent whose ancestors were enslaved, music serves as a site of memory and creation. The commonality of the experience of enslavement in the United States provides a musical genealogy that is traceable to a memory of Africa. Since major tropes of the Black American experience are related to the music being created during specific time spans, one must begin the conversation on Black cultural production with enslavement. The ability to locate Hathaway in the Soul music tradition must be done by following the historiography of music created in the Americas by African descended peoples.

The Curse of Ham is one of the main justifications for the enslavement of African descended peoples. European traders used religious conversion from the heathenism thought to be found in Islam and traditional African religious practices as the means for further justifying their abuse and oppression of African/Black bodies. The legitimization of enslavement was to bring the heathens to Christ as outlined in the book of Genesis. “And he said, Blessed be the LORD God of Shem; and Canaan shall be his servant.” (Genesis 9:25) In the text *Exchanging Our Country Marks: The Transformation of African Identities in the Colonial and Antebellum South* by Michael Gomez, the author documents the application of the curse of Ham. “The white man’s god was himself the ultimate master, having condemned by decree the African-as-Hamite to the servile estate.” (Gomez 1998) The argument that Gomez is articulating stresses the sublimation of the God found in Judeo-Christianity with himself as the absolute authority over his slaves.

The importance of maintaining African religious memory as an important site of collective memory for enslaved Africans demonstrates the use of spirituality as a survival mechanism. Through religion, many African ethnicities were able to create the African American experience through an amalgamation of negotiation and transformation via the processes of
memory and adaptation using spirituality. Gomez argues that Enslaved Africans and their descendants retained cultural memories while adapting to a new environment in the New World and created new African diasporic cultural memories and traditions. “Despite the considerable disruption of enslavement, Africans would not have been forced to process or assimilate a competing, alternative worldview, and indeed, the challenge of enslavement may have caused the African to cling even more desperately to his existing religion and call even more fervently upon forces familiar to him.” (Gomez 1998) The act of maintaining African religious practices was an act of rebellion because slave masters had to control every action of their slaves. So, for enslaved persons to use knowledge construction that was outside of the slave master’s control could not be allowed.

In the text *Black Religion and Black Radicalism: An Interpretation of the Religious History of African Americans* by Gayraud Wilmore, the author agrees with Gomez’s theory of the amalgamation between African and Judeo-Christian religiosity as a survival mechanism to cope with enslavement. “Into this strategy of survival they invoked the protecting spirits of the gods of Africa, or in time, the new God of Christianity.” (Wilmore 1998) The art of survival for enslaved persons is found in the affirmation of humanity that became a collective consciousness over time. The act of remembering an African identity construction is to remember or to imagine freedom.

One of the major concerns in slave owning communities was the gathering of slaves without White male surveillance to defend the institution of slavery against slave insurrections. The form of Christianity slave-owners preferred for their human property was the Gospel of complete obedience to one’s master; there was supposed to be no emancipatory message for slaves. The insurrections of Denmark Vesey (1822) and Prophet Nat Turner (1831) validated that
there was an undesirable Gospel being preached to the slaves during their “church” services. Gomez contends that the need to regulate every aspect of their slaves’ lives was imperative. This is especially true in the area of religion because practicing African religions could revive memories of freedom or create the desire to be free. Spirituality is one of the strongest manifestations of human affirmation. Southerners could not have their human property believing they were human or have a spirituality that was grounded in a “free” personhood. “The South’s answer was to seize control of Black religious life. Blacks whether free or enslaved, could no longer lawfully assemble without the supervision of whites.” (Gomez 257)\(^{25}\) The surveillance of enslaved persons at religious gatherings forced the active process of retaining African religious beliefs subversively through music.

The activity of coding messages of freedom, encouragement, God, and anything else enslaved people kept as an African cultural retention is most evident in music created to document the everyday experience of enslaved people. For example, “Wade in the Water” is a well-known Negro spiritual which carries an emancipatory message. “Wade in the water, wade in the water, God’s gon’ trouble the water.” (Sweet Honey in the Rock 1992)\(^{26}\) The hidden meaning behind “Wade in the Water” is to instruct anyone who is thinking about escaping their condition of enslavement to “wade in the water” to throw their scent off to confuse the bloodhounds that were used in the recapturing process.

**Gospel Music**

“The spirituals and gospel songs were sweeter than sugar. I wanted to keep my mouth full of them and the sounds of my people singing fell like sweet oil on my ears.” (Angelou 2009)\(^{27}\)
The origins of Gospel music derived from Negro Spirituals and Sorrow Songs performed during enslavement to spread the “Good News.” The “Good News” of the Gospel says that although there may be strife and heartbreak in the night, joy comes in the morning. In the text *Protest & Praise: Sacred Music of Black Religion*, Jon Michael Spencer defines Gospel music as documentation of African American oral history and religious traditions formed by the Black American experience. He states, “Gospel music derives its name and theology from the gospel of Jesus Christ. Among the composers and practitioners of the genre it is generally agreed that the “gospel of gospel” is “good news” amidst “bad times”.” (Spencer 199) Gospel music documents the challenges and the joys of a Black American experience.

One of the most recognized Gospel songs is “Precious Lord” by Thomas Dorsey:

> Precious Lord, take my hand,
> Lead me on, let me stand
> I’m tired, I’m weak, I’m worn
> Through the storm, through the night
> Lead me on to the light
> Take my hand precious Lord, lead me home. (Dorsey 1930)

Dorsey wrote this iconic song after losing his wife and son during the birthing process.

According to Werner, “It was no secret that Thomas Dorsey, the reformed whorehouse piano player whose songs defined modern Gospel music, had written “Precious Lord” the night he heard that his wife and son had died in childbirth.” (Werner 2004) Dorsey wrote one of the songs most closely associated with African American funerals by expressing his own personal grief through music.
In the African American funeral tradition, “Precious Lord” is a song of transcendence. The line “I'm tired, I’m weak, I’m worn.” (Dorsey 1930)\(^{31}\) This line goes back to the survival narrative found in enslavement. It speaks to the strife associated with a life of struggle in the fields. My interpretation of this line is that the struggles of this life are too much to bear without Jesus. The moment of transcendence into the afterlife where there is joy in the Lord is the objective of all Christians as is evidenced in the line “Take my hand precious Lord, lead me home.” (Dorsey 1930)\(^{32}\) In this line, Dorsey is expressing his dependence on the Lord and asking him to lead him to heaven, his spiritual home.

In the African American community, there has been a long-standing belief that Gospel music is sung by people who live the life they sing about. The interesting complexity of Thomas Dorsey, who is considered the “Father” of modern Gospel music, is he was Ma Rainey’s pianist and bandleader. Alan Young states, “The late 1920s also brought the Dorsey era. While establishing when gospel music first appeared is not an easy task, the songwriting of Thomas Andrew Dorsey established “Gospel” as a genre of African-American religious music… As “Georgia Tom” Dorsey, he toured as leader of Ma Rainey’s band…” (Young 1997)\(^{33}\) In Dorsey, the two worlds abide, one being Gospel and the other the Blues. Dorsey’s navigation of the sacred and secular demonstrates the fluidity of Black musical expression. All forms of music found in the African American tradition are grounded in cultural memory. We remember cultural practices that traversed time and space. Floyd states, “All black music is driven by and permeated with the memory of things from the cultural past and that recognition of the viability of such memory should play a role in the perception and criticisms of works and performances of black music.” (Floyd 1996)\(^{34}\) Gospel music documents the good news as Aretha sings “How I Got Over.” (Franklin 1972)\(^{35}\) Gospel tells the story of the determination, struggle, and survival of
African Americans. Gospel is found in the way Donny Hathaway moaned the chord changes he wanted his band to follow in the “Ghetto (Live)”. (Hathaway 1972) Gospel music is the way African Americans can say everything and nothing at the same time.

On the album *Everything is Everything*, Hathaway recorded the song “Thank You Master For My Soul,” an original hymn that professed Hathaway’s relationship with God. He sings, “Lord, how You Blessed me but most of all, thank Ya, Master, for my soul.” (Hathaway 1970) In this song, Hathaway follows in the tradition of Thomas Dorsey by using music to express his spirituality while being a secular artist. The song “Thank You Master For My Soul” is as firmly rooted in the survival tradition of being grateful for having a relationship with God as the African American tradition.

**The Blues**

The Blues is the secular side of Gospel music; both genres are tributaries from the Negro Spiritual tradition formulated in enslavement. The Blues and Gospel both shout Jesus in moments of pain and ecstasy, but the context is very different. In Gospel, shouting Jesus is done in moments of turmoil or religious fervor. In the Blues, shouting Jesus has a completely worldly connotation. In the Blues tradition, Jesus is called on in moments of found or lost romantic love.

Since both Gospel and the Blues have roots in Negro Spirituals it would make sense that there would be connections to the Black church. Young says, “In an interview with David Evans, Rubin Lacy recounted how one of his sermons, I used to tell people that…I used to be a famous blues singer and I told more truth in my blues than the average person tells in his church songs. He also suggested that “sometimes the best Christian in the world have the blues quicker than a sinner.” (Young 238) The duality of consciousness makes sense because of the Black Church
being the predominant training ground for Black musicians because of access to instruments and the regularity of Sunday morning performances.

One of the foremost scholars on the African American Blues tradition and culture is Amiri Baraka; the text *Blues People: Negro Music in White America* is central to any discussion on the Blues tradition although he is not an ethnomusicologist. According to Baraka, the Blues comes from the hardships of enslavement just as Gospel. He states, “But in a few years after Emancipation, the shouts, hollers, yells, spirituals, and ballits began to take shape as blues.” (Baraka 1963) The Blues is an expression of lamenting romantic loss, pain, suffering, and life lessons. The Blues can also be humorous through the use of “irony” as a narrative technique to document the African American experience. Blues great B.B. King uses irony to describe a mother’s love in his classic “Nobody Loves Me But My Mother.” King sings, “Nobody loves me, but my mother, And she could be jivin' too.” (King 1964) Usually, a mother’s love is a secure source of comfort for her children and others she chooses to mother. This song depicts the “I’m so alone Blues” that is found in the emotional down and out feeling that produces the blues. The Blues can make you think because of the messages found in the lyrics. The Blues is honest in how it documents human interactions.

Baraka argues that the inspiration for the blues comes from the Black American experience shortly after Emancipation. He views the Blues as one of the common cultural expressions. In other words, some point in every African American’s life can serve as material for the Blues. The author writes, “But again it was assumed that anybody could sing the blues. If someone had lived in this world into manhood, it was taken for granted that he had been given the content for his verses…. ” (Baraka 1963) The Blues is a relatable musical art form because of the honesty found in the shared experience of love, loss, and joy.
The Blues can be humorous and joyful. For example, the episode *Not Everybody Loves the Blues* of the *Cosby Show*, features B.B. King as Blues man Mr. Reilly Jackson who visits the Huxtable household. Rudy’s best friend Kenny and Reilly Jackson sing the King classic “How Blue Can You Get.” The comedy is found in the irony of a 10-year-old Kenny singing about his “never satisfied woman” who gives him the “blues:”

I gave you a brand new Ford  
and you said "I want a Cadillac"  
I bought you a ten dollar dinner  
and you said "thanks for the snack"!  
I let you live in my penthouse  
you said it was just a shack!  
I gave you seven children  
and now you wanna to give 'em back! (King 1964)  

What makes this collaboration between Kenny and Mr. Reilly Jackson so memorable is the conviction of 10-year-old Kenny having the “blues” which allows him to connect to this song.

What gives Kenny the authenticity to sing the Blues is not his lived experience; the authenticity comes from the performance of Mr. Reilly Jackson.

**Jazz**

The narrative of Jazz I will be concentrating on arcs from the Be-Bop of Thelonious Monk to the Fusion of Miles Davis. I will be discussing Black American Jazz music from around 1945 to early 1970s. In the article “Charlie Parker Didn’t Give a Damn,” Cornel West positions Jazz as a sight of resistance for Black musicians. “Jazz is the middle road between invisibility and anger. It is where self-confident creativity resides. Black music is paradigmatic of how black
persons have best dealt with their humanity, their complexity—their good and bad, negative and positive aspects, without being excessively preoccupied with whites.” (West 1991) In the Jazz tradition, I will be examining if there is a development of a new unapologetic blackness being created that does not purposely seek a multicultural audience because musicians are creating for themselves.

The creation of the Be-Bop sub-genre took Jazz into a space that was not easily appropriated by Whites. The importance of maintaining Black creative control of the music meant Black musicians stood a better chance of earning the money they were due. “Music has long been big business in the United States, and Amiri Baraka calls the continuing white appropriation of black music “the great music robbery,” adding that African Americans have repeatedly responded to this trend by reappropriating their art, by creating new in-group styles that are (initially) out of the reach of whites.” (Austerlitz 2005) The creation of Be-Bop coincides with the Civil Rights Movement and Pan-Africanism because of the demands for personal autonomy, human dignity, and connecting to Africa in specific ways that will be addressed in this dissertation because of the influences of Jazz and Be-Bop that can be heard in the music of Donny Hathaway.

**Soul Aesthetic**

The question “What is Soul?” will have a myriad of responses because it touches on every form of cultural expression for African Americans. Soul is found in the way African Americans walk, use language, dress, eat, and most importantly Soul is in the music African Americans listen to that reflects Black life. Soul is an oppositional identity construction. Soul is about the expression of deep love of self and others gained through survival found most often in African American culture. In his text *Yo' Mama's Disfunktional!: Fighting the Culture Wars in*
Urban America, Robin D. G. Kelley defines Soul as a dynamic cultural and social construction that is historically rooted within the Black American experience. Kelley states, “As debates over the black aesthetic raged, the concept of soul was an assertion that there are ‘black ways’ of doing things, even if those ways are contested and the boundaries around what is ‘black’ are fluid.” (Kelley 1998) Kelley’s definition leaves room for Soul to be an active identity construction. It allows for African Americans to create Soul for themselves, rather than being reactionary to the geography of the ghetto.

The social construction of Soul comes from a tradition of African American struggle. It is an aesthetic that celebrates the beautiful struggle of blackness. To have Soul means you possess a specific cultural capital that is urbane and Black. Ulf Hannerz states in his text Soulside: Inquiries into Ghetto Culture and Community that Soul is a cultural and social orientation that is unique to Black people. Hannerz states, “One might say that this is a black folk conception of the “national character” of black people in America—to have soul or to be a soulful person is to share in the conventional understanding unique to black people and to be able to appreciate them and express them in action.” (Hannerz 2004) The Hannerz definition of Soul as a concept does not have dimension or depth. It is conflated as a way to understand Black cultural hybridity.

Kelly further complicates the construction of Soul by recognizing its multicultural aspects, thus moving it past Hannerz’s characterization of Soul as a specific Black-American phenomenon. Kelly contends that, “At the very least, Soul was a euphemism or a creative way of identifying what many believed was a black aesthetic or black style, and it was a synonym for black itself or a way to talk about being black without reference to color, which is why people of other ethnic groups could have soul.” (Kelley 1998) Kelley’s definition of Soul makes room for acts like Average White Band, Hall and Oats, Teena Marie, or Robin Thicke to be considered
Soul or Soul artists with a sizable Black following. One of the major reasons why having Soul is not specifically limited to people of African descent is because freedom of expression rooted in an African American musical tradition is about connection.

**Soul Music**

In the text *Higher Ground, Stevie Wonder, Aretha Franklin, and Curtis Mayfield, The Rise and Fall of American Soul*, Craig Werner concurs with Kelley’s argument on the openness of Soul in African American music. He states, “Grounded in the specifics of African American life but open to anyone willing to answer its call for change, their music offered—and still offers—an unsurpassed vision of shared possibility.” (Werner 2004) In this instance, Werner agrees on the multicultural possibilities of Soul but one connection that neither scholar makes is the high level of exposure to Black music. Some non-Black musical artists may have started by singing Gospel music, others like Amy Winehouse acquired Soul through listening to Black popular music. In Winehouse’s acclaimed second album *Back to Black* released in 2007, she posits Donny Hathaway as a site to gain knowledge. She sings, “I'd rather be at home with Ray, I ain't got seventy days, 'Cause there's nothing, there's nothing you can teach me, that I can't learn from Mr. Hathaway.” (Winehouse 2007) In the song “Rehab,” she identifies Ray Charles and Donny Hathaway as musical influences and spiritual mentors. In her posthumously released album *Lioness: Hidden Treasures*, she recorded Hathaway’s rendition of “A Song For You” (Winehouse 2011). This further demonstrates his influence on current artists.

All of this is to say that Soul is grounded in a Black lived experience that can be transmitted and received by others because it is genuine. Soul comes from a place of authenticity of personal expression that is communicated from one heart to another, which is why Soul has a feeling of acceptance and openness. Guthrie Ramsey contends, “Real people negotiate and
eventually agree on what cultural expressions such as a musical gesture mean. They collectively
decide what associations are conjured by a well-placed blue note, a familiar harmonic pattern,
the soulful, virtuoso sweep of a jazz solo run, a social dancer’s imaginative twist on an old dance
step, or the raspy grain of a church mother’s vocal declamation on Sunday morning.” (Ramsey
2004) Ramsey articulates what is central to possessing soul is to be real. To be daring enough
to stand in your own truth is to have soul.

Methodologies and Approaches

Resources

I read vinyl album covers to ascertain Black cultural identity through representation
found in African American iconography from the early 1970s, fashion, and historical references.
The Bowling Green State University Music Library and Sound Recordings Archives have music
magazines such as Ebony and Jet Magazine that will have information on Donny Hathaway and
his contemporaries.

Black Media: Soul Train, Ebony Magazine, and Jet Magazine

Black newspapers such as the Chicago Defender, Oakland Post, radio, sound recordings,
and live performances, there were some of the national media outlets for African American
expressive culture in the early 1970s. One of the main avenues for exposure was Soul Train
(1971-2006), a television musical show that provided the most consistent vehicle for Black
musical acts to reach a national audience. Since Soul Train was available on regular television
channels, access to the show was not limited to African Americans. Anyone who had access to a
television and enjoyed music could view the show. Soul Train also served as a vehicle for White
artists such as Elton John, David Bowie, and Teena Marie who appeared on the show and,
subsequently, gained exposure to a Black audience. These were important moments of
multiculturalism. Don Cornelius created a show for an African American audience. For example, there was one consistent teachable moment, the “Soul Train Scramble Board.” The “Soul Train Scramble Board” always featured the name of a well-known figure in African American history or Black culture. Although Hathaway never appeared on Soul Train, his contemporaries Stevie Wonder and Marvin Gaye made numerous appearances. The show is too important to early 1970s African American cultural production to be ignored.

Johnson Publishing Company has owned the publications Ebony and Jet since their inception in 1945 and 1951, respectively. The target audience is African American with a middle class sensibility because John H. Johnson insisted on a Black presentation of economic success. Ebony Magazine was the premier place where African Americans could find print images of themselves. African Americans were prominent in the advertisements and entertainment features. Jet Magazine is a weekly African American magazine also owned by Johnson. Jet follows a news magazine format focused on the news in Black America and internationally.

The objective of my dissertation is to shed light on Donny Hathaway as an important figure in Black cultural production for the period between 1970-1974. In the beginning of my research the NPR title for their addition of Donny Hathaway to their program “50 Great Voices” “The Neglected Heart of Soul” struck me as peculiar because his song “This Christmas” is played every year. I think he does not get the same level of recognition as his peers. In my opinion Donny Hathaway deserves to be recognized because he is a part of the African Griot tradition of documenting who we are through music. Donny Hathaway is considered by many to be one of the foundational Soul music artists along with the likes of Aretha Franklin, Al Green, and others.

Key Terms
Neglect

I define ‘neglect’ as not being fully forgotten, but overlooked meaning the object does not receive constant or regular attention. Instead, the object may receive attention on an annual basis. According to the American Heritage Dictionary the definition of ‘neglect’ refers to lack of attention. “To pay little or no attention to.” (American Heritage Dictionary, 2014) Considering the annual heavy exposure Donny Hathaway receives during the Christmas season with the popularity of the song “This Christmas”. Does the descriptor ‘neglect’ still work or is ‘overlooked’ a more accurate assessment of Hathaway’s musical career.

Overlook

The American Heritage Dictionary the definition of ‘overlook’ is to not be attentive. “To fail to notice or consider; miss.” (American Heritage Dictionary, 2014) This is the main question of my dissertation does Donny Hathaway get ‘neglected’ or ‘overlooked’ in either case there must be clarity on the audience.

I am very mindful that there is no safety net for my dissertation because there is no intellectual work that locates Donny Hathaway within a cultural and historical context. I anticipate there will be many new or different words or slang terminologies such as “Cool”, “Soul Clap,” and “Right On”. The aforementioned terms Hall would refer to as examples of how language was changing in the early 1970s. “Just as people who belong to the same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of a language, for only in this way can meanings be effectively exchanged between people.” (Hall 2013) The fluidity of cultural identity for African Americans during the early 1970s will be addressed and explained because the group monikers move from Negro, Black, Afro-American, to currently African American. I will demonstrate the progression from one
group identity to another in my full literature review. I feel that providing a cultural and historical analysis of self-identification for African Americans is necessary in this study because Hathaway was recording and performing during this period of change. Since I use racial identifiers interchangeably, clarity is imperative. As Audrey Lorde does in her work, I also capitalize Black when I use it as an ethnic identifier. Black is recognized as one of the acceptable ethnic identifiers for people of African Descent.

**Blackness**

By the early 1970s, the Civil Rights Movement enjoyed its apex with the signing of the Civil Rights Act of 1964 and suffered the loss of its most charismatic leader Dr. Martin Luther King, Jr. on April 1, 1968 by assassination. Black America was coming to terms with the major institutions of power being slow to integrate Afro-Americans into greater society. The act of defining and exploring Blackness as an oppositional identity construction in relationship to dominant society began by creating or revisiting uniquely Black ways of expressing culture. According to Michel Foucault, cultural codes dictate acceptable collective behavior. He states, “The fundamental codes of a culture – those governing its language, its schemas of perception, its exchanges, its techniques, its values, the hierarchy of its practices – establish for every man, from the very first, the empirical orders with which he will be dealing and within which he will be at home.” (Foucault 2012)\(^\text{57}\) The early 1970s was a period in American history when all of the leading dominate power apparatuses such as the state and local police, state government sanctioned discriminatory practices were being challenged by America’s youth. For instance, the Black Power and other ethnic group based movements challenged racial and social inequality. The resistance to the War in Vietnam was a challenge to state authority.
One of the major challenges to assimilationist ideology, which was foundational to the Civil Rights Movement and American constructions of White privilege, was the Black Power Movement. In order to have a Black Power Movement, Blackness must be defined as a dynamic socio-cultural construction. According to Lerone Bennett, in the article, “Of Time, Space, and Revolution”, Blackness is an active identity construction that is formed in opposition to dominant discourses on what it means to be American. “I have suggested here, and in many settings and different concepts, that blackness—the universe of values, attitudes, and orientations which characterizes black America—constitutes a total challenge to blacks and whites and to black and white institutions.” (Bennett 1972)\(^5\) The construction of Blackness as a preferable ethnic identifier instead of Negro or Colored gave a new identifier that did not come from Whites. Blackness not only challenged hegemonic institutions like education with the proliferation of student strikes for Black and Ethnic Studies departments nationally, it also challenged the agenda of racial integration. The three tropes for constructing Blackness are political, aesthetics, and sociohistorical.

The climate of the early 1970s in Black America was one of influx. The urban riots were in high gear from Detroit to Watts and many other locations nationally. Hoyt Fuller comments on the riots happening in urban centers using the position taken by most Whites on the subject. “Black people are being called “violent” these days, as if violence is a new invention out of the ghetto. But violence against the black minority is in-built in the established American society.” (Fuller 1994)\(^5\) Fuller’s critiques of Whites who viewed violence being new for Blacks in urban spaces by articulating the acts of systemic violence that have been happening against Blacks as being acceptable. One must remember it is the urban Black experience that serves as fodder for songs such as Hathaway’s “The Ghetto”, Gaye’s “What’s Going On”, and Wonder’s “Living For
the City”. These songs were all critiques of the systemic violence of poverty found in urban spaces. The realization that making demands for entré into full participation into American society was not going to happen led to the riots of the late 1960s led to the collective frustration. The statement Black people are violent does not recognize the violence they were being exposed to during the Civil Rights Movement era.

The construction of blackness through cultural aesthetic is done by the recognition of the oppositional. According to Caponi, “Our stories, songs, dreams, dances, social forms, style of walk, talk, dressing, cooking, sport, our heroes and heroines provide a record… so distinctive and abiding that its origins in culture have been misconstrued as rooted in biology.” (Caponi 1999) African Americans navigate and celebrate ourselves in American society by determining the beauty found in the struggle of being Black in America.

In the article “Culture: Negro, Black and Nigger,” Cultural Anthropologist Jonnetta Cole provides documentation of Blackness as *habitus*. She states, “When blacks refer to “Nigger culture,” they often very explicitly speak of soul and style: the way blacks get happy (possessed in sanctified churches), that’s soul; the way a brother bops into a room, especially when he is clean (that is, dressed sharply), that’s style…. (Cole 1970) Caponi and Cole agree on the social and cultural indicators of collective understanding and performance of Blackness. The construction of Blackness rooted in African American cultural memory recognizes and reinterprets the past in order to claim the present.

**Soul Brother**

The imagery of Donny Hathaway locates him as a “Soul Brother.” He is most often pictured sitting at his keyboard wearing an Applejack Kangol hat, turtleneck shirt, and dress slacks. Hathaway was a member of the Howard University establishment; his personal style
reflected his membership in the newly formed Black middle class. His personal style situates him in the “Soul Brother” category. One must also remember Hathaway is a Howard Man, the product of Howard University, the bastion of the Black upper and middle classes. He would have a middle class sensibility due to his college education. According to Kelley, “Soul in the 1960s and early 1970s was also about transformation. It was almost never conceived by African Americans as an innate, genetically derived feature of black life, for it represented a shedding of the old “Negro” ways and an embrace of “Black” power and pride.” (Kelley 1998) In this sense, Hathaway does have Soul because of the songs he writes and the ones he chose to perform that were written by others are decidedly from a soulful tradition.

According to George Lipsitz in the article “Swing Low, Sweet Cadillac: White Supremacy, Anti-Black Racism, and the New Historicism,” the argument for defining the characteristics of Soul is acquired through the everyday lived experience of African Americans. Lipsitz states, “Black idioms circulate everywhere in popular speech, song, slang, and style, but police repression, poverty, and prejudice leave black people with ever declining access to public places and public resources. Many of the key institutions of our society seem open to black culture, but not black people.” (Lipsitz 1995) Lipsitz also identifies the geo-political parameters of Black cultural production being limited to urban spaces, limiting Black expression to the ghetto. I think that the same modes of cultural production happen wherever there are Black people.

Black Representations

In my dissertation I document the importance of Donny Hathaway as a musician, singer, and songwriter to the genre of Soul music, using the framework of Stuart Hall’s concept “representation” as my critical lens. I am making the intervention of representation being
concrete because it is rooted in a cultural reality, which is connected to a historical past, yet it is illusive because representation is used to produce culture in the future. This is the fluidity of representation. In my dissertation I have posited Donny Hathaway as one of the most important artists in early 1970s Soul music but marginalized outside of this genre. Stuart Hall defines representation by applying reflective, intentional, and constructionist approaches to develop and understand meaning through language. “There are broadly speaking, three approaches to explaining how representation of meaning through language works. We may call these the reflective, the intentional, and constructionist or constructivist approaches.” (Hall 2013)\textsuperscript{64} The three approaches take our understanding of language from being fixed or stagnant meaning to being what we construct to fit the material world we live in.

I am using the Stuart Hall definition of ‘marginality’ from his article “What is this ‘Black’ in Black Popular Culture?” because it recognizes the value in the production of culture, which may be located on the margins of the mainstream.

Within culture, marginality, though it remains peripheral to the broader mainstream, has never been such a productive space as it is now. And that is not simply the opening within the dominant of spaces that those outside it can occupy. It is also the result of cultural politics of difference, of the struggles around difference, of the production of new identities, of the appearance of new subjects on the political and cultural stage. (Hall 1993)\textsuperscript{65}

I use Stuart Hall’s theory of ‘representation’ as the overarching theoretical framework to identify and understand the potential ‘marginality’ of Donny Hathaway as an African American cultural producer.
According to Stuart Hall, representation is defined as the space where meaning and culture are mediated and created. Representation uses the matrix of language, signs, and codes to create shared meaning. “The concept of representation has come to occupy a new and important place in the study of culture. Representation connects meaning and language to culture…” Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture.” (Hall 2013) As I stated earlier, the 1970s was the decade of great fundamental changes in representation that were happening across all sectors of American Society. This was especially true in Black America where the demand to be culturally represented was being negotiated within and outside of the community. One of the key spaces for this new modality of blackness was being articulated in Soul music.

**Narrative Analysis**

In this dissertation, I will conduct narrative analysis through close readings of song lyrics that appear on albums associated with Hathaway as a solo artist, the two duet albums he recorded with Roberta Flack, and the music of his contemporaries Roberta Flack, Stevie Wonder, and Marvin Gaye. I will be reading for lyrical content, but also for cultural references unique to Black public spaces, Black popular culture, and Black aesthetics during the years 1970 to 1974 in an effort to situate Donny Hathaway as a major force in Black American culture during the early 1970s. Roland Barthes locates the narrative in the construction of culture in the everyday.

Narrative is present in myth, legend, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio’s Saint Ursula), stained glass windows, cinema, comics, news items, and conversations. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is
nor has people without narrative. All classes, all human groups, have their narratives…narrative is international, transhistorical, transcultural: It is simply there, like life itself… (Barthes 79). The notion of culture being produced in the “everyday” is the same place from which most of the songs by Donny Hathaway written and performed. Inspiration for most songs comes from lived experiences or the artist’s interpretation of a common theme such as love and loss. According to Barthes, Hathaway develops narratives via the songs he created and performed because the story is developed.

Since my initial interest in Donny Hathaway was developed in 2008, Narrative Analysis will be not used necessarily to connect to Donny Hathaway because I did not grow up with his music being played in heavy rotation in the musical soundtrack of my childhood. However, I did grow up in the 1970s, so the reflections will be based on how I formed my foundational connection to music.

“We can only understand the present by continually referring to and studying the past; when any one of the intricate phenomena of our daily life puzzles us; when there arise religious problems, political problems, race problems, we must remember that while their solution lies in the present, their cause and their explanation lie in the past. W. E. B. Du Bois” (Turner 2000) 

In an effort to articulate the connectivity of the past to the future, my personal reflections will provide a personal contextualization to the trajectory of Black musical tradition. I will connect to Donny Hathaway through the shared social identity of being the children of African American preachers in the Southern Baptist Church.
The methodology of narrative analysis via performing close readings of song lyrics will allow me as a researcher to attach meaning to the written word. Wolfgang Hallet states, “While co-reading them (‘wide reading’), students are able to understand and interpret the literary text (‘close readings’) by discovering parallels and correspondences, allusions and recurring themes, notions and motifs as well as references to the cultural situation or issues.” (Hallet 2007) Narrative analysis will allow me to analyze and interpret the narrative content of the songs by Donny Hathaway and his contemporaries Roberta Flack, Stevie Wonder, and Marvin Gaye to unlock Black cultural meaning embedded in their bodies of work between 1970 and 1974.

**Rhetorical Listening**

The methodology of rhetorical listening requires the ability to engage Donny Hathaway directly. I will be able to create a dialogue with Hathaway through rhetorical listening. The Donny Hathaway recordings found on the releases *In Performance* and *These Songs for You* are culturally rich with evidence of how Hathaway interacted with his audience and band. Krista Ratcliffe argues that “Standing under the discourses of others means first acknowledging the existence of these discourses; second, listening for the (un) conscious presences, absences, unknowns; and third, consciously integrating this information into our world-views and decision-making.” (Ratcliffe 1999) I anticipate the music of Donny Hathaway being embedded with literary references to the Black experience represented by the language found in the lyrics of the songs he recorded. I expect to capture these references while using this methodology.

I will be borrowing from the field of Rhetoric Studies by using rhetorical listening. I intend to use rhetorical listening to provide a cultural context by privileging listening as the mode for understanding the oral traditions found in Donny Hathaway’s recordings. “Rhetorical listening enables people to hear textual strategies associated with a h(ear)ing metaphor, such as
voice and silence; relatedly but more encompassingly, it enables people to hear what Toni Morrison calls “the sound that [breaks] the back of words” (Beloved 261). According to Ratcliffe, rhetorical listening will afford me a methodology for cultural-based listening.

Rhetorical Listening builds upon the Standpoint Theory located in Feminist discourse on oppositional identity construction. According to Ratcliffe, rhetorical listening is one mode of understanding the fluidity of position. “It is also another way of helping us recognize that our standpoints are not autonomous points of static stasis but rather complex webs of dynamically intermingled cultural structures and subjective agency.” Since rhetorical listening is predicated on identifying and codifying the “other”. “Such learning occurs when we listen not only to the claims in other people’s stories but also to their cultural logics, or rather to the competing cultural logics that such stories expose.” Rhetorical listening will afford me a theoretical framework for examining the oral history and cultural positionality embedded in the music of Donny Hathaway and his contemporaries.

I can use what I hear in his music to gain an understanding of Hathaway as a person and artist. He will speak on a plethora of topics ranging from romantic love to social commentary. To this end, the methodology of rhetorical listening requires the practitioner to isolate one’s self from any auditory distractions. I will achieve this isolation by using professional grade Ultimate Ears earbuds which are noise cancelling.

**Black Masculine Studies**

The application of Black Masculine Studies will provide a context to explore the masculinity of Donny Hathaway. His body of work reflects early 1970s Black manhood. He sings about romantic love in songs such as “You Were Meant for Me” (Hathaway 1990).
Hathaway writes from the position of being a Black man in America, which is a specific form of masculinity. It is important to use Black Masculine Studies in combination with Black Feminist Thought because the two agree on the experience of racism but the gendered experience of Black men creates differences. Although the schools of thought are congruent on racism the Black male body is marked in a particular way that Black women are less likely to experience in the same way.

In American society, Black men have been vilified as being violent, irresponsible, and hypersexual. Black men serve as the impetus for the exertion of authoritative power in American society. According to Herman Gray in *Black Masculinity and Visual Culture*, the policing of the Black male body is deeply rooted in American hegemony. “Self representations of black masculinity in the United States are historically structured by and against dominant (and dominating) discourses of masculinity and race, specifically (whiteness).” (Gray 1995) In Gray’s articulation of the Black male body as a repository for the expression of white masculinity, he posits the apparatus’ of state sanctioned violence against Black men as necessary for American society. “Discursively this black male body brings together the dominant institutions of (white) masculine power and authority-criminal justice system, the police, and the news media to protect (white) Americans from harm.” (Gray 1995) The social reading of the Black male body as dangerous is the strongest stereotype of a racialized body, African American men must contend with in American society. The tragic murder of Travon Martin is one of the most recent examples of the potential danger Black men face in American society.

The dominant discourse of Black masculinity is posited as the opposition of hegemonic masculinity. According to Robert Staples in *Masculinity and Race: The Duel Dilemma of Black Men*, the Black male body is ascribed with social, historical, and cultural meaning. “First,
considering some of the common stereotypes of black men from a historical perspective, alternative explanations are posited to counter prevailing views of the Afro-American male as emasculated, dominated by women, and lacking in positive self-esteem.” (Staples 1978)  

In American society, there is an institutional investment in these stereotypes because they provide a foil for the construction of White masculinity.

Malcolm X is considered one of the most iconic Black Men in American history. Malcolm was a Black man. He did not kowtow to other people’s understanding of who he should have been. For example, he often corrected White interviewers who tried to introduce him as Malcolm Little because as he grew as a Muslim he assumed a name to demonstrate his new level of self-actualization and religious faith. What made Malcolm X “a threat” to the White power structure was his willingness to define himself on his own terms. Malcolm made Whites uncomfortable because he refused to be a racialized stereotype. In the article “White Power, White” Fear by Thomas R. West, the author states, “This is not to demonize whiteness but rather to catalogue negative associations resulting from historical, social, and legal occasion for the construction of whiteness over and against blackness and “other” categories in American society for the purpose of protecting “white” interests and power.” (West 2005)  

Malcolm’s journey of self-actualization was carefully documented in the Autobiography of Malcolm X as told to Alex Haley. “Yes, I have cherished my “demagogue” role. I know that societies often have killed the people who have helped to change those societies.” (Malcolm X & Haley 1965) The reason for the “diabolical” moniker is because Malcolm called global attention to racism in all of America.

Malcolm located racism as being pervasive in the United States because he was not geographically limited to the American South, which made him dangerous because of his national and international influence. In Malcolm’s eulogy, actor and social activist Ossie Davis
stated, “Malcolm was our manhood, our living, black manhood! This was his meaning to his people. And, in honoring him, we honor the best in ourselves.” (Davis 1965) In the eulogy Ossie Davis delivered for his friend, he articulated the active legacy of Malcolm X by transitioning him from the physical to the metaphysical example of uncompromised Black manhood for future generations of Black boys and men.

One of the major speeches by Malcolm X is *Twenty Million Black People in a Political, Economic, and Mental Prison* where he articulates the frustrations during the 1960s Civil Rights Era because of the lack of full participation in American society as natural born citizens. He is careful to self-identify himself as a “Black man” because it positions him outside of being labeled a “Negro” by Whites and away from Negroes involved in the Civil Rights Movement.

So when I come in here to speak to you, I’m not coming in here speaking as a Baptist or a Methodist or a Democrat or a Republican or a Christian or a Jew or—not even as an American. Because if I stand up here—if I could stand up here and speak to you as an American we wouldn’t have anything to talk about. The problem would be solved. So we don’t even profess to speak as an American. We are speaking as—I am speaking as a Black man. And I’m letting you know how a Black man thinks, how a Black man feels, and how dissatisfied Black men should have been 400 years ago. So, and if I raise my voice you’ll forgive me or excuse me, I’m not doing it out of disrespect. I’m speaking from my heart, and you get it exactly as the feeling brings it out. (Malcolm X 1963)

The frustrations that Malcolm identified in his speech became increasingly exacerbated, which led to the Black Power Movement. Malcolm X is important because he changed how Black
manhood was constructed and performed as an oppositional identity construction to varying degrees.

The connection between Malcolm X and Donny Hathaway is not political but in how both men assumed oppositional identities. As a public intellectual Malcolm X exposed white supremacy as being a global phenomena. The speeches he gave challenged the status quo because the issues he brought up, such as integration and the rationality of expectations from civil rights leaders, began to give voice to the frustrations of Blacks who did not live in the American south. Malcolm X was not an integrationist. While Hathaway was a “Howard Man” who trained at Howard University, the bastion of Black upper class ascendency, his identity was also oppositional because one of the stereotypes of Black men is to be uneducated and uncultured. He disrupts these assumptions because he was college educated and a classically trained pianist.

I will be using Black Masculine Studies to examine Donny Hathaway as a Black man in the early 1970s. I will be also looking at how masculinity constructs the male Soul singer. Mark Anthony Neal argues in “Trouble Man: The Art and Politics of Marvin Gaye” that the image of the Black male Soul singer is a site of liberation because of the messages in the music. “Produced in a moment of intense commodification of black musical expression, the Soul singer appears on par with the liberal bourgeois leadership of the community as the dominant icons of freedom and liberation within mass culture.” (Neal 1998) As a male Soul singer, Hathaway brought a racial uplift sensibility of racial consciousness to his music because he was classically trained as a pianist. As a “Howard Man,” he had a Black upper class musical sensibility that comes through in his music choices and performances.
He did not publicly display his sexuality as a “sex symbol” which would have played into the stereotype of the “over-sexed” Black male singer but rather his portrayal of Black male Soul Singer was a “professional” musician. His persona was the “intellectual” Black man. Hathaway’s aesthetic did not involve clothing that would be out of the ordinary for any upper or middle class Black man in his twenties would have worn in the early 1970s. The turtleneck sweaters and dress slacks presented a counter narrative to the flamboyant stage costumes worn by other artists.

Summary of Future Chapters

In Chapter Two the focus is on Roberta Flack, Stevie Wonder, and Marvin Gaye because Hathaway worked with these artists or on his Donny Hathaway live album he covered their songs. It is important to provide an analysis of why these artists are important to the argument of a plausible reason for Hathaway being overlooked. The early 1970s was the golden age for all three artists.

Although Donny Hathaway worked with many different artists, for example, Jerry Butler, Aretha Franklin, and Willie Nelson, there is a specific importance attached to the artists I have chosen to highlight. In the case of Roberta Flack I will be examining her successes as a solo artist and her duet career with Donny Hathaway. Roberta Flack was a relevant artist with and without Donny Hathaway this is proven because she entered into their duet partner relationship having won Grammies for “The First Time Ever I Saw Your Face” and she continued to win Grammies after the disillusion of their recording relationship ended in the mid-1970s.

Roberta Flack is important to examine in terms of Black femininity because the early 1970s was a time when Black women were in a period of renegotiating Black womanhood. In the early 1970s young Black women were creating a beauty aesthetic that was not rooted in assimilationist standards. Young Black women were embracing their natural hair. In Ebony and
Jet magazines there were images of young Black women wearing Cornrow braids, Afros, Afro Puffs. In 1973, Eunice Johnson launched Fashion Fair Cosmetics the first cosmetic line that was Black owned and catered to Black women. Mrs. Johnson filled a niche in the market mainstream cosmetic companies refused to recognize. For the first time Black women had make-up that was created to meet their specific needs such as a fuller range of colors that work for deeper skin tones. Ms. Flack was a member of this generation of women who celebrated themselves.

The Stevie Wonder section documents his transition from “Little” Stevie Wonder to being an adult artist. The change in his sound once he gains creative autonomy from Motown he was free to explore African polyrhythms for the first time in his career. The album Music of My Mind signified the end of bubblegum pop songs Motown records was known to create for Wonder to a more mature sound because he was in complete control of the writing, producing, and arranging his albums from that point forward.

In the Stevie Wonder section of Chapter Two I will examine the veracity of the volume of albums released by Wonder between 1970-1974 to show how prolific he was during the height of Hathaway’s solo recording career. I will also discuss how being a Motown artist was important because he had a pop or crossover fanbase since he released “Fingertips Part I & Part II”. He did not have to win over the crossover audience as an adult because they had a relationship that was a decade long by the time he turned twenty-one. In other words, everybody was listening to Innervisions because they had been Stevie Wonder fans for years.

The last artist to be discussed in Chapter Two is Marvin Gaye. His watershed moment was the release of What’s Going On in 1970. I will discuss the importance of the What’s Going On and his other albums released from 1970-1974. I reviewed Jet Magazine’s “Soul Brother’s Top Twenty” to denote the popularity of Gaye in Black America. I discuss the experiences of
Hathaway and Gaye being sons of Preachers, and the influence of Washington DC on both artists.

In Chapter Three is where the importance of Donny Hathaway’s body of work will be documented. I will introduce the little public information we have on his personal life. The main objective of this chapter is to document the importance of Donny Hathaway as a producer, composer, arranger, and musician. In this chapter Stuart Hall’s ‘representation’ will be used to understand the different musical genres Donny Hathaway drew from to create his music. Representation will also be used to discuss how he has become a musical influence to many artists that have come after his transition into becoming an ancestor.

In this chapter the music of Donny Hathaway is examined to determine the cultural markers Hathaway found important to document in his music. We can understand Hathaway’s lasting influence through examining the major tropes of romantic love, religiosity, and social justice by examining his body of work. To this end the argument of the importance of the music and the influence of Donny Hathaway.

The final chapter is the summary of my findings from my survey *A Survey for You*. I will discuss the validity of the survey as an information gathering tool. I will document my journey to understand Donny Hathaway and his importance in the Soul music genre. I will discuss the future work I intend to do on Donny Hathaway.
CHAPTER TWO: ROBERTA FLACK, STEVIE WONDER, & MARVIN GAYE: 
THE SOUL MUSIC LUMINARIES

“I belonged to a race that had already been working in gold and silver two thousand years ago.” (Fanon 1967)

The early 1970s was the period national locations of civil disobedience on a myriad of social issues ranging from racism, classism, and gender based forms of marginalization. The American social contract was being rewritten because the ideologies of what it means to be an American was being renegotiated. Members of different marginalized groups now had a decade of civic activism experience and a model of direct action non-violent civil protest by participating or witnessing the successes of the Civil Rights Movement. The streets of America were overflowing with disillusioned young adults who were openly against the Vietnam War because the draft focused on poor and working class men, Gay Rights protestors who began to protest being singled out for arrest based on noncompliance with “heteronormative morality” laws, Women’s Rights activists who were demanding equal pay for equal work among other issues, and lastly, racially marginalized groups were still demanding systemic racial equality. All of these populations were seeking representation on their own terms by claiming their rightful place under the sun. This is a synopsis of the cultural and political world Donny Hathaway, Roberta Flack, Stevie Wonder, and Marvin Gaye engaged as a Soul music artists.

Black Representation

The world of Black America was creating and examining new social and intimate spaces where the definition of ‘blackness’ was being contested and negotiated simultaneously. Black youth and young adults were struggling to produce their own cultural identity on two fronts, the first being against hegemonic American society, which did not validate the humanity of Black people and the second against the Black Civil Rights era establishment to define themselves
through developing an ‘Afrocentric’ collective consciousness. In the article “The Work of Representation”, Stuart Hall defines ‘representation’ as how meaning is communicated. “Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs and images, which stand for or represent things.” (Hall 2013) According to Stuart Hall, representation obtains meaning through cultural practice, understood definitions, and language.

The Stuart Hall definition of ‘culture’ is the element that makes commonly used language and code to be in relationship to each other. In other words, language is the ‘signifier’ and ‘code’ is the object being ‘signified’ the position of ‘culture’ is the process of negotiation for both the ‘signifier and the ‘signified’ to arrive at shared meaning or understanding of the object. Roland Barthes agrees with Stuart Hall’s on the production of culture. In the article “Cultural Identity and Diaspora” Stuart Hall is in conversation with Roland Barthes on the double meaning of culture because it serves two distinct purposes of providing identification and functionality being developed through collective consciousness. “Another semeiologist, Roland Barthes, explains that culture signs, symbols, and images can have both denotative and connotative functions. Denotative functions are the direct meanings of a sign…Yet, cultural signs and images can also have secondary, or connotative, meanings. These meanings get attached to the original word and create other, wider fields of meaning.” (Hall 1989) In the case of how Black culture is produced meaning must operate on two levels the first being the culture that is for consumption outside of the Black community and the in-group meaning for the same thing may have a secondary internal meaning that is not for others to consume.

The process of producing representation is a never-ending process of accepting and rejecting social and cultural practices. In the article “The New Cultural Politics of Difference”,
Cornel West also addresses the process of representation as an activity of self-actualization by affirming one’s own humanity. “An inescapable aspect of this struggle was that the Black diaspora peoples’ quest for validation and recognition occurred on the ideological, social, and cultural terrains of other non-Black peoples. White supremacist assaults on Black intelligence, ability, beauty, and character required persistent Black efforts to hold self-doubt, self-contempt even self-hatred at bay.” (West 1990) It is this battle of will in the early 1970s that young Black Americans to begin with the ‘revolution of the mind’ once they began to demand representations of themselves. In this case the idea of representation becomes revolutionary because to represent blackness was counter to the assimilationist rhetoric of integrationists from the Civil Rights Movement era.

**Black Power**

The early 1970s was the period of reassessing political consciousness, Hot Pants (Daisy Dukes), Bell-Bottom jeans, Dashikis, and Afros. The early 1970s was time for “Hot Fun in the Summertime” (Sly & the Family Stone), “Hot Buttered Soul” (Isaac Hayes), and the latest Stevie Wonder music all being used by African American young adults to articulate what they were feeling about important social issues. Political slogans “Black Power” and “Right On” dangled in the air as signifiers of Black pride and defiance. Black people were exploring ways of defining positive representations of Blackness that would usurp the negative connotations of the past.

The 1970s was a time when cultural identity through representation challenges in the Black community was ubiquitous among African American young adults. The cultural pendulum was swinging away from the one-way assimilationist ideologies of valuing European cultural aesthetics, beauty and fashion as a calculated effort to appear acceptable to Whites in order to assimilate into dominant society to African-centered forms of self-expression and adornment.
African Americans were putting down their pressing combs and picking up a ‘Natural’ or Afro pick as men and women began to wear their hair in its natural state instead of using heat and chemical hair straightening products. It was a time when everything was up for debate because of deep feelings of disillusionment with the status quo. One of the most stunning orators of this frustration was Stokely Carmichael aka Kwame Turé when he first introduced the term ‘Black Power’ at the Greenwood Mississippi stop of James Meredith’s “March Against Fear”\(^2\). “This is the twenty-seventh time that I’ve been arrested. I ain’t going to jail no more. The only way we gonna stop them white men from whuppin’ us is to take over. What we gonna start sayin’ now is Black Power!” (Joseph 2007)\(^8\) The political strategy of ‘Black Power’ has its roots in the self-determinist economic messages of Marcus Garvey’s United Negro Improvement Association (UNIA) of the 1920s. The difference being the Garvey message of self-determinism is rooted in economic independence and Carmichael’s version is grounded in political autonomy.

**Donny Hathaway**

The world of creating Black cultural identity through representation is the world Donny Hathaway made his professional debut as an Atlantic Records recording artist with the release “Everything is Everything”. In my dissertation I will show how his music reflected the three main tropes of the Black experience in the early 1970s: Black Religiosity, Black Love, and

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\(^2\) James Meredith staged a one-man “March Against Fear” on June 5, 1966 to encourage Black Mississippians to exercise their right to vote. On the second day of his march Meredith was shot and wounded four times. The Student Non-Violent Coordinating Committee (SNCC) and Dr. Martin Luther King’s organization SCLC finished Meredith’s “March Against Fear”. After being released from the hospital Meredith completed his march to the state capital Jackson, Mississippi.
Black Pride. The Black Church was still an important socializing force for African Americans. The early 1970s was a time when Black Americans began to convert to different religions such as Islam and other forms of organized religions. However, their cultural roots were still deeply Christianized. The social construction of Black Love is predicated on celebrating healthy Black male/female relationships. The concept of Black Love at that time was limited to heteronormative relationships. Today the meaning has expanded to loving relationships with all parties involved identifying as Black or being of African descent. The trope Black Pride for Donny Hathaway did not mean being overtly militant but rather is exemplified for selecting to cover “Young, Gifted, and Black” by Nina Simone, which appears on his album *Everything is Everything*.

In order to substantiate my claim of the relevancy of Donny Hathaway, I will highlight three of his contemporaries. I chose to highlight the careers of Roberta Flack, Stevie Wonder, and Marvin Gaye because either Hathaway worked with these artists or he recorded his own live versions of their songs. The use of Flack, Wonder, and Gaye provides me with a relational measurement to assess the career of Donny Hathaway including the dormant periods when he dropped out of the public eye.

Roberta Flack

**Black Female Stereotypes**

The early 1970s was a real time of redefinition for Black women. It was an era of rejecting the aesthetics of respectability. Many African American women were embracing “natural” hairstyles such as the “Afro” by either wearing their own hair in its natural state or by wearing Afro wigs. In the article, “Mama’s Baby, Papa’s Maybe: An American Grammar Book,” Hortense Spillers articulates the ways the bodies of Black women have been marked over time. “Let's face it. I am a marked woman, but not everybody knows my name. “Peaches” and “Brown
Sugar,” “Sapphire” and “Earth Mother,” “Aunty,” “Granny,” God's “Holy Fool,” a “Miss Ebony First,” or “Black Woman at the Podium”: I describe a locus of confounded identities, a meeting ground of investments and privations in the national treasury of rhetorical wealth. My country needs me, and if I were not here, I would have to be invented.” (Spillers 1987) In this passage Spillers expands the conversation Nina Simone introduces through the song “Four Women” from her album *Wild as the Wind*. In the song, Simone moves from Aunt Sarah (Mammy), Saffronia (the Tragic Mulatto and daughter of Aunt Sarah), Sweet Thing (Jezebel), to finally Peaches (self-affirmed), which marks her Black body as violent and uncontrollable. The song is an articulation of the four modes of acceptable identity constructions pre-ordained for Black women.

In the early 1970s, wearing an Afro was a sign of militancy within the Black community because it was the aesthetic challenge to the Civil Rights Movement era of “respectability” for African American women. The standard image was dresses and straightened hair achieved by using a pressing comb or chemical relaxers. The goal of this image was to present African Americans as Americans because the goal was assimilation. The image of Roberta Flack wearing an impressive Afro is reflective of the Black aesthetic of the time. However, Flack’s music was assimilated via her crossover success after the release of “The First Time Ever I Saw Your Face” featured in the Clint Eastwood Film *Play Misty for Me*. Flack has always had a multicultural audience.

In the text *Black Sexual Politics: African Americans, Gender, and the New Racism*, Patricia Hill Collins constructs Black womanhood in opposition to ‘hegemonic feminism’. “All women engage an ideology that deems middle class, heterosexual, White femininity as normative.” (Hill Collins 2004) The images of Roberta Flack sitting at a Steinway & Sons concert piano and performing her music while wearing a dashiki dress and sporting an
impressive Afro is counter-hegemonic because she disrupts white understanding of cultural refinement as being beyond the grasp of African descended people. The juxtaposition is located in the fact of Roberta Flack playing a Steinway & Sons piano which is considered to be one of the world’s the premier instrument for professional pianists; while she asserts her African consciousness through wearing African clothing. Like Hathaway, Roberta Flack was a classically trained pianist upon arrival at Howard University. In 1958 at the age of nineteen, Roberta Flack graduated with her degree in Fine Arts with a concentration in Voice from Howard University. Roberta Flack’s training gave her creative autonomy because she had the skills necessary to make intelligent musical decisions in her career.

**Black Femininity**

In the case of Roberta Flack, the fact that her professional recording career had crossover appeal is evident because she always had a sizable Popular music fanbase. The songs she recorded stayed within the acceptable tropes of love gained or lost. It was her impressively large Afro that presented the challenge to the conventional image of an African American songstress. In the text *Troubling Vision: Performance, Visuality, and Blackness*, Nicole Fleetwood identifies the affective nature of fashion. “Black fashion and style are interwoven into many studies of black cultural history and criticism. Yet they remain arenas that have been under-researched in terms of their significance to blacks’ cultural and material histories and the social and psychic formation of black subjects.” (Fleetwood 2011) Roberta Flack came on the scene when the “Black is Beautiful” movement was beginning to gain momentum as a form of Black cultural consciousness.

**Black is Beautiful**

The early 1970s was the period of casting off the negative stereotypes and connotations associated with having darker skin tones or more tightly coiled hair textures. The political slogan
“Black is Beautiful” promoted embracing and celebrating whomever the individual is as a Black person. The most important and fundamentally important political stance a person can take is to love themselves. In the article “‘Black is Beautiful’ and the Color Preferences of Afro-American Youth” Anderson and Cromwell define skin tone based forms of self-hate as one of the foundational reasons for the ‘Black is Beautiful’ slogan was made culturally relevant to refute the negative history associated with having darker skin. “Thus, for decades within the American black culture, the owner of black skin resigned himself to the fact that he was “negative,” inferior, and less attractive.” (Anderson & Cromwell)\(^9^2\) The slogan ‘Black is Beautiful’ is a direct challenge to the ‘Politics of Respectability’ because it celebrates natural hair, all skin tones, and Africanized physical features such as nose widths and hair texture as being beautiful.

The political slogan ‘Black is Beautiful’ was created to be a mantra for the acceptance of beauty found in Black women of every hue. By saying “Black is Beautiful” it affirmed a positive image of blackness that was a counter-narrative to the dominant Eurocentric beauty standard being extolled within the African American community. The use of the political slogan “Black is Beautiful” today has been co-opted by the international conglomerate Proctor & Gamble and changed slightly to ‘My Black is Beautiful’. This was done to promote health and beauty products manufactured by Proctor & Gamble to target the Black female consumer.

But unlike most people. Ms. Reid, now 34, is in a position to do much more than that. She’s multicultural marketing director for the world’s and country’s biggest advertiser, Proctor & Gamble Co. And she’s convinced P&G to start putting its considerable marketing heft-“scale marketing” as they say at the Cincinnati headquarters-behind a new multibrand campaign called ‘My Black is Beautiful’.
The campaign’s goal is to make all black girls and women feel that way regardless of skin tone or origin and, of course, forge a closer relationship between P&G brands and their black consumers in the process. (Neff 2007)

The appropriation of the political slogan “Black is Beautiful” by Proctor & Gamble changes the message of self-affirmation in a very subtle way because the goal is to connect to the negative feelings African descended women have based on having non-European features or attributes. In this instance the use of Proctor & Gamble products that are created for African descended women is a way to connect and celebrate their blackness.

Mark Anthony Neal situates Roberta Flack as a counter-narrative talent because her sound is from the church, but it is not highly emotional. Instead, it is more cerebral. Neal states in “Trouble Man: The Art and Politics of Marvin Gaye,” “Defining black struggle on the broader axis of race and gender, black women artists like Roberta Flack, Marlena Shaw, and Valerie Simpson created counter-music narratives to the heroic black male soul singer.” (Neal 1998) Neal did not mention they also created a counter-narrative to hegemonic discourse on Black female singers being hypersexual. These women are all extremely gifted musicians who were in charge of their careers.

Black femininity was being examined and challenged by those who embraced their skin color, natural hair texture, and non-European features as being aesthetically desirable. In the article “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color”, Kimberlé Crenshaw states “Race, gender, and other identity categories are most often treated in mainstream liberal discourse as vestiges of bias or domination—that is, as intrinsically negative frameworks in which social power works to exclude or marginalize those who are different.” (Crenshaw 1995) The early 1970s was the height of self-determination for
marginalized groups including Black women. The issue of working outside of the home was a non-issue for African descended women because they have worked away from home since enslavement. I remember the early 1970s being a time when Black women where assuming leadership roles in the African American community and in institutions. For example, Elaine Brown became the leader of the Black Panther Party while Huey Newton was in exile. I remember the election of Congresswoman Shirley Chisholm being elected in 1972 provided Black women can take leadership roles that were formerly men only positions.

In the text *The Black Male Handbook* edited by Kevin Powell, Dr. William Jelani Cobb writes on the necessity of gender equality in the Black community as a condition to achieve civil rights. “Bayard Rustin, a Black gay man who organized the 1963 March on Washington, wrote that Black people could never achieve our full civil rights as long as Black women were denied their equal rights.” (Powell 2008) Rustin, who was a Black Quaker and Passivist, saw the contradiction of the male-centered Civil Rights Movement leadership. His statement on gender equality was necessary because it is contradictory to be demanding societal equality concerning race without a willingness to have gender equity within the Black community.

**Personal Reflection: Black Womanhood**

The music of the 1970s was dynamic in the amount of experimentation and multiracial and multiethnic explorations. I grew up listening to Stevie Wonder, Marvin Gaye, the Doobie Brothers, and Earth, Wind & Fire among a plethora of others. I knew of Donny Hathaway because of the tragic end to his life, although his music was not played often in my home. I acquired my musical taste from my aunts. On special weekends, all of my aunts Kathryn, Jeannelle, and Pamela would gather at Pamela and Jeannelle’s apartment to listen to music. They
would discuss life, politics, and love. I learned some of my greatest life lessons. I learned how to be a Black woman.

In American society, Black womanhood has been cultivated in specific modalities of performance. The training for becoming a socially acceptable Black woman began in my early childhood. My identity as a child was a matrix of complexities; I was the school de-segregator, preacher’s daughter, and Black female child. I had to learn to navigate these identities as at five years old. My aunts gave me fantastic lessons that prepared me to be who I am today. I learned about life and how to navigate its challenges with grace. I learned the art of wearing red nail polish. I developed my affinity for “red lipstick, red hair and red nails” from my Aunt Florence. She was the most fantastic woman in the world to me; her hair, nails, and car were all blood red. My Aunt Florence was a real firecracker. In the African American community, wearing red nail polish is a sign of sexual maturity. I had to wait until I was the appropriate age, so I would not be thought of as “fast” or “sexually adventurous.” I started wearing red nail polish at 12 years old. I think my Grandmother Nellie Jane Henderson rather enjoyed the small scandal at my church.

Most importantly, my aunts gave me space to develop as a critical thinker. My aunts always have expected me to be intellectually fearless and limitless. In the text, *Black Women, Writing And Identity: Migrations of the Subject* by Carole Boyce Davies, she codifies my relationship with my aunts by articulating the myriad of modes of cultural and historical transmissions that happen between Black women.

And for the women who tell their stories orally and want them to be told to a world community, boundaries of orality and writing, of geography and space, engender fundamental crossings and re-crossings. For the readers as well, a
variety of languages, creoles, cultural nuances, and history have to be learned before the texts can have meaning. (Boyce Davies 1994) 

For example, at one of these sessions my Aunt Pamela asked me to put something on the record player. She allowed me the privilege of choosing a record to play. I selected the album *Phoebe Snow (1974)* because I loved the song “Poetry Man”. I was five or six years old when I was first given the responsibility of playing music for my aunts. My aunts expected me to have opinions on politics, culture, and to be able to make analytical contributions to their conversations. It was the beginning of my training in critical thinking. My aunts used humor, oral history, social commentary, fashion, and music to plant the seeds of knowledge they knew I would need to be a Black woman.

**Personal Reflection: That’s Funky**

The phrase “That’s Funk!” is my Aunt Pamela’s favorite expression. My introduction to being “funky” came at five years old. I was at my Aunts Pamela and Jeannelle’s house for the weekend. They played the latest Labelle record *Nightbirds*. The lead single was “Lady Marmalade.” It was also the first song I decided to commit to memory and publicly perform. I spontaneously began belting out the chorus because that was all I chose to remember.

Gitchi Gitchi Ya Ya Da Da

Gitchi Gitchi Ya Ya Here

Mocca chocalata Ya Ya

Creole Lady Marmalade

Voulez-vous coucher avec moi ce soir?

Voulez-vous coucher avec moi? (Crewe & Noland 1973)
The amount of bravado and freedom it took for me at the age of five to express the way music was developing me as a thinker and giving me personal autonomy brought my aunts to the floor with laughter. My aunts were caught completely off guard, but after they regained their composure, they warned me not to sing this song at home because it would lead to a spanking from my devout Christian grandparents. I was intimately familiar with old school “pick your own switch” ass-whuppings. I quickly concurred with my aunts to keep my musical forms of self-expression limited to their house because it was outside of the politics of respectability for a five-year old Black little girl.

The Politics of Respectability

In order to begin to make sense out of the best course of action to create cultural identity through representation, young Black Americans rejected the notion of capitulating to the “Politics of Respectability” of the past. They were children during the Civil Rights movement and grew to become frustrated with the efforts to attempt one-way assimilation into White American society. In the article, “Black Feminists and Du Bois: Respectability, Protection, and Beyond”, Farah Griffin defines ‘The Politics of Respectability’ as a tactic African Americans used in the twentieth century to present a public image of blackness that modeled itself as an archetype against the common stereotypes of being unclean and immoral amongst other indignities.

For African American leaders and intellectuals, the politics of respectability first emerged as a way to counter the images of black Americans as lazy, shiftless, stupid, and immoral in popular culture and the racists pseudosciences of the nineteenth century. Paradoxically, as black leaders attempted to counter racist
discourses as their consequences, the politics of respectability also reflected an acceptance and internalization of these representations. (Griffin 2000)

The moral vigilance of Donny Hathaway’s grandmother Martha Pitts enforced the ‘Politics of Respectability’ because of her position in the Southern Baptist Church as an Evangelist, which demanded she ensure the morality of everyone in her house be beyond reproach. Her limiting Hathaway to only playing Gospel music which would save his soul and Classical music, which would save his life by providing him with the opportunity to leave the Carr Square housing projects by using his musical talent. The strict upbringing of Donny Hathaway was very much in step with the ‘politics of respectability’ morality codes.

The 1970s was the decade of contested social arrangements and spaces. Black America was struggling to come to terms with the unmet expectations of social and economic equality that so many had marched, demonstrated, and participated in sit-ins to gain, remained illusive. The 1970s was a time of reassessment for Black America. The assassinations of Malcolm X and Dr. Martin Luther King had really taken a heavy toll on people of all races, but Black America was in the unique position of rebuilding itself after such tremendous losses. In Black America, the process of rebuilding Black collective consciousness had to begin after the riots in cities such as Chicago, Newark, and Watts. The tactic of direct-action non-violence of Dr. King was being viewed as passé to a large segment of Black young adults and youths.

Washington DC

Mr. Henry’s Victorian Pub

You’ve Got A Friend

The club Mr. Henry’s Victorian Pub is the establishment, which housed both Roberta Flack and the Ric Powell Trio as musicians in residence at different times. In a rare interview for the latest Donny Hathaway Box-Set Never My Love Ms. Flack reminisces on her residency at
Mr. Henry’s. “It started out with him suggesting that after James Taylor, whom I adore, love, and worship, did ‘You’ve Got a Friend.’ I started to sing that in this little club that I was performing at in DC called Mr. Henry’s….Then Donny and I did it in twenty minutes.” (Waring 2013) This memory of how the Grammy nominated duet performance came into fruition for Roberta Flack and Donny Hathaway illustrates how talented both artists were to be able to create a classic rendition of the song within one to two takes.

Mr. Henry’s Victorian Pub in the Capital Hill district of Washington D.C. is where Roberta Flack and Donny Hathaway (as a member of the Ric Powell Trio) both started their careers as professional musicians. Mark Anthony Neal’s Looking for Leroy: Illegible Black Masculinities, cites the importance of Mr. Henry’s as a place where the Black middle class could enjoy live entertainment from Roberta Flack and Donny Hathaway before they were “discovered.” “Mr. Henry’s has its own significant cultural history in that it was the place where musician Roberta Flack got her start as a professional performer, as did her longtime collaborator, the late Donny Hathaway. (Neal 2013) Mr. Henry’s is still open today; Howard students may seek employment as singers or musicians. The fact that Mr. Henry’s is a place that will hire talented students has long been established.

Killing Me Softly with His Song

One of Roberta Flack’s most successful recordings is “Killing Me Softly with His Song” from the album bearing the same title. In the autobiography, Killing Me Softly: My Life in Music by Charles Fox. Ms. Flack writes the foreword for the book and she recounts how she became introduced to the song on a transcontinental flight from Los Angeles to New York. “The title of course, smacked me in the face. I immediately pulled out some scratch paper, made musical staves, and began jotting down the melody that I heard. I continued replaying the song, at least eight to ten times, until the plane landed. (Fox 2010) By the time Flack landed in New York
City she knew the nuances of the song and where she would make it her own. The song is one of her most recognized recordings.

Ms. Flack had no way of knowing that her decision to record “Killing Me Softly with His Song” at Bob Marley’s record studio on Hope Road would be the first moment of catching lightning in a bottle. The second moment would be shared with The Fugees. “Two days later, I had the music. I took my band to Kingston, Jamaica…We sailed into Bob Marley’s studio, Tuff Gong, to rehearse the song and possibly record it. Wow! What memories.” (Fox 2010)^104 In 1996, The Fugees won Grammys for “Killing Me Softly with His Song” in the categories of Best R&B Performance By A Duo Or Group with Vocal and also for Best Rap Album for The Score^105. The Fugees introduced Roberta Flack to a generation who may have not been familiar with her body of work.

The album The Score was considered one of the best albums of 1996. That type of success broadened Roberta Flack’s fanbase to include the Hip-Hop generation. Many years later Charles Fox would express to Roberta Flack his gratitude to her for recording the song. “I said to Roberta how lucky for us that she found the song, and Roberta, who is a beautiful and spiritual person said, “No, the song found me.” (Fox 2010)^106 “Killing Me Softly with His Song” is one of the great songs in the popular music songbook. I think its longevity is based on the commonality of the fear of the self-betrayal of revealing unrequited emotions after the end of a love affair.

Charles Fox and Norman Gimbel wrote the song “Killing Me Softly with His Song”; it was originally written for Lori Lieberman’s self-titled debut album released in 1972. The attention grabbing title “Killing Me Softly with His Song” happened in a brainstorming session with Gimbel, Fox, and Lieberman. “Norman thought for a moment and said, ‘What about “Killing Me Softly with His Song”?’ That had a very interesting connotation right off the bat,
and we agreed that that would be a good starting point.” (Fox 2010) It would be Roberta Flack’s cover that would go on in 1973 to win her the Grammys for Best Pop Vocal Performance by a Female and Song of the Year. The Fugees seminal Hip-Hop classic *The Score*, features Lauren Hill singing “Killing Me Softly with His Song.”

Although the Fugees met immense international commercial success with their remake of the Roberta Flack classic, there were some detractors in the hip-hop community who thought the hip-hop group was becoming less authentic to the roots of hip-hop. In *Phonographies: Grooves in Sonic Afro-Modernity*, Alexander Weheliye documents the reaction of critical hip-hop heads. “While criticisms of “selling out” were directed at the group, especially for the ubiquitous cover of Roberta Flack’s seventies hit “Killing Me Softly,” their music was still aired on urban radio and written about in the hip-hop press.” (Weheliye 2005) With sales of over 18 million records, *The Score* became one of the greatest selling Hip-Hop records of all time.

In 2011, the television show *The Sing Off*, which aired on NBC, featured the Howard University acapella group Afro Blue. The group was assigned the task of interpreting the Fugees and Roberta Flack’s “Killing Me Softly with His Song.” By giving the song an acapella treatment, it brought a new freshness to the song that Howard University alumnus Roberta Flack made famous. I think they chose to cover the Fugees rendition of “Killing Me Softly with His Song” because hip-hop beats allow more space for interpretation and it can easily be converted to human beat boxing which is one of the foundational art forms to come out of Hip-Hop culture. The Roberta Flack performance does not have that type of room because it is Flack on the piano and an acoustic guitar backing her.

Stevie Wonder
I was obsessed with the idea of reproducing sound with such fidelity that even when using music as a defense behind which I could write, it would reach the unconscious levels of the mind with the least distortion. (Ellison 1953)\textsuperscript{109}

The meaning of work must be examined to understand the level of creative productivity Stevie Wonder exemplified during the years 1970 to 1974. In the text \textit{Feminist Theory: From Margin to Center}, bell hooks uses Benjamin Barber’s definition of “work” to give the concept a historical grounding. “For a few lucky men, for far fewer women, work has occasionally been a source of meaning and creativity.” (hooks 2000)\textsuperscript{110} The Barber definition recognizes the act of “work” in finding your purpose through creativity. In this instance, the Barber definition of “work” explained the work ethic of Stevie Wonder because he released six albums in four years.

In the text \textit{Signed, Sealed, and Delivered: The Soulful Journey of Stevie Wonder}, biographer Mark Ribowsky remarks on the development of Stevie Wonder’s work ethic at Motown studios. “In the tunnel of history, this sort of empirical improvisation can today be seen as the genesis of techniques used not only when the Motown sound grew more sophisticated—with separate musicians playing different ends of the spectrum on the same instrument, such as piano or bass—but also in Stevie’s highly experimental 1970s compositions.” (Ribowsky 2010)\textsuperscript{111} During Wonder’s childhood years at Motown Records, he took advantage of the opportunity to learn as many instruments as he wanted to master and the recording process, which included producing and arranging music. These skills would serve as the foundation of his formal training as a musician.

\textbf{The Deal: Stevie Wonder’s Independence}

When Stevie Wonder turned 21 years old, he allowed his contract with Motown Records to run out. The disagreement between Gordy and Wonder was over artistic autonomy and
finances. Wonder wanted more control over his music and to have a more equitable economic partnership with Motown Records. “The price tag for bringing Stevie Wonder back to the Motown clan for another five years was $1 million dollars, given as an advance on royalties, while Gordy retained the authority over single releases. Stevie had a wide swath to record whatever he chose with zero input from Motown, and won back half of the publishing royalties on all his previous work, as well as on all future work, in addition to the same twelve percent rate on royalties from sales.” (Ribowsky 2010) Stevie Wonder’s deal was very reminiscent of the deal Ray Charles struck with Capital Records in which he gained ownership of his master recordings. In the music industry, “owning the masters” is the greatest form of freedom because you have complete ownership of whatever you record as an artist and future control over the use of your material. The next negotiations between Wonder and Motown would end right before the release of Wonder’s landmark album Songs in the Key of Life which netted Wonder a 13 million dollar signing bonus and ownership of his masters.

It was standard practice at Motown Records for Berry Gordy to dictate what type of albums all artists would create. Gordy controlled the Motown sound. Artists would record songs he wrote and produced and he received the royalties (payment for the use of the songs in the Motown catalog). “Wonder on the other hand, represented Motown’s grudging willingness to grant Wonder full creative control of his projects. Wonder’s experience during the era is a compelling example of an individual’s willingness to embrace aesthetic brilliance over commercial acceptance.” (Neal 1999) For Berry Gordy to relinquish creative control of Wonder’s projects cemented the change in the Motown sound from the bubble gum R&B that Motown is known for to a more decidedly Black sound with experimentation with African
instrumentation and lyrics that addressed social issues. Ultimately, Steve Wonder and Marvin Gaye took Motown in a more politically aware direction.

Stevie Wonder joined Motown Records when he was about twelve years old. Berry Gordy and the other Motown executives were used to treating him like a child. This move for independence from Motown was Stevie’s way of demanding his manhood. “Wonder explained the decision primarily in creative terms: “My contract was made when I was very young. And I didn’t know the significance of having my own publishing.” (Werner 2004) This exemplified the necessity of Stevie Wonder being true to himself and his artistic vision. Motown president Ewart Abner recalled how Stevie Wonder’s unprecedented deal happened. “Still, Abner reported, when Stevie “came to me and said, ‘I’m 21 now. I’m not gonna do what you say anymore. Void my contract,’ I freaked.”…The package included a greatly increased share of revenues for the artist, and it established Taurus Productions and Black Bull publishing, both staffed by employees under Wonder’s direct control.” (Werner 2004) Stevie Wonder would be the only artist affiliated with Motown Records that would have that much control over his musical destiny.

While Wonder was negotiating his contract, he used his time to set up shop at Electric Lady Studio, which was founded by Jimi Hendrix; the studio was a place with a lot of creative and experimental energy. “While the negotiations took place, Wonder was already testing his wings. Collecting the million dollars he’d earned under the terms of his original contract…and went to work at the Electric Lady Studio, which Jimi Hendrix had assembled on Eighth Street in Greenwich Village. (Werner 2004) This is where Stevie Wonder would for the first time in his recording career address the questions: what do I want my music to be, how do I want to sound, and what are the markets I want to break into outside of Motown fans? These were all questions
that Wonder had to answer for himself. The break from Motown allowed Stevie Wonder the
freedom to create music on his own terms because he was investing in himself by paying all of
the associated recording costs. This kind of autonomy allowed Wonder to create what he wanted
even if it fell outside of the Motown formula. “Margouleff remembered that they entered the
studio at the start of the Memorial Day weekend. “By the end of that Monday—it must have
been two or three in the morning—we had seventeen songs in the can,” Margouleff said.”
(Werner 2004) Robert Margouleff and Malcolm Cecil introduced Wonder to synthesized
sounds with their Tonto LP. The three formed a partnership that lasted from Music of My Mind to
Fulfillingness' First Finale. These albums span the beginning of the “classic” period for some
Stevie Wonder aficionados.

Black Identity

The music Stevie Wonder released from 1970 to 1974 was reflective of this change in
African American collective consciousness. He took control over how he would be racially
identified. On the album cover for Talking Book, Stevie Wonder was photographed wearing a
burgundy long velvet dashiki garment, his hair was cornrowed, and most importantly he was not
wearing any glasses to hide his blindness. The tuxedos and bow ties which was the standard
uniform for all Motown males artists during the 1960s were now gone.

In the eulogy Ozzie Davis delivered for El Hajj Malik El Shabazz (Malcolm X), Davis
provides the genealogy of the process of Black consciousness building and self-actualization.

It is not in the memory of man that this beleaguered, unfortunate, but nonetheless
proud community has found a braver, more gallant young champion than this
Afro-American who lies before us - unconquered still. I say the word again, as he
would want me to: Afro-American - Afro-American Malcolm, who was a master,
was most meticulous in his use of words. Nobody knew better than he the power
words have over minds of men. Malcolm had stopped being a 'Negro' years ago. It had become too small, too puny, too weak a word for him. Malcolm was bigger than that. Malcolm had become an Afro-American and he wanted - so desperately - that we, that all his people, would become Afro-Americans too. (Davis 1965)\textsuperscript{118}

The process of disrupting the history associated with the racial identifier “Negro or Nigger” is an exercise in the collective rejection of the labels associated with enslavement. If one listens to Wonder’s albums from \textit{Talking Book} to \textit{Fulfillingness’ First Finale} you will hear African descended Americans evolving from “Negroes” to “Afro or African Americans” and also adopting “Black” as a racial identifier. His music changed from being orchestra backed to Wonder creating his band Wonder Love once he broke free from Gordy’s control. Wonder’s sound changed from lavish orchestral arrangements to being funk driven.

\textbf{Black Power}

Black people in the United States must raise hard questions, questions that challenge the very nature of the society itself: its long-standing values, beliefs and institutions. To do this, we must first redefine ourselves. Our basic need is to claim our history and our identity from what must be called cultural terrorism, from the predeprivation of self-justifying white guilt. We shall struggle for the right to create our own terms through which to define ourselves and our relationship to the society, and to have these terms recognized. (Turé & Hamilton 1967)\textsuperscript{119}

The foundational tenet of Black Power is to claim the autonomy that comes with self-determination. This stance is important because of the unique history of America. In Dr. King’s text “Where Do We Go From Here: Community or Chaos?,” he articulates the necessity for self-
identification. “Other immigrant groups came to America with language and economic handicaps, but not with the stigma of color. Above all, no other ethnic group has been a slave on American soil, and no other group has had its family structure deliberately torn apart. This is the rub.” (King 1967)¹² It is the past history of African Americans and the recognition of the advances of the Civil Rights Movement that encouraged the self-determination required for Black people to gain some form of social power.

The Black Power movement was about discovering or reconnecting to an African centered consciousness through claiming a Black identity. In the seminal text Black Skin, White Mask, Franz Fanon identifies the process of being rejected by white society and the autonomy of self-actualization. “When I should have been begged, implored, I was denied the slightest recognition? I resolved, since it was impossible for me to get away from an inborn complex, to assert myself as a BLACK MAN. Since the other hesitated to recognize me, there remained only one solution: to make myself known.” (Fanon 1967)¹²¹ Fanon sees identifying as a Black man as an oppositional stance to combat marginalization. Stevie Wonder’s music from Music of my Mind (1972) to Fulfillingness’ First Finale (1974) began to use percussive instruments and taking on issues such as urban blight, where Donny Hathaway offered “The Ghetto”, Stevie Wonder gave “Living for the City” for African Americans to lament on.

**Cultural Articulations of Blackness**

The early 1970s was a very heteronormative period of identity construction in the Black community; the focus was on Black men. In the text Songs in the Key of Black Life: A Rhythm and Blues Nation, Mark Anthony Neal advances the spectrum of Blackness to be inclusive to multiple modalities of Blackness. “Taking some liberties with De Veaux’s concept, “new blackness” embodies a radical fluidity within “blackness” that crosses genders, sexualities,
generations, religions, ethnicities, and whatever attributes individual “black people” claim as being part of the blackness they possess.” (Neal 2003)

Stevie Wonder’s music from 1970 to 1974 created a space where Blacks could construct their own Black identity; songs such as “Living for the City” exemplifies the second Black migration from the South to the North where there were more opportunities for economic advancement and self actualization.

**Innervisions, 1973**

I am one of those warrior spirits. The battle since the first African set foot on the continent of North America has been a battle for the affirmation of the value and worth of one’s being in the face of this society that says you’re worthless. August Wilson, Playwright (Bryer & Hartig, 2006)

The way people listened to Stevie Wonder’s music is akin to listening to a book with the songs being chapters providing aural spaces to have discussions about love, poverty, joy, and pain. His music is relatable to his audience. In *The Death of Rhythm & Blues*, Nelson George states, “Longer, more orchestrated, more introspective—some black albums had the continuity and cohesion of soundtracks even when they weren’t. Latin percussion, in the form of cowbells, congas, and bongos, suddenly became rhythmic requirements, adding a new layer of polyrhythmic fire to the grooves.” (George 1988)

The complexity of remembering and reclaiming African instrumentation keeps Soul music from being easily co-opted. Once Stevie Wonder became an adult, his music changed; it took on a more African specific use of percussion instruments. Wonder is a very accomplished percussionist and drummer, but people tend to confine him to only being a vocalist and pianist.

**Marvin Gaye**

The concept of “hegemonic masculinity” is the social construction of masculinity that privileges white, heterosexual, middle class men to be the iconography for the meaning of
manhood in American culture. When Marvin Gaye joined Motown Records, he was marketed as the male sex symbol. Motown wanted his image to be that of an object of desire for women, enticing them into purchasing Marvin Gaye records.

In *Looking for Leroy: Illegible Black Masculinities*, Mark Anthony Neal identifies Black masculinity as being expressed as hyper-masculine. “Pendergrass was also part of the first generation of black male performers who could publicly express a distinct sexual identity, with examples ranging from Richard Roundtree to Marvin Gaye and even Sylvester.” (Neal 2013) Motown did not have to do much to Marvin Gaye to create the sex-symbol image; he was an extraordinarily handsome man.

The *What’s Going On* album was supposed to break with the sex-symbol image and the syrupy sweet love songs he had sung in the past. It is the first album in Motown history where Berry Gordy turned over creative control to the artist. The album crosses many topics from the War in Vietnam to ecology. My favorite song from the album is “Inner-city Blues (Makes Me Wanna Holler);” it has one of the best bass lines I have ever heard. The song has a social protest nature. It is an indictment on poverty versus government. The song is “funk 101;” he shows us how it’s done.

*What’s Going On (Album Cover)*

In the article “I Am A Man,” William Jelani Cobb describes the difficulty of demanding Black manhood in American society. “I am a man…This is the most complex, the most audacious and misunderstood statement in our culture. Black men, since the shackled beginnings of our history in this country, have whispered it to ourselves until we believed it, or at least came closer to believing it.” (Powell, 2008) The album cover for Marvin Gaye’s *What’s Going On* presented a new image for Black manhood in popular culture. The image is of Marvin Gaye in a
black rain slicker with his collar turned up. It is Gaye’s first non-romantic album cover. This album cover presents an introspective side of Marvin Gaye.

The iconic image shows the transition Gaye makes from being a balladeer to being respected as a serious man. He looks off into the future instead of directly at the camera to give the affect of deep contemplation. According to Nicole Fleetwood in Troubling Vision: Performance, Visuality, and Blackness, the Marvin Gaye What’s Going On cover is a public space where Black male identity is negotiated. “Black theatrical traditions’ use of black performing subjects to articulate processes of racialization serves as an important domain for understanding how the codes of blackness and the seeing of certain bodies as marked racial subjects function in public discourse.” (Fleetwood 2011)¹²⁷ I remember the style of Marvin Gaye was emulated by many Black men who wanted to express their blackness through fashion, but not Afrocentricity in my community because they still felt that assimilation was possible because new lower management opportunities were opening up in industry.

What’s going on (album), 1971

*My parallel is always the music, because all the strategies of the art are there....Music makes you hungry for more of it....It slaps and it embraces; music is the mirror that gives me a necessary clarity....The literature ought to do the same thing.* Toni Morrison (Gilroy 1993)¹²⁸

In my opinion Marvin Gaye’s album What’s Going On is one of the central albums in the Black music canon. I am basing my decision on the fact of the album still sounding fresh 42 years after its first release. In the text What the Music Said: Black Popular Music and Black Public Culture, Mark Anthony Neal chronicles the instant commercial success of this landmark album. “Released in the spring of 1971, the title track and lead single from What’s Going On
sold more than a million copies. Included in Gaye’s musical broadside where overt concerns about inner-city deterioration, drug addiction, child abuse, the crisis in spirituality, the war in Vietnam, political activism and the deteriorating environment.” (Neal 1999) The album speaks to all of the issues Marvin Gaye cared about which makes this album timeless. These issues have still not been addressed.

In its essence, Soul represents the conflation of polytonal vocal expressions over a layered musical landscape of Rhythm and Blues and Gospel. The genre represents a powerful “bricolage” of black public discourse and aurally defined social formations constructed as vehicles for resistance, whose presence dates back to the antebellum South. One of the under-celebrated technological recording practices of layering or dubbing vocal tracks on top of one another to create lush vocal arrangements was new when Marvin Gaye recorded *What’s Going On*. In the article, “Trouble Man: The Art and Politics of Marvin Gaye,” Mark Anthony Neal quotes music critic Stanley Crouch’s assessment of Marvin Gaye’s vocal range. “*What’s Going On* is the first recording which allowed Gaye, who possessed three distinct vocal ranges, to technologically layer his falsetto, gospel shout, and smooth midrange for the purpose of creating a Marvin Gaye choir, which metaphorically and aurally reconstructs the various communities of resistance which undergird black social movement in this era.” (Neal 1998) The creation of the ‘Marvin Gaye’ choir speaks to his vocal training as an artist to deliver a three octave performance.

**What’s Going On (Song)**

The song is a critique of the Vietnam War through the use of conversation that will lead to understanding and eventually to peace. The issues the song addresses are non-race specific because every marginalized group was taking to the streets to get some redress for their
concerns. The song also addresses intergenerational forms of acceptable personal style because the 1970s was the period of experimentation in the broadest sense of the term; people explored themselves sexually, embraced new forms of spiritual awareness, and adopted different ideologies from previous generations.

**Mercy, Mercy Me (The Ecology)**

The song “Mercy, Mercy Me” evokes a lot of visual images for the listener. It was necessary for Gaye to write the song in this manner because most people were not aware of environmental issues. This was a time when children did not have to use seatbelts in cars. Being concerned about air pollution and water quality were abstract ideas for most people. Concern for the environment was in its infancy stage. In the text *Music and Cultural Theory* by John Shepherd and Peter Wicke, the authors state “The analysis of popular music reveals that there are in fact many levels of meaning having to do with music, lyrics, images and movement as negotiated by individuals with specific social and cultural biographies.” (Shepherd 1997)\(^{131}\) The objective of the song was to call attention to the environment by attaching music to this social justice issue.

**Inner City Blues (Makes Me Wanna Holler)**

Mark Anthony Neal’s article ‘Trouble Man: The Art and Politics of Marvin Gaye’ describes the frustration Gaye was experiencing at the time. “The general mood of helplessness that pervades Gaye’s text finds its resolution in the track’s subtext, “makes me wanna holler,” again linking the Soul musical tradition to the rhetorical and polytonal resistance strategies of blacks in the antebellum period, while highlighting the lack of an accessible political language to adequately critique the realities of black urban life.” (Neal 1998)\(^{132}\) This song is in Soul music traditions because of the topical nature of economic frustrations experienced by many African
Americans. Gaye identifies police brutality, urban blight, inflation and a whole litany of social problems as issues that “make me wanna throw up both my hands.”

Marvin Gaye’s music was the epitome of “Funk.” The rhythm section was incredible. “Makes Me Wanna Holler” is one of my favorite songs of all time because it comforts me when I am frustrated. The smooth delivery of the song is calming because he comes from a place of understanding the Black experience. This makes Marvin Gaye funky (in a good way).

Make it Funky

In Amiri Baraka’s *Blues People*, the author defines the term “funky” as being originally connected to the smell of sex, but over time the meaning of the word has been co-opted by Black people to have a new meaning. “Even the adjective funky, which once meant to many Negroes merely a stink (usually associated with sex), was used to qualify the music as meaningful the word became fashionable and is now almost useless.” (Baraka 1963)¹³³ I use the term “funky” to articulate the deepest essence of “soul” as an expression of pleasure. My understanding is found in the Black expressive nature of music, but it goes beyond music. Marvin Gaye’s music is “funky” in a multiplicity of ways. His music is sensual, it can be sanctified because of his upbringing in the Pentecostal Church, and it is also socially conscious.

Donny Hathaway & His Contemporaries

I chose to include Roberta Flack, Stevie Wonder, and Marvin Gaye because in some way there were all relevant to Donny Hathaway. On the *Donny Hathaway (Live)* album, he opens the show with Marvin Gaye’s “What’s Going On” instead of one of his own songs. In true Donny Hathaway fashion he gave the iconic song a new arrangement, which slowed down the tempo of the song to fit his performance objectives. In the case of Stevie Wonder, Hathaway covered Superwoman from the album *Music of My Mind* and then later Wonder would co-write “You Are
My Heaven” for Hathaway and Roberta Flack. The commercial success Donny Hathaway found was connected to Roberta Flack. Her tone is smooth and melodic where his was highly emotive and churched. She introduced him to audiences that may not have been familiar with the Black Church, which will be discussed further in the Donny Hathaway chapter.
CHAPTER THREE: DONNY HATHAWAY: “NO OTHER ONE BUT YOU”

Here it is more meaningful to speak not of courses of study, of grades and degrees, but of apprenticeships, ordeals, initiation ceremonies, of rebirth. For after the jazzman has learned the fundamentals of his instrument and the traditional techniques of jazz—the intonations, the mute work, manipulation of timbre, the body of traditional styles—he must then “find himself,” as it were, his soul. (Ellison, 1953)

The journey of Donny Hathaway is summed up quite nicely in this Ellison quotation because Ellison speaks of the path every musician must take to find his soul and his unique relationship to music. It is the process of negotiating what is true for one’s self and making musical decisions based on your truth to create something new. So, to find one’s soul as a musician is to be vulnerable enough to share the most intimate parts of one’s self with the world. It is the quest of a musician to perfect his or her sound through education, exposure, creativity, and endless hours of practice. In The Death of Rhythm & Blues, Nelson George builds upon Ahmet Ertegun’s analysis of Black musical creativity.

Ahmet Ertegun, who spent plenty of time trying to tap the black psyche, recently made a good stab at explaining this cycle of death and rebirth in Black music. Ertegun was talking about jazz, but his words are also germane to R&B and its transformation into soul. “Black people tend to think about the future more. Black musicians don’t like to play in an old style; they prefer to play in today’s or tomorrow’s style.” (George 1988) Ahmet Ertegun was one of the founders of Atlantic Records; he signed Ray Charles, Aretha Franklin, Roberta Flack, and Donny Hathaway to his label. This way of forward thinking Ertegun spoke of is the necessity for Black musicians to create what has never been heard before whether it is a song or a completely new
genre of music. In either case, it takes a certain type of individual who has moved past the fear of exposure to open him or herself to the world by being a musician.

In this chapter, I use Stuart Hall’s notion of ‘representation’ to create the narrative of Donny Hathaway as a solo artist. The questions to be address are as follows: (1) What African American musical traditions serve as influences for Donny Hathaway? (2) Who was Donny Hathaway as a musician, producer, arranger and performer? (3) What is his musical legacy? In order to understand the meaning of Donny Hathaway’s musical legacy as being fluid because it changes over time as we have moved further from his transition.

The Black Church & Cultural Transmission

As it had done since the first cries rose up from the festering holds of the slave ships, the gospel vision sounds the central predicaments of African American history: to flee or fight white power, to affirm black identity or assimilate into the larger society, to transcend the material world or try to conquer it, to pursue innovation or preserve tradition…But where the blues celebrates survival, gospel seeks redemption. (Werner 2004)  

The Black Church has historically been the primary social institution outside of the family. In the Black Church ‘meaning’ is constantly being negotiated through identity. “Meaning is what gives us a sense of our own identity, of who we are and with whom we ‘belong’ – so it is tied up with questions of how culture is used to mark out and maintain identity within and difference between groups.” (Hall et al 2013) The Black church has been a place for asserting one’s humanity because it was one of the few places where Black men and women found human dignity. The Black Church is place of spiritual renewal and connection through affirming the self. The Black Church has a deeply profound resonance in the sound of Donny Hathaway
vocally and musically. According to C. Eric Lincoln and Lawrence Mamiya in *The Black Church in the African American Experience*, the Black Church and music are profoundly intertwined. “In the Black Church good preaching and good singing are almost invariably the minimum conditions of a successful ministry. Both activities trace their roots back to Africa where music and religion and life itself were all one holistic enterprise.” (Lincoln & Mamiya 1990)\(^{138}\) The connection remains active in the Black Church today because churches often have Ministers of Music. Thus, music is considered an active ministry of the church because it is how some people connect to God.

The Black Church has always been a place for resistance to the cruelties of everyday life for African Americans. In the *Narrative of the Life of Frederick Douglass*, the author speaks of the songs he heard during his time of enslavement. “I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs…They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish…To those songs I trace my first glimmering conception of the dehumanizing character of slavery.” (Douglass 1845)\(^{139}\) The songs Douglass highlighted were used to document the conditions of enslavement as a massive system of oppression in his abolitionist speeches, which served his political agenda of obtaining freedom for those who sang those songs. The songs Douglass wrote of lamented the same feelings that Donny Hathaway would connect to in Gospel music.

The commonality of the songs being sung by Blacks in the North and the South comes from the same stream of consciousness. In West African cultures, the Griot is the historian who uses fables, stories, songs, and music to remember the past, celebrate a birth, or to honor the transition of a member of the village. “The *griots* and their progeny would have certainly been
involved in the fashioning of folklore in America but they would have also taken advantage of the opportunities presented by Christianity, and especially the Baptists, to learn new words and masters their delivery. Black preachers, as was true of the griot, established reputations based upon their ability to tell and retell “the story”. According to Michael Gomez, the griots transitioned into becoming “Black preachers” because they were often the most literate enslaved men on plantations. They were at least semi-literate, but all used their memory of a free past and envisioned the freedom that was possible by using their imagination.

Melville Herskovits uses acculturation to document the process of the creation of the African American out of the enslaved Africans making sense out of the material conditions of bondage. In the article “Problem, Method and Theory in Afroamerican Studies,” Herskovits posits the process of acculturation to be the use of ‘reinterpretation’ as a modality of producing culture by applying new ideas to old frameworks to create an amalgamation between the African and American. “Where a culture is under pressure by a dominant group that seeks to induce acceptance of its traditions, elements lying in the focal area will be retained longer than those outside it, though in this case retention will of necessity be manifested in syncretism and reinterpretations.” (Herskovits 1946) The concept of “reinterpretation” articulates how African Americans have produced culture through adaptation to their material world by creating new ways of meaning to make sense of their lives in the new world. Reinterpretation is also the mechanism for creating the collective future. Another way to look at reinterpretation is to understand it within the context of representation because the theory allows for remembering the past while in the creative process of becoming new. The theory representation works well with reinterpretation because of the continuum of consciousness or cultural memory.
An example of “reinterpretation” would be the practice of “turning down the pot” as an integral part of the religious practices of enslaved persons held in secret in the woods. According to Michael Gomez in *Exchanging Our Country Marks*, “Rawick has attempted to explain the practice of turning down the pot by referring to the symbolism of the iron pot, “the original associations of which have been lost,” and by suggesting a relationship between pots and drums and river spirits in Africa.” (Gomez 1998)\textsuperscript{142} The agreed use of pots in religious practices is an agreed upon reinterpretation of cooking vessels into musical instruments. Pots were used to replace drums in slave culture because of enforced Black codes such as the South Carolina Slave Codes of 1740. The Stono Rebellion of 1739 is a good example because the use of African drums and drumming served as a call to arms for enslaved Africans to use anything they could find for a weapon in their struggle for freedom. In the aftermath, African drums and drumming was outlawed in South Carolina Slave Codes of 1740.

And for that as it is absolutely necessary to the safety of this Province, that all due care be taken to restrain the wanderings and meetings of negroes and other slaves, at all times, and more especially on Saturday nights, Sundays and other holidays, and the using and carrying wooden swords, and other mischievous and dangerous weapons, or using and keeping of drums, horns, or other loud instruments, which may call together or give sign or notice to one another of their wicked designs and purposes; and that all masters, overseers and others may be enjoined diligently and carefully to prevent the same. (South Carolina Slave Codes 1740)\textsuperscript{143}

The law resulted in driving the drum and other forms of overtly African forms of cultural expression and communication underground. Thus, creating one of the many cognitive separations from African culture for Black Americans rooted in enslavement.
Donny Hathaway & The Black Church

The Black Church is the proving ground for many Black musicians especially for Preacher’s Kids (PK). They are usually required to participate in church services in a leadership role in some fashion. Hathaway learned to play piano from his Grandmother Martha Pitts, an evangelist. She only allowed Hathaway to play Gospel or Classical music in her home. Learning to play Gospel music is all about feeling the music and having the freedom to be technically imperfect but soulfully perfect. Her required Classical piano training did provide Hathaway with the opportunity to become upwardly mobile. The frequency of performance every Sunday required practice at home and rehearsals with the choir for every service. Donny’s grandmother set his work ethic as a musician. “She would not allow Donny to be able to play with his friends afterschool, he had to do his music lessons.” (Unsung 2008) Mastering Gospel music can be demanding because it requires playing with emotion and technical proficiency at the same time.

In an interview for the newspaper *The Sun Reporter* Donny Hathaway addresses a question concerning the importance of the Black Church as a training ground.

**Question:** Donny, I want to dedicate this interview to all the young, gifted and Black musicians who are aspiring to become arrangers, composers, and performers. What can you say to them from your experience?

**DH:** I’d say start off by developing what you have. Use the church influence for your model of the basic music form. (The Sun Reporter 1973)

The regularity of weekly performance and the affective ability to play the music you feel. Is a foundational skill for church musicians because they support the choir, which is usually comprised of church members regardless of talent or exposure to music theory.

Donny Hathaway grew up in a devoutly Christian home. He was not allowed to listen to or play secular music except for Classical music because of the “refinement” of the music. Black
religion scholars Lincoln and Mamiya stress there is no division between the sacred and secular because they both celebrate the Black experience. “There is no disjunction between the sacred and the secular, and music, whether vocal or instrumental, was the dance which the music inspired in consequence of its evocation of the human spirit.” (Lincoln & Mamiya 1990) Donny Hathaway demonstrated the connection between secular and sacred music on every album he released had at least one standard gospel song. For example, the song “I Love the Lord Pt. 1 & 2” from the album *Extension of a Man* is a “devotional” song. In the text, *The Old Ship of Zion: The Afro-Baptist Ritual in the African Diaspora*, ‘devotion’ as the quiet prayerful and meditative service before morning worship which uses spirituals as the music for devotion service. “This form of response singing “has been advanced as the basis of all African polyphony.” (Waterman 1943:78) The Devotion service is always led by the church deacons using call and response to sing spirituals such as “I love the Lord, He heard my cry,” Deacon cries out.” (Pitts 1993) On *Extension of a Man* for Donny Hathaway to open the album with the spiritual “I Love the Lord Pt. 1 & 2” is completely reflective of his religious convictions. The thing Hathaway does which makes reverses the tradition, which is rooted in acapella vocal performance, he demonstrated his classical training by recording the hymn score an orchestral piece.

**Howard University**

In 1964, Donny Hathaway won a full scholarship in to attend Howard University in Washington D.C. from the Department of Fine Arts. His future duet partner Roberta Flack, who graduated in 1958, preceded him. Howard University enjoyed the reputation of being considered
the Black Harvard\textsuperscript{3}. It is the bastion of “Black upper class ascendency.” “Representative of a younger, newer middle-class formation, Hathaway’s core supporters were the beneficiaries of the limited economic and social gains afforded to college-educated blacks during the 1960s…Hathaway’s mixture of diverse musical styles and non-controversial racial pride created a space for a nostalgic referencing black urban life.” (Neal 1999)\textsuperscript{148} Like Hathaway, his core Black audience was the first generation to leave the ghetto. The celebratory mood of the song “The Ghetto” connects to this audience through the act of reclaiming and redefining the space because the standard practice is to forget urban spaces once one transcends them and never look back.

While at Howard University, Hathaway met many of the men who would be song writing partners Leroy Hudson and Ric Powell, the three were known as the Ric Powell Trio. The trio played Jazz and supper clubs in nation’s capital. Luminaries such as Curtis Mayfield and Stevie Wonder would often scout for new singers, songwriters, and musicians at Howard University because the Fine Arts Department trained world-class musicians. They were all “Howard Men.”

\textsuperscript{3} The term “Black Harvard or Black Mecca” have been used to describe the reputation of Howard University as being the “elite” or “premier” Historically Black College or University. The association between Harvard and Howard Universities began with Howard’s first Black President Mordecai Johnson who was a Harvard Alumnus of the School of Divinity. When he became the President of Howard University Dr. Johnson was responsible for recruiting other Black Harvard trained scholars to Howard University such as Dr. Alain Locke. He modeled the “Howard Man” after the “Morehouse Man” archetype he was required to exemplify while he was an undergraduate student at Morehouse College. See \textit{Mordecai The Man and His Message: The Story of Mordecai Wyatt Johnson} by Richard I. McKinney.
This image had its foundation with Dr. Mordecai Johnson, who on September 1, 1926 became the first Black President of Howard University. His presidency ended June 30, 1960, which was four years prior to Hathaway’s arrival on the campus. A Howard Man is identified as having attended and ideally graduated from Howard University. The list of men who attended but not necessarily having graduated is also impressive so they do not lose recognition as “Howard Men”. Some Howard Men who never graduated include Ossie Davis and Amiri Baraka. Donny Hathaway is in this category because he dropped out during his third year because he was married with a child on the way. Howard Men also marry Howard Women; Hathaway met that requirement.

For Hathaway, his Howard University years were his independence because he was free to experiment with different periods of Black music openly. In the song “Going Down” found on the box set *Someday We’ll All Be Free*, Hathaway recalls his Howard years and he specifically remarks on the restriction on playing “Boogie Woogie” music because the style of music was uncouth and forbidden to be played in the Fine Arts Department piano practice rooms. In the song Donny Hathaway recounts being scolded for playing Boogie Woogie because it is unrefined in this lyric. “Mr. Hathaway, this is a school of refinement and achievement.” (Hathaway 1974)\(^{149}\) He chose the “Howard Man” identity construction as his collegiate persona. Hathaway pledged Alpha Phi Alpha Fraternity Inc. He married his college sweetheart, fellow Fine Arts student Eulaulah Hathaway. Hathaway never finished his degree, but he received everything he needed from his training at Howard University. The best evidence of his Howard education is his score for the film *Come Back Charleston Blue*. The music for the film covered from the Jazz of the 20’s to the urban cautionary tale “Little Ghetto Boy” of the 1970s to avoid illegal activities found specifically in urban life. His training at Howard prepared him for the 50-
year expanse of time the music in the film had to cover because his Howard training gave him the freedom to play different genres of “acceptable” music. I think The Blues, and Soul music would have been outside of the scope of acceptable genres of music by the faculty in the Fine Arts Department. These genres of music were essential to the arch of the film *Come Back Charleston Blue* because they depict life in Harlem and other urban cities with sizable Black population.

Blackness

“I know that a person is more important than anything else. Anything else. I’ve learned this because I’ve had to learn it. But you still think, I gather, that the nigger is necessary. Well he’s not necessary to me, so he must be necessary to you. So I give you your problem back. You’re the Nigger baby, it isn’t me.”

(Baldwin 1963)\(^{150}\)

The years 1970 to 1974 were the height of Donny Hathaway’s popularity in Black America. It was a time of reflection for Black America; many began to believe that the promise of the Civil Rights era marches and protests to achieve full integration into American society was not going to happen. There was a new direction of broadening the conversation on what it meant to be a Black American. This new identity construction was different. For the first time since the first enslaved Africans landed at Jamestown, Virginia in 1619, Black Americans exercised their agency by give themselves African names and most importantly; demand that others address them collectively by this new name Black people. James Baldwin’s *Who’s the Nigger?* interview exemplifies the mood of many African Americans; by rejecting a name and the historical baggage of being considered to be subhuman, that is associated with the moniker “Nigger” was an act of defiance. This newfound autonomy is reflected in songs like “Say It Loud, I’m Black
and I’m Proud” by James Brown\textsuperscript{151} and “To Be Young, Gifted and Black” by Nina Simone. \textsuperscript{152} Both rejected any form of identification that was not affirming of their humanity.

I define “Blackness” as a cultural and political orientation of the experience of Black people that may be Black American or Diasporic that share a common African heritage as their central racial identifier. It is an individual choice and collective narrative of what it means to be of African descent in hostile environment. Assuming Blackness is to recognize the beauty in the struggle of self-affirmation. E. Patrick Johnson posits Blackness as a dynamic identity construction. “Blackness…is slippery—ever beyond the reach of one’s grasp. Once you think you have a hold on it, it transforms into something else and travels another direction. Its elusiveness does not preclude one from trying to fix it, pin it down, however—for the pursuit of authenticity is inevitably an emotional and moral one.” (Johnson 2003)\textsuperscript{153} The period of the early 1970s is the time when Blackness was being created, articulated, and reimagined after the end of the Civil Rights movement.

The early 1970s was also a period of many cultural shifts that forever changed America on issues of race. In the text \textit{The Challenge of Blackness}, Lerone Bennett states that an oppressed people changing their minds about their conditions must predicate a revolutionary moment. “For there can be no revolutionary movement as so many people have pointed out, without a revolutionary conception grounded in our realities.” (Bennett 1972)\textsuperscript{154} It is revolutionary to create an identity by usurping the freedom to decide for one’s self who you are and what you are capable of becoming.

In the seminal text \textit{Blues People: Negro Music in White America}, Amiri Baraka grounds revolution in the tradition of African American resistance. “The idea of the Negro’s having "roots” and that they are a valuable possession, rather than the source of ineradicable shame, is
perhaps the profoundest change within the Negro consciousness since the early part of the century.” (Baraka 1963) The rediscovery or recovery of an African identity was happening on a large scale in Black America. The history of an African past was no longer a source of shame for Blacks, thus the Afro and Dashiki became outward expressions of rejecting a European aesthetic.

Soul Music

The whole corpus of the tradition, in fact, is compressed into the folk myth of Soul, the American counterpart of the African Negritude, a distinct quality of Negro-ness growing out of the Negro’s experience and not his genes. Soul is a metaphorical evocation of Negro being expressed in the Negro tradition…It is the spirit rather than the letter: a certain way of feeling, a certain way of expressing oneself, and a certain way of being. To paraphrase Sartre, Soul is the Negro’s antithesis (black) to America’s thesis (white), a confrontation of spirits that could and should lead to a higher synthesis of the two. (Bennett 1964)

Soul music is an amalgamation of Gospel, Jazz, and the Blues. It is the fullest sonic and artistic expression of Blackness. It encapsulates the whole of the Black experience in America and diasporically. Lerone Bennett grounds Soul in the deepest traditions of Black creativity. This is precisely what one hears when listening to the voice and the playing of Donny Hathaway. Curtis Mayfield commented on the combination of formal training and the feeling that no one can teach that Hathaway possessed in his music. “He had a lot of learning in him, but he was instilled with a lot of depth of the religious feeling of black music.” (Werner 2004) It is evident he grew up in the Gospel tradition, but he also comes with the refinement of being a classically trained musician.
The genre of Soul music can have messages of social uplift, which borrow from the sanctified church like the up-tempo message song “Move On Up” by Curtis Mayfield (Mayfield 1970). Soul music can demand gender equality as Aretha Franklin does in the megahit “Respect” (Franklin 1967). Soul music is rooted in the past history of the African American experience while addressing topical issues within the community. Soul music can also take those traditions to articulate the world as the artist wishes for in the future.

The Aesthetics of Soul

The public persona of Donny Hathaway was indicative of Black middle class smooth masculinity with Soul Brother sensibility. Hathaway always wore dress slacks, a turtleneck sweater, dress shoes, and the ever-present Kangol Applejack hat. This became an iconic image or uniform for Donny Hathaway because he was so consistent with his personal style. In the text *Jazz Icons: Heroes, Myths and the Jazz Tradition*, Tony Whyton connects the experience of listening to music with the visual image of Jazz artists. “The visual representation of jazz, therefore, enables us to make connections with the music and feel closer to its associated figures but, paradoxically, it also plays a central role in turning musicians into icons, arguably severing connections with, and distancing artists from, the everyday world.” (Whyton 2013) The same can be said for Soul music artists because the early 1970s was so rich with visual representations of blackness that directly challenged Black middle class respectability.

Hathaway’s personal style reflected his upbringing in the Southern Baptist Church as a Preacher’s Kid gave him an identity, which is strictly given to the children of clerics, making him a part of this exclusive community. The expectation of a PK is to represent the best of the church meaning strict policing the body in terms of appropriate dress and behavior. The high set of expectations instilled becomes a part of the public persona. By all accounts he was
fashionably conservative as Preacher’s Children are expected to be in a time when full Black American and African diasporic fashion expression was in vogue. Hathaway kept his hair in a short neat Afro but with pork chop sideburns; his right front tooth was outlined in gold. These were the only signs of a slight rejection of the image of being a part of the new Black middle class from the post-Civil Rights generation. His style of dress was urban chic and not Afrocentric. He did not have to dress in a dashiki to express his blackness because it came through in his music.

**Personal Reflection: Soul**

On September 26, 2013, I attended the Frank McComb’s Remembering Donny Hathaway: Live at the Bitter End recording session. McComb changes the arrangement of the song “Flying Easy” to a duet with actor and singer Chaz Lamar Shepherd who joins him for this original treatment. (McComb 2013) A female audience member yells to Chaz Shepherd to put on his Applejack hat, “so we can feel the music.” (Hicks 2013) Everyone in the club knew what she meant. “The clothes themselves are the signifiers. The fashion code in western consumer cultures like ours correlates particular kinds or combinations of clothing with certain concepts (‘elegant’, ‘formality’, ‘casualness’, ‘romance’). These are the signified. This coding converts the clothes into signs, which can then be read as a language.” (Hall 2013) The act of Shepherd wearing the iconic Applejack hat served as ‘code’ or a ‘signifier’ for the audience to connect with their memory of Donny Hathaway. The result of Mr. Shepherd wearing the Applejack hat served as an aesthetic connection to the spirit of Donny Hathaway during his performance.

Black Popular Music Tradition
Any discussion on Black popular forms of cultural production must begin with a discussion on “originality.” In the text, *The Sanctified Church* by Zora Neale Hurston, she argues the Black Church is a place of Black collective memory and transmission.

It is obvious that to get back to original sources is much too difficult for any group to claim very much as a certain. What we really mean by originality is the modification of ideas…So if we look at it squarely the Negro is a very original being. While he lives and moves in the midst of a white civilization, everything he touches is reinterpreted for his own use. He has modified the language, mode of food preparation, practice of medicine, and most certainly the religion of his new country. (Hurston 1981)

In his autobiography *Brother Ray*, Ray Charles agrees with Hurston on musical originality being rooted in the Black experience. “My music has roots which I’d dug up from my own childhood, musical roots buried in the darkest soil. Naturally it was music blacks could immediately take to heart.” (Charles & Ritz 1978) It was important to Ray Charles for his music to be grounded in the Black experience of feeling the music because it cuts across having sight or not; it equalized the listening audience. For example, Ray Charles’ first number one record with Atlantic was “I Got a Woman” which was his secularized version of “It Must Be Jesus” by the gospel group the Southern Tones. Charles was one of the first to blend religious and secular music together. He would take Gospel melodies and harmonies and apply them to secular themes that can be found in the Blues such as the joy of a good romantic relationship or the woes when things turn tragically bad.

In the article “Popular Music: An Untapped Resource for Teaching Contemporary Black History,” B. Lee Cooper discusses the historical and cultural relevance found in Black popular
music of the 1970s. Cooper’s thesis was to look at the messages found in the songs of the day to use references from the past and present Black popular music as instructional material for the classroom. “Nevertheless, through the popular music medium, the black singers and song writers have exerted significant influence on the ideas, attitudes, and values of millions of Black Americans. The tunes sung by Curtis Mayfield, James Brown, Nina Simone, Wilson Pickett, Stevie Wonder, Les McCann, and Marvin Gaye provide substantial oral evidence and social commentary for serious students of contemporary black culture.” (Cooper 1979) It is clear by Cooper’s selections that he favored “message songs” and socially conscious Black artists for use in the classroom. Stevie Wonder seems to be the only artist to be actively releasing music at the time of this publication. The language he used to music as instead of using “songs” he uses “tunes” is dated. This is why I suspect the artists he chose reflect his taste in music. He provides the reader a list of songs at the end of the article under the categories he created. For example, Stevie Wonder’s “Superstition” is listed under the category of “Religious Attitudes” with no explanation for his logic. “This essay suggests only two innovative instructional approaches (a) biographies of popular music artists and (b) lyrical demonstration of social themes-as models for historical study in the classroom.” (Cooper 1979) The shortcoming of the Cooper article is the lack of validation for what musical acts or messages are acceptable in contemporary in Black America. Also, the article leaves key people out; for instance, Donny Hathaway is not mentioned. The author provides substantial lists of situations and musical artists he feels address the applicable issues. A glaring omission is Curtis Mayfield and the Impressions and their song “People Get Ready” not being included among the artists Cooper identified in his “Political Involvement” list. (Cooper 1979) The lists in this article are more based on what Cooper
deems appropriate for the classroom and his personal musical taste rather than music that could be used to encourage social change.

Donny Hathaway as a Session Musician

Donny Hathaway had a very distinguished career as a session musician. He worked with Aretha Franklin on the cover for the Simon and Garfunkel classic “Bridge Over Troubled Water” (Franklin 1971) and provided the organ accompaniment for “Rock Steady” (Franklin 1972).

“When she sang the song for the Grammy telecast when Simon and Garfunkel’s version won for Song of the Year, everyone involved recognized it as an instant classic. The single version, featuring Aretha Franklin trading piano licks with Donny Hathaway’s organ, went straight to the top of the R&B charts.” (Werner 2004)

Hathaway was appealing to other artists as a session musician because of his training in the Black Church, which gave him a well of Black musical expressions to select from and use as he saw fit. He also came with the “formal” training he gained while at Howard University.

The introduction to one of Aretha Franklin’s many hit records “Rock Steady” pays tribute to Hathaway as an “introverted musical genius, a friendly person with a deep musical personality.” Aretha credited him with making “Rock Steady” into “one of my greatest hits.” “It was Donny who added the high organ line that gives “Rock Steady” such extra added flow,” she reflected.” (Werner 2004)

The introduction to “Rock Steady” is so captivating because of the pitch of the organ solo. This is evidence of how the Black Church resided within Hathaway because his organ playing is rooted in the Gospel music tradition. According to Aretha Franklin, “Like Ray Charles and me, Donny came out of the sanctified church as a singer and pianist. His grandmother was a minister, and he had gospel written all over him.” (Werner 2004) Aretha
Franklin and Donny Hathaway were both the children of Preachers and child Gospel music performs. It was easy for Franklin to identify the “church” in him.

Representation & The Conceptual Map

The notion of representation through the ‘conceptual map’ is the foundation for intellectual agreement between two entities that enter into a dialogue to determine cultural meaning. “One way of thinking about ‘culture’, then, is in terms of these shared conceptual maps, shared language systems and the codes which govern the relationships of translation between them.” (Hall et al 2013) To apply the notion of the conceptual map to the body of work left by Donny Hathaway is accomplished by reviewing individual songs in two ways, first, review the songs Hathaway wrote, and the second for his interpretation of songs written by others. The theories ‘conceptual map’ and ‘cocreated cultural contract’ are both dependent on agreed upon shared meaning that is stable because the core of the concept changes very little.

In Ronald Jackson’s article “Exploring African American Identity Negotiation in the Academy: Toward a Transformative Vision of African American Communication Scholarship,” the cultural contract is the following: “Cocreated cultural contracts are most often discovered among interactants of the same culture, where there are minimized differences…The cocreated cultural contract assures for all interactants that there is optimal respect for the individual such that the scholarship is most likely to be the concern and not the attitude toward the person.” (Jackson 2002) The act of analyzing Donny Hathaway’s music and placing it into a cultural-historical context is a cocreated cultural contract because his music is rooted in a tradition of musical expression.

A cultural studies analysis of “The Ghetto” using Stuart Hall’s conceptual map for the celebration of Black life found in urban spaces. Although, “The Ghetto” is an instrumental the
audience from the live Troubadour recordings stabilize the performance because of the language they add where there was none written. The use of popular terms “right-on” and “this is it” are a part of the Black lexicon that provides the conceptual map for the articulation of blackness in this song.

The song “The Ghetto” was the first release from Donny Hathaway’s debut album *Everything is Everything* (1970); it is the song that first brought Hathaway to the public consciousness as a solo artist. “It was long 6:47 an ominous jazz organ created the mood; congas rather than a trap drum set carries the groove; the vocals were a hypnotic chant of the title.” (George 1988) The song “The Ghetto” would be one of the first to document urban spaces as places of economic blight while juxtaposing the celebration of Black life found in “The Ghetto.” Hathaway celebrated the resilience of Black people who live in the ghetto. In this important song, he reclaims the space by celebrating the cultural traditions found there. In *Just My Soul Responding*, Brian Ward articulates the debt owed to Donny Hathaway and “The Ghetto” for being the first to reclaim Black urban life and space. “The epic “Living for the City,” which owed some musical debt to Donny Hathaway’s extended black pride jam, “The Ghetto,” was one of the era’s defining musical moments.” (Ward 1998) “The Ghetto” is one of the many records that depict urban Black culture in the early 1970s.

What makes Hathaway’s take unique is the song’s instrumental structure with the chorus “The Ghetto” being sung and the chord changes for the band being hummed by Hathaway. “Released as the first single from his debut recording *Everything is Everything*, a 12 minute rendition of “The Ghetto” was also contained on Hathaway’s live recording *Donny Hathaway Live* at the Troubadour Lounge, released in 1972. “Containing few lyrics but the repetition of the phrase “the ghetto,” the live recording covers a wide range of black popular forms including
traditional African drumming.” (Neal 1999) I don’t think that a traditional chorus with lyrics was needed for this song because of the commonality of knowledge of Black urban life, which was pervasive in Black America. By 1970, African Americans had massively migrated from the South twice; the first migration took place at the turn of the 20th century and the second during WWII in search of defense industry related jobs. The song becomes a Hathaway standard at 12:20 minuets; he closed his concerts with this crowd pleaser.

**Representation & Rhetorical Listening**

According to Mikhail Bakhtin, meaning is developed through discourse “Meaning, Bakhtin argued, is established through dialog – it is fundamentally *dialogic*. Everything we say and mean is modified by the interaction and interplay with another person.” (Hall et al 2013) It is through the act of creating dialog Donny Hathaway undergoes by making records his role by providing the conceptual map for an interaction to occur between him and the listener.

In the text *Rhetorical Listening: Identification, Gender, Whiteness*, Krista Ratcliffe defines ‘rhetorical listening’ as a tool to navigate identities. “In this project, *rhetorical listening* is defined generally as a trope for interpretive invention and more particularly as a code of cross-cultural conduct. As a trope for interpretive invention, *rhetorical listening* signifies a stance of openness that a person may choose to assume in relation to any person, text, or culture.” (Ratcliffe 2005) In the instance of listening to music, rhetorical listening that influences affect or the connection of feeling to songs that resonate with the individual.

The Donny Hathaway live recording of Nina Simone classic “To Be Young, Gifted, and Black” is an example of how rhetorical listening and affect theory are interrelated as frameworks using blackness because through his performance the audience transcended from an auditory experience to a deep-rooted affective physical action of feeling the music. In the article, “Feeling
José Muñoz defines affect as how racially distinct groups navigate the ‘feeling of racialized difference’. “In lieu of viewing racial or ethnic difference as solely cultural, I aim to describe how race and ethnicity can be understood as ‘affective difference,’ by which I mean the ways in which various historically coherent groups ‘feel’ differently and navigate the material world on a different emotional register.” (Muñoz 2000) 

Although the audiences at the Troubadour were primarily African American, there were some non-Black people in attendance. Their experience of Hathaway’s performance of the song, which is straight from the Black Church, may have been completely new for them. Yet, the performance was so familiar to the Black audience in attendance that an unidentified African American lady can be heard “catching the Holy Ghost” through being caught up in a spiritual possession or getting happy, while listening to the song. For a audience member who is unfamiliar with Black Church culture, this woman’s profound connection to Hathaway’s performance would have disturbed them because spiritual possession. Hathaway, his band, and the rest of the audience never lost a beat in the song because the Black Church is the unifying cultural experience. According to Atlantic producer Arif Mardin, the Troubadour audience in Los Angeles made the 1972 recordings memorable not the Bitter End audience.

The addition of rhetorical listening provides the dimension of hearing the lyrics and silences of a song. It is the difference between reading beautiful poetry and hearing the same poems, because listening is connected to the heart while reading is a cerebral activity. “The analysis of affect and meaning is grounded elusively in an examination of language decontextualized from sounds recognized as ‘musical’.” (Shepherd & Wicke 1997) The way I decided to use the representation and rhetorical listening is to listen and document the meaning
conveyed using sound, and then go back on another day and read the lyrics of the songs. In my research I have found numerous references to ‘feeling’ Donny Hathaway’s music. According to Linda Martley a record store clerk at the Music 5 record store in San Francisco, remarked on why she enjoyed Hathaway’s music. “Donny’s music is so expressive in itself that it amazes me. He’s so good at it, you can feel Donny in all of his music.” (Rice 1973)\(^{185}\) In other words, Donny Hathaway’s music evokes feeling because it was rooted in the African American experience. It comes from a place of commonality that registers with people who have been to a Black Church, fell in love or fell out of love with someone.

In Eric Porter’s *What Is This Thing Called Jazz?: African American Musicians as Artists, Critics, and Activists* attributes the creation of Jazz a moniker for Jazz music that is more representative of how the music is experienced to Jazz great Yusef Lateef. Instead of "jazz," Lateef preferred the term "autophysiophysic music" which he defended as “music that comes from the physical, mental, spiritual, and intellectual self.” (Porter 2002)\(^{186}\) By creating a label that does not privilege one knowledge base over any of the others, Lateef’s concept of “autophysiophysic music” is indicative of the way he felt Jazz music should be experienced. In the rare interview on the album *These Songs For You, Live*, Hathaway acknowledges he was studying composition under Yusef Lateef. “I am studying composition with Yusef Lateef to expand the types of music I can create.” (Hathaway 2004)\(^{187}\) This demonstrates that Hathaway was also searching for new modalities of creativity to express himself musically. He still desired to expand his knowledge of music to provide him with new vocabularies of musical expression.

Quincy Jones on Donny Hathaway

I think one of the major reasons why Donny Hathaway never really enjoyed mass crossover success while he was alive is because he required time from the listener. In popular
music, the audience does not invest in time listening to an artist because songs are written to fit a radio format. This was a source of frustration he articulated to Quincy Jones. “Donny got it quick; he was truly a genius. But he couldn’t understand why Stevie Wonder, whom I’d known and admired since he was 12, was more popular than him. “I have done everything right. I know how to touch people. What do I have to do to get people to love me like they love Stevie?” (Jones 2001)¹⁸⁸ I don’t think Hathaway took into account that he was groomed by his training in the Black Church and in classical music to have a decidedly Black audience while Wonder was groomed by the Motown Machine and Berry Gordy to write and sing songs that had crossover pop appeal. Motown made a vast difference for Stevie Wonder who had a racially integrated audience since the release of “Fingertips Pt. II” in 1963; crossover appeal was something Wonder grew up having as an artist.

Donny Hathaway: Producer, Arranger, and Composer

Donny Hathaway was commonly referred to as one of the most gifted singers/songwriters but his talents extended to being a producer, arranger, and composer. When Donny Hathaway arrived at Atlantic Records he had written and produced records for Curtis Mayfield, the Staple Singers, and Roberta Flack. The strong track record he came to Atlantic Records with afforded Donny Hathaway the freedom to produce, arrange, and compose his debut album Everything is Everything. “Donny Hathaway, a highly versatile, young, gifted, and Black man who has become one of the most sought after arrangers, musicians and performers in the music industry, has now demonstrated his ability as a solo singer on his first album, “Everything is Everything. The producer, composer-arranger, and performer of the recent hit The Ghetto sings like he plays—soulfully, from the heart.” (Powell 1970)¹⁸⁹ Donny Hathaway was given the freedom to
demonstrate all of his different musical talents. He was the producer, arranger, and conductor for the entire album.

Donny Hathaway also understood the business side of the music industry. Donny Hathaway and Ric Powell co-owned the music publishing company Don-Pow Inc. Music “universal business ID # DC-702602”. (Business Profiles 2014) All of the music that appeared on his albums he wrote he owned the publishing rights. This is important because of future royalties or monies must be paid for use of Donny Hathaway’s music.

On the album Donny Hathaway, he began to share producing and arranging duties with Arif Mardin who was the house producer/arranger for Atlantic Records. Donny Hathaway always controlled his vision of any song he chose to record. Mardin’s roll was to round out the sound of Donny Hathaway to make it more palatable to a broader audience. To be truthful I believe Mardin spent a lot of time doing as he would say; “The most important job of the producer is to order the food.” (Mardin 2013) He supported Hathaway by giving him the creative freedom to become the artist and musician he wanted to be, because Atlantic was a place where an artist could be an artist.

Donny Hathaway’s Transition into Becoming an Ancestor/Suicide

The date January 13, 2014 marks the 35th anniversary of Donny Hathaway’s suicide. In the African American community there still is a heavy social and cultural stigma surrounding ‘suicide’. The Christian religion does not speak directly against suicide but rather against killing in any form. Christians follow the Ten Commandments from the book of Exodus “Thou shall not kill.” (King James Version) The African American belief of one’s soul being condemned to burn in Hell forever is cultural as the punishment from God for committing suicide.
Donny Hathaway suffered from severe bouts of depression and was diagnosed as a paranoid schizophrenic. I am choosing to handle the suicide of Donny Hathaway in an African centered cosmology of “transitioning to the next phase of life.” An African thought process of death is very different because it is seen as another form of life. “In the African American worldview, death is seen as another transition from this life into the next. And because of the belief of spirit as the essence of the human being, one is able to better accept and embrace the spiritual transition of those who have joined the community of ancestors.” (Parham et al 1999)

I think there is a discursive line between genius and madness. In the interview on These Songs For You, Hathaway stated “I hear music in totality, you know complete.” (Hathaway 2004) So this meant he could hear music as a finished piece. Hearing new music combined with his mental health challenges. I think it may have been very difficult for his mind to slow down enough to find moments of respite.

Black psychologist Alvin Poussaint and Amy Alexander’s text Lay My Burdens Down: Unraveling Suicide and Mental Health Crisis among African-Americans gives the markers of behavior for African Americans who may be fragile enough to commit suicide. “In the presence of depression, other factors that may indicate an increased potential for suicide are a history of attempts, previous psychosis, suicide notes, chronic or acute illness, alcoholism, drug dependency, and the stresses that may accompany homosexuality. (Poussaint & Alexander 2000) The only marker of emotional fragility listed above is previous psychosis that has been made public.

The official cause of death for Donny Hathaway was listed as ‘death by suicide’ by the New York City Coroner’s Office. There is still much speculation in the African American community because of the common belief of “we don’t do that”, we don’t seek mental health
services because “Jesus will fix it”. On the Unsung program featuring Donny Hathaway the interviewees such as Harold Wheeler still do not believe Hathaway committed suicide but rather just fell. The police report documented the door to Hathaway’s room at the Essex Hotel to have been locked from the inside and the glass from the window to have been placed on the bed. Unsung 2008) The details surrounding Hathaway’s death still continue to be a source of debate within the African American community. It doesn’t matter to me how Donny Hathaway found peace, because there is no shame in making the transition into being an ancestor.

Musical Significance & Longevity

Grammy Award: Best Pop Vocal Performance By A Duo, Group Or Chorus

Roberta Flack & Donny Hathaway

Where Is The Love

Musical Legacy

For African Americans, music has been one of the essential mechanisms for social change since enslavement. Music is what we use to document ourselves in our own way. Music is what we use to encourage ourselves in times of struggle and distress. Music is what we use to celebrate everything from the birth of a child to the transition of a dear relative into becoming an ancestor. Music is the space where we have defined the world on our own terms and to our liking as African Americans. The early 1970s was a time of redefinition and Soul music was the musical reflection of that time period. In my dissertation, I have situated Donny Hathaway as one of the major players in Soul music by focusing on his body of work that was released while he was alive and posthumously. Claude Nobs the founder of the Montreux Jazz Festival stated in the Arif Mardin documentary The Best Ears in Town remarked on Donny Hathaway’s talent and potential influence. “Donny Hathaway would have been the most important voice in music today had he have lived longer.” (Nobs 2013) Nobs sheds light on what would have been if
Hathaway had been well. For Nobs to go on record and make such a strong statement about Hathaway’s voice is quite powerful because for the past 35 years we have had sporadic music released from the Atlantic Records vaults.

**Record Store Day April 19, 2014**

On April 19, 2014, Donny Hathaway has a very strong presence on National Record Store Day 2014. On the third Saturday in April of every year since 2008 has been the day of the independent record store. The day is marked by numbered limited editions and in-store performances from musical artists that support the independent record store. This year Atlantic Records released a numbered limited edition of the Donny Hathaway *Live at The Bitter End 1971*, for this day Atlantic only released 2750 albums.

This album is a collector’s piece because there is a never before released live recording of the song “Voices Inside of Everything is Everything”. The new release is an instrumental version of the song was a performance lasting 21 minutes and 31 seconds. The song begins with Hathaway instructing the audience; “If you feel like clapping your hands, tapping your feet, or shouting, go ahead.” (Hathaway 2014) In other works if you feel like having some church, it’s all right. Hathaway divides the song into four distinct movements with for Mike Howard (guitarist), Cornell Dupree (guitarist), and Willie Weeks (bass guitar) all having solo moments to demonstrate their musical prowess. Although he is not a featured soloist on the song, Donny Hathaway’s band is completed by Fred White (drums) who goes on to join his brothers Maurice and Verdine White’s band Earth, Wind & Fire in 1975. The second showing for Donny Hathaway was Record Store Day 2014, Ruben Studdard’s rendition of “Love, Love, Love” appeared on the complementary CD “Press Play for Record Store Day. The song originally appears on Studdard’s February 2014 release *Unconditional Love*. 
Influence on Contemporary Musical Artists: Gregory Porter

I found a picture of Jazz vocalist and Grammy Winner Gregory Porter holding the Donny Hathaway Live album. I wanted to know what affinity Mr. Porter held for the Hathaway album. I am fortunate enough to be Facebook friends with Gregory Porter. I sent him a Facebook message and asked him the following question: “What Are Your Thoughts on the Donny Hathaway Live Album?” The following message came from Mr. Porter, “A masterpiece of soul expression and musical communication as the audience is part of the sound. My favorite live record.” (Hicks 2013) Mr. Porter is a multiple Grammy winning Jazz vocalist and considered in the music industry to be one of the most preeminent voices in Jazz music today. I have seen him perform at the famed Jazz club St. Nick’s Pub on 149th and St. Nicholas Avenue in New York City. When I listen to his voice, I hear the full expressions of the joys and pains found in the Black experience because he has studied the African American musical traditions from the past. There also is a delightful joy that comes through in his body of work.

This Christmas

Black Representations for the Christmas Holiday

Hathaway enjoys two distinct modalities of cultural memory, the first locating him in the general Black musical tradition and the second is a seasonal memory of “Black Christmas” where the song “This Christmas” is played on urban radio and at family gatherings over the holiday season. The reason for the popularity of the song “This Christmas” is because the African American experience is not recognized in the genre of Christmas music.

In fact, Megyn Kelly from Fox News states that “for the record” Santa Claus and Jesus are both white. (Fox News, Dec. 12, 2013). However, Aaron McGruder’s character Huey in the cartoon Boondocks Series declares “Jesus is Black, Ronald Reagan was the Devil, and the
Government lied about 911.” (McGruder Season 1, Episode Garden Party) McGruder devotes the episode “A Very Huey Christmas” to challenge the social construction of Christmas by using the logical explanation of Jesus being a Black man. Huey creates a Black Nativity play which references the Langston Hughes play *Black Nativity*. (McGruder Season 1, Episode: A Very Huey Christmas) The importance of the *A Very Huey Christmas* episode was to infuse Black cultural representations into the holiday. I argue the song “This Christmas” by Hathaway does the same thing because the song is so soulfully sung and the message of receiving romantic love for Christmas is universal, although Hathaway was not aiming specifically to any particular audience. His delivery and presence as a Black man singing one of the most popular Christmas songs of all time was how he made his racial identity apparent. The song “This Christmas” provides a counter-narrative in some interesting ways because it is non-religious and it talks about the gift of romantic love being received during the Christmas season being sung by a Black man.

Megyn Kelly’s unfortunate argument shows the dominant beliefs that the Christmas holiday and Christianity represent white culture exclusively. The episode “A Very Huey Christmas” challenges the traditions of Christmas being for whites by examining the race of Jesus and Santa Claus. In the episode, McGruder also highlights the rejection of “Uncle Ruckus,” a Black man, as Santa Claus by white mall patrons. In fact, the white patrons run from Uncle Ruckus in fear of the Black Santa. Thus, this reveals the narrative of Christmas as only being representative of the dominant culture. Hathaway’s “This Christmas” is one of the counter-narratives that African Americans use to make the celebration of the holiday season more representative of their culture.

**This Christmas & Commercial Success**
The song “This Christmas” is one of the most popular songs in Hathaway’s catalog. The artists that have covered the song “This Christmas” transcend race and range from The Temptations’ *Give Love on Christmas Day* (1980) (one of the blackest and most soulful groups on the planet) to Lady Antebellum (Slave Owning South) a Country and Western Trio in their album *On This Winter’s Night* (2012). The song “This Christmas” was the lead single for Cee Lo Green’s *CeeLo’s Magic Moments* (2013) and Mary J. Blige’s *A Mary Christmas* (2013) included the song as the lead single for her album. In the year 2012, Cee Lo performed “This Christmas” live on the *Today Show*, but I think Mary outdid Cee Lo Green. She performed the song on the Home Shopping Network (HSN) to promote *A Mary Christmas* album launch, which exposed the music of Donny Hathaway to millions of Home Shopping Network (HSN) shoppers. She also performed the song “This Christmas” at the annually televised tree lighting ceremony in Rockefeller Center in New York City on the National Broadcasting Company (NBC) network, which put Donny Hathaway on a national and international platform. I hope the millions of people who are Mary J. Blige or Christmas music fans who like the song will do a little investigative work to find and listen to the Donny Hathaway original recording.

R&B singer Anthony Hamilton opened TVOne’s holiday special “One Christmas” with “This Christmas” (TVOne, Anthony Hamilton). All of the audience members automatically began to sing with Hamilton as soon as he drew his breath to hit the first note. It solidifies the resonance of “This Christmas” in Black America’s collective consciousness since its original album *Soul Christmas* in 1968 on the Atlantic Records/Atco label. (*Soul Christmas*, Track 2) The song also appears on the soundtrack for the film, *The Best Man Holiday*. (RCA 2013) For 45 years and counting “This Christmas” has been and continues to be enjoyed in Black America.
A full circle moment for the song “This Christmas” happened in 2009 when the Impressions released the album "I’m Coming Home for Christmas." Hathaway began his professional musical career with Curtom Records. Hathaway returned to Chicago to work as a house producer, arranger, and musical director for Curtis Mayfield and the Impressions. This album quietly marked the somber 30th anniversary year of Hathaway’s transition. It demonstrates how influential Hathaway was during his time at Curtom Records. According to NPR Journalist Ed Gordon, “Today there’s more than 100 versions of Hathaway’s “This Christmas” by artists such as The Four Tops, Peabo Bryson, Diana Ross, and Destiny’s Child.” (Gordon, 2005) Ed Gordon introduced or reintroduced Hathaway to his national audience on NPR through his selection of “This Christmas” as one of his personal holiday favorite songs. The news program NewsOne for Black America by Roland Martin featured Hathaway’s “This Christmas” to close the broadcast as his favorite holiday song as well. (Martin 2013) Roland Martin is one of the few nationally recognized broadcast journalists. The new program NewsOne began airing on TVOne is September 2013. The premise of the show is to tell the stories that are of concern for Black America that simply to not get any consideration in mainstream journalism.

The big takeaway is the song “This Christmas” has been covered by many artists from different genres since shortly after Hathaway’s death 35 years ago to the present day. I think the longevity of the song is due to this being an adult song about finding the gift of romantic love for Christmas. This is one of the many ways Hathaway has remained relevant because of the regularity of the holiday season across of religious affiliations.

This Christmas & Gospel Artists

The Song is appropriate for all religious faiths because it is secular, but Gospel artists such as Kiki Sheard, the daughter of Dorinda Clark Sheard from the famed Gospel group the
Clark Sisters, featured “This Christmas” on her album Kiki’s Mixtape. (Kiki’s Mixtape 2009)

The song was the most downloaded single from that album on Amazon. Although Kiki Sheard’s album was not a “Christmas” album because it featured no other holiday related songs but it does make sense from the record industry standard to begin releasing holiday music starting in September, which is when her album was released in order for her to meet the holiday music demand of her fans. This song is a homerun for any recording artist that wishes to cover “This Christmas”.

**This Christmas & International Artists**

**South Africa**

In 2013, South African Jazz artist Jonathan Butler opens his Christmas Album *Merry Christmas to You* with a jazzy interpretation of “This Christmas”. (Butler 2013)\(^{210}\) The familiarity of Butler with American Soul music happened in his youth in Cape Town, South Africa under the cultural censorship laws of the Apartheid regime. I can only imagine Butler risked his personal safety to listen to Black American artists like Donny Hathaway and Stevie Wonder sing about social injustices and a hope for a world where racial equality exists were dangerous to obtain and own. It is very conceivable that Soul music may have been banned in Apartheid South Africa because of censorship laws. In the conference paper “South Africa: ‘The Censored Meet their Censor” for *The World Conference on Music Censorship* held in Copenhagen, Denmark November 20-22, 1998.

The lyrics of each and every pop item had to be checked on grounds stemming from the Publication Board of SA by law. Our rules were more defined than those of the government. Things like for example swear words were unacceptable. Unacceptable sexual references were to be avoided, bad taste, any occult elements
in the lyrics were unacceptable, lyrics propagating the usage of drugs, blasphemy, glorification of the devil, unfair promotion of a political party or movement and so it goes on and on. So it had a lot to do with interpretation as well. (Pracher 1998)\textsuperscript{211}

The South African Broadcasting Corporation (SABC) was the government agency that ensured all popular music imported into South Africa did not interfere with the Apartheid agenda of the then President of South Africa P.W. Botha. The government would not have total albums banned but would scratch out specific songs that were deemed inappropriate. For Jonathan Butler to release an album in South Africa and internationally with “This Christmas” as the lead single for his Christmas album is important because of the way music is distributed to meet the musical tastes and demands of national and international music markets.

\textit{Amsterdam, Netherlands}

In 2010, Dutch Jazz artist Trijntje Oosterhuis featured “This Christmas” on her holiday album \textit{This is the Season}.\textsuperscript{212} The production is different with the use of the electric guitar and background singers to round out her performance. Speaks to Donny Hathaway’s music being a global consumed. Trijntje Oosterhuis is a highly respected Jazz vocalist from the Netherlands. Her body of work is a mixture of original compositions, jazz standards for example she does a very good updated version of “When I Fall in Love”, and recording the songbooks of American composers such as Burt Bacharach. Her breadth of knowledge of American Soul music is extensive enough to know “This Christmas” is a wise selection for her first Christmas album.

\textit{A Song for You}

Over the years since Donny Hathaway’s transition, his body of work has inspired many artists. The frequency of Hathaway’s music being covered is one of the ways to measure
Hathaway’s musical importance. There are four other songs that fit into this category as well, “A Song for You”, “I Love You More Than You’ll Ever know”, “Someday We’ll All Be Free”, and Valdez in the Country have all enjoyed posthumous success for Donny Hathaway.

Hathaway’s rendition of Leon Russell’s “A Song for You” won him great notoriety in the music industry. Donny Hathaway’s version which appears on his album Donny Hathaway was so strong artists hired him to do the arrangements for their renditions of “A Song for You”. (Hathaway 1971) Lena Horne enlisted the arranging talents on her album Nature’s Baby for her interpretation of “A Song for You”. (Horne 1971) Hathaway also arranged the song “I Wouldn’t Have It Any Other Way” from the same album. Mrs. Lena Horne was considered to be a major entertainer during the 1970s. By the 1970s came around Mrs. Horne had been in show business since 1933. So for Mrs. Horne to have selected to work with Donny Hathaway was a major accomplishment for him because she was at the pentacle of success in the music industry she could have worked with anyone.

Willie Nelson also called on Hathaway to do the strings arrangement for his rendition of “A Song for You” for his album Shotgun Willie. (Nelson 1973) The pairing might appear strange, except for the fact they were label mates at Atlantic Records. Hathaway also had an affinity for Country Music. On the album These Songs Are For You, in a rare interview Hathaway states the following, “I am a Country music freak. It is just the white side of the Blues.” (Hathaway, 2004) The mixture of Donny Hathaway “the Choir Boy” and the “1972 Version” of Willie Nelson had the potential to make for some very interesting recording sessions. I suspect they both shared a common appreciation for the storytelling aspect of Country music and The Blues. On the new box set Never My Love: An Anthology the song “A Lot of Soul” is a Country and Western song by Donny Hathaway. (Hathaway 2013) The song is
traditional in its structure and tone to Country music. It is a surprise for listeners because the expectation is a song in the Soul genre.

The Alvin Ailey Dance Company features “A Song for You” as a solo performance by Principle Dancer Mathew Rushing in 2011 at the New York International Ballet Competition gala. (NYIBC Gala 2011) Alvin Ailey himself choreographed the piece. The piece “A Song for You” was a part of the “Love Songs” suite that made its debut in 1972 and is still performed currently by the Alvin Ailey Dance Company for the past 41 years. Alvin Ailey founded the Alvin Ailey Dance Company in 1958 with the purpose of providing an opportunity for dancers from multicultural and multiethnic backgrounds to have opportunities to find work. One of the guiding principles of the Alvin Ailey Dance Foundation is to provide training for young people from economically challenged backgrounds to discover the world of dance. Ailey also strove to tell the African American experience through dance an example would be the piece “Revelations” made famous by Judith Jamison. (Ailey 1960) The Alvin Ailey Dance Company is a travels nationally and internationally. This is a different way of introducing the music of Donny Hathaway because everywhere the piece “A Song for You” is performed, the potential for someone in the audience to remember Hathaway or be exposed to him for the first time.

The saddest use of Donny Hathaway’s version of “A Song for You” was in the Broadway one-man show Mike Tyson: Undisputed Truth for HBO Films. (Tyson, 2013) The song came on at the end of the one-man show when Tyson speaks of the accidental death of his 4 year old daughter Exodus Tyson. The line “I love you in a place where there is no space or time.” (Russell 1970) takes on a whole different meaning to describe Tyson’s love for his daughter Exodus being in the special place he held in his heart for just her. The original message the song
conveys is about the life of an active musician and missing his lover. Mike Tyson used Donny Hathaway’s performance to connect the audience to whomever they were missing while he recounted the chain of events to explain his daughter’s death. At the time of her death, Exodus was playing on a treadmill when she accidentally got the cord from the machine wrapped around her neck. The performance of Donny Hathaway becomes introspective because he lost his daughter in such a freak accident.

I Love You More Than You’ll Ever know

The song “I Love You More Than You’ll Ever Know” is a single from the album *Extensions of a Man.* (Hathaway 1973) The song debuted on “Jet Magazine’s Soul Brothers Top 20” at the position of #20 in the weekly countdown. (Jet 1972) Jet magazine is a weekly publication by Robert Johnson. The purpose of the magazine was to report what was current and news worthy in Black America. During the Vietnam War, the magazine enjoyed international readership that wanted to be kept abreast of the current music, fashions, and the changing plight of African Americans back home.

Donny Hathaway’s performance of “I Love You More Than You’ll Ever Know” caught the attention of the great Jazz vocalist Carmen McCrae because she covered the song on her 1975 album the *Art of Carmen McCrae.* (McCrae 1975) She would not be the last musician to cover the Donny Hathaway classic. In 1998, R&B artist Kenny Lattimore also covered “I Love You More Than You’ll Ever Know”. (Lattimore 1998) The Lattimore recording is very reminiscent of Hathaway’s original record. He uses similar phrasing and intonations, but no one could match Hathaway’s talent for getting every ounce of meaning out of every word. Lattimore accomplishes bringing the song “I Love You More Than You’ll Ever Know” to a new audience base for his young adult fans, but he also solidifies his fanbase who remember Donny Hathaway.
Kenny Lattimore also records “Giving Up,” a deeper cut from Hathaway’s album *Donny Hathaway*. (Lattimore 2008)\(^{226}\) By highlighting Carmen McCrae and Kenny Lattimore, I have shown the diversity of some of the artists that have covered “I Love You More Than You’ll Ever Know.”

**Someday We’ll All Be Free**

The song originally appears on the album *Extension of a Man* released in 1973, Hathaway’s last full-length studio album. (Hathaway 1973)\(^{227}\) Many artists across genres from Gospel to Jazz have covered the song “Someday We’ll All Be Free.” I think this song is popular because for African Americans there is a tradition spanning back to 1619 when enslaved Africans first came to the United States and the New World of desiring “freedom.” By 1973, the move from the Modern Civil Rights Era to the Black Power Movement created a major period of self-definition for Black people in the United States. At this moment, a song like “Someday We’ll All Be Free” gave encouragement to those fighting the good fight for equality in all segments of American society.

Aretha Franklin recorded the song for Spike Lee’s biopic Malcolm X released in 1991; the song was featured at the end of the film as a way to leave audiences with a sense of pride and purpose as they left the theaters. (Franklin 1991)\(^{228}\) “Someday We’ll All Be Free” was a staple for Alicia Keys. At the close of each of her live shows during the beginning of her touring career, she would sing this song. (Keys 2003)\(^{229}\) The Gospel filled delivery of Hathaway made the song acceptable to Gospel artists such as the acapella Gospel sextet Take 6 because it is about uplift and encouragement. (Take 6 2002)\(^{230}\) There is also a history of the “freedom” narrative being very connected to the Black Church since the Abolitionist tradition in Black...
America. Although the song is secular, the positive message makes it permissible for Gospel artists to sing.

Valdez in the Country

The song “Valdez in the Country” is one of Donny Hathaway’s instrumental songs. It easily lends itself to Jazz covers. The Jazz sensibility is reminiscent of Hathaway’s time at Howard University with the Ric Powell Trio. The artists that choose to cover “Valdez in the Country” are accomplished instrumentalists such as George Benson on his “In Flight” album. (Benson 1977) Latin Jazz artist Chuchito Valdéz also covered the song on his album The Other Side of Me released in 2012. (Valdéz 2012) I think the Latin influences found in the song “Valdez in the Country” is indicative of the way Jazz musicians listen to each other’s work. There has always been a longstanding relationship and conversation between African American and Latino Jazz musicians. In the article “The Yorisha Orisha Tradition Comes to New York City” by Marta Moreno Vega writes on the relationship between Dizzy Gillespie and Chano Pozo being influential to introducing Afro-Cuban tradition and music into American Jazz “The continued collaboration among Chano Pozo, Mario Bauza, and Dizzy Gillespie continued throughout his career to incorporate the music of Santería, the rhythms of Abakuá rituals (nañigos), Kongo music, and others, because of his close association with these Cuban musicians.” (Vega 1995) By the 1970s, it would have been very natural for African American and Latino musicians to work together and record some of the same songs.

In 2010, Jazz saxophonist Kirk Whalum released the Grammy nominated album Everything is Everything: The Music of Donny Hathaway. (Whalum 2010) The album is Whalum’s adaptation of Hathaway’s most popular songs. The project allowed artists that grew up listening to Donny Hathaway’s music like Whalum the opportunity to reimagine Hathaway’s
work for Neo-Soul and Smooth Jazz audiences. The album features “We’re Still Friends” with Neo-Soul artist Musiq SoulChild. The song tells the narrative of two ex-lovers running into each other on the street and being very civil because the bitterness has subsided. For “A Song for You,” Whalum chose to support himself with a full orchestra. I think he had to go with a different arrangement for this song because it is so familiar to Donny Hathaway fans. The song “Valdez in the Country” is also featured but it is more Latin percussive forward than the original. I enjoy the remake because it explores the genre of Latin Jazz and expands Donny Hathaway’s listening audience. The last song I will discuss from this album is “You had to Know.” Lalah Hathaway covered the song in tribute to her father. Her vocal style is a female accompaniment to Donny Hathaway. The album Everything is Everything: The Music of Donny Hathaway was nominated for a Grammy in 2011 for Best Pop Instrumental album. Whalum was also nominated for Best Gospel Performance featuring Lalah Hathaway for “He’s Been That Good” in the same year.

Blue-Eyed Soul

In 2013, Allen Stone gave an interview for Spotify (an on-line music service) where he states that the mechanics of singing Soul music is a process of feeling the music and not necessarily attempting to deliver a song that is technically perfect. If one examines the quintessential Soul music artist she will find that many come out of the Black Church tradition and many were “Preacher’s Kids.” Aretha Franklin, Roberta Flack, Donny Hathaway, and Marvin Gaye were all children of ministers. The only one that is missing from the group is Stevie Wonder. Although he is not a “Preacher’s Kid,” he sang in his church choir as a youth. The purpose of singing in the Black Church is to use the human voice to communicate joy, hopefulness, or sorrow in order to reach the congregation as a form of ministry.
One of the best examples of an artist being open to singing with feeling was Amy Winehouse. I discovered a video recording of Amy Winehouse singing, “I Love You More Than You’ll Ever Know,” a Donny Hathaway classic she made her own. Her performance was posted on YouTube in July 2012 and has been viewed over 1,759,810 times to date. (Winehouse 2012) Amy Winehouse’s popularity helped to expand Hathaway’s audience exponentially because her fan base is very different from Hathaway’s. She could have not been more Amy because she remained true to herself. Yes, Donny Hathaway was the epitome of vocal control and immense musical talent. What made Winehouse’s performance authentically soulful was the fact that she delivered so much feeling and emotion in her voice and made her audience believe she was living what she was singing. I think she purposefully did not change the pronoun man to woman to divorce her personal life from lyrics of the song so people would not think the song selection was autobiographical because at the beginning of her performance she points out Blake her then husband out to the audience as she references the resilience of her marriage.

The Bitter End, Greenwich Village NYC 1971 & 2013

On September 26, 2013, I had the fortune of being able to attend Frank McComb’s recording of the live concert Remembering Donny Hathaway at the Bitter End on Bleeker Street in The Village in New York City. The purpose for Frank McComb’s Remembering Donny Hathaway was to record his album at the same location Donny Hathaway recorded his seminal Donny Hathaway Live album in 1972 was to mark the 41st anniversary of the record being released in 1972. (McComb 2013) It must be stated that Mr. McComb did not record all of the same songs as Hathaway recorded for his live album. Mr. McComb did have the advantage of picking and choosing from Donny Hathaway’s complete catalog, including songs that did not make the 1972 Donny Hathaway Live album. This gave Mr. McComb more choices and the
ability to cover songs that were his personal favorites and audience favorites to guarantee a good blend of exchanges between himself and the 2013 audience.

The physical space of The Bitter End is very small, yet it is one of the major live music venues in New York City. The current configuration of the club is brick walls that were probably there the three nights Donny Hathaway recorded his live album. The small stage is why whoever was the photographer for the Donny Hathaway album back cover had to shoot the band from a side view to get everybody in the photo. The picture gives you the scale of the place. “But the close proximity of the crowd to Hathaway facilitated by the small size of the venue promoted a unique sense of intimacy and rapport between artist and audience. (Mardin, 2003 and 2013)" 237

The high level of intimacy between Hathaway, the band, and the audience was unavoidable. The limited physical space of the venue is in a dichotomous relationship with the big sound that was produced when the three entities Hathaway, band, and audience combined.

In my opinion, the live recordings on the 1972 Donny Hathaway Live and Donny Hathaway These Songs are for You Live are better than what appears on Never My Love: The Anthology because the audience is present and they added so much cultural richness and blackness to the listening experience.

The audience, whose knowledge of Hathaway’s material was profound, particularly impressed Arif Mardin, This was no casual crowd of midweek drop-ins, but a dedicated band of zealots who knew their master’s songs note for note. “When the concert started, they knew from the first two notes of the introduction what song it was, and they would applaud,” recalled the producer. Mardin also observed: It was a very interesting crowd. It was mainly, of course, African American people, but more affluent – the sort of people who would go to a
Modern Jazz Quartet concert. They were well dressed and musically sophisticated. And more church-oriented, too, and they would sing along with Donny.” (Mardin 2013)

The difference in the level of audience participation was due to *The Bitter End* being a “dry” meaning “no alcohol served” venue. The Troubadour was a “wet” or alcohol served venue, which added to the atmosphere. That being said, the Troubadour recordings from Los Angeles complete with audience participation comprised the *Donny Hathaway Live* album. If you listen to both albums back to back you will hear the songs that made the cut for the 1972 live album and the ones that were archived until 2004. Those two albums paint a complete picture of what Donny Hathaway was like as a live performer and his level of complexity as a musician.

The Frank McComb *Remembering Donny Hathaway (Live at the Bitter End)* sessions included a lot of interaction with the audience. The owner of The Bitter End revisited the no alcohol policy because there was a two-drink minimum for the Frank McComb Concert I attended. The crowd was a mixture of people who were young adults in 1972 when Hathaway was still productive, and people like myself who were the children of those from that era who grew up being exposed to Hathaway. The Frank McComb sessions follow the standard of having audience and artist interactions happen only at the beginning and end of every song. The opportunity to replicate the Troubadour experience could have been easily taken advantage of because everyone in the crowd knew every note to every song. It would have been nice to keep the audience participation in his album. One of the major differences between Donny Hathaway’s Bitter End sessions and Frank McComb was resources. Hathaway was signed to major record label Atlantic while McComb is an independent artist. Hathaway had his full band with him while McComb accompanied himself on keyboards. McComb owns the master
recordings for his performances. What makes McCombs record-ings successful is the similarity in tone with Donny Hathaway because they both share a smooth and shimmery quality to their voices, so the people in his audience could relate him back to Hathaway for themselves as they chose to do so.

Lalah Hathaway

The legacy of Donny Hathaway is not limited to his body of work but it resides in his eldest daughter Lalah Hathaway. Lalah is an accomplished singer, songwriter, and producer on her own. Lalah is a trained vocalist; she studied at the Berkelee College of Music in Boston. In 1990, she made her debut as a solo artist with her self-titled *Lalah Hathaway*. The lead single “Heaven Knows” was a success reaching #3 on the R&B charts. In 1999, Lalah finally gave Donny Hathaway fans what they had been asking for since her first solo album, a cover of one of her father’s songs. She chose to cover “For All We Know.” which is a Donny Hathaway classic from the *Roberta Flack & Donny Hathaway album*. She waited nine years into her professional recording career to record one of her father’s songs. I understand her reasons for wanting to establish herself as a solo artist in her own right. It was necessary for her to wait to record one of her father’s songs because her Alto to Contralto vocal range is the perfect female extension of Donny Hathaway. The two voices blend seamlessly when she sings in her lowest registrar and he is in his highest Tenor range.

It is ironic that one of her best-known songs is a cover of Luther Vandross’ “Forever, For Always, for Love.” On her latest album *Where It All Begins*, Lalah recorded “You Were Meant for Me.” (Hathaway 2013) Lalah Hathaway is having the career she wishes to have. She takes chances with her music. She has recorded a cover of Stevie Wonder’s “Jesus Children” for the *Robert Glasper Experiment: Black Radio 2* that is a jazz interpretation of the classic. (Glasper
I think the strongest common trait she shares with her father is the way she approaches her career. She records the music that she wants to sing how she wishes. On January 26, 2014 Lalah Hathaway joined her father as a Grammy winner. Lalah won for “Something” which is the first song released in 1990 on her debut self-titled album *Lalah Hathaway*. Snarky Puppy featuring Lalah Hathaway on vocals from the album *Family Dinner Volume One* remade the song. It took Lalah almost 20 years to be recognized for her first single from her self-titled debut album.
CHAPTER FOUR: NEVER MY LOVE: CONCLUSION

Perhaps in the swift change of American society in which the meanings of one’s origin are so quickly lost, one of the chief values of living with music lies in its power to give us an orientation in time. (Ellison 1953)\textsuperscript{241}

For African Americans, music has been one of the essential mechanisms for social change since enslavement. Music is what we use to document ourselves in our own way. Music is what we use to encourage ourselves in times of struggle and distress. Music is what we use to celebrate everything from the birth of a child to the transition of a dear relative into becoming an ancestor. Music is the space where we have defined the world on our own terms and to our liking as African Americans. The early 1970s was a time of redefinition and Soul music was the musical reflection of that time period. In my dissertation, I have situated Donny Hathaway as one of the major players in genre of Soul music by focusing on the body of work that was released while he was alive and posthumously.

Neglected

I have written my dissertation as a corrective to the National Public Radio (NPR) reference of Donny Hathaway as “Donny Hathaway: Neglected Heart Of Soul.” It jolts the mind because of the negative connotations associated with being “neglected” such as abuse, or being left to one’s own devices without being capable of surviving. In performing the research for my work I can understand the use of the adjective “neglected” because of the stigma surrounding his death by suicide. I surmise that the question of “who” is doing the remembering Donny Hathaway must be taken into consideration when using the term neglected. I think it was a brilliant move to use the word “neglected.”

Overlooked
In Allison Keyes’ article “Donny Hathaway: Neglected Heart Of Soul,” it is implied that the artist and his music are “neglected.” Through my research by applying Stuart Hall’s representation I have found evidence that challenges the construction of ‘neglect’ to being ‘overlooked’. In fact, Hathaway and his music have enjoyed a sustained domestic and global presence in France, England, Brazil, and the Netherlands among others. Since I have begun the research for my dissertation, two box sets with new music have been released. I have been able to acquire the box sets Donny Hathaway: Someday We’ll All Be Free (2010) from France (The liner notes are in French) and Donny Hathaway: Never My Love: The Anthology (2013) from England. This leads me to conclude that there must be strong international interest in Donny Hathaway and his body of work. Perhaps in certain communities, Hathaway’s presence has remained consistent but under the radar of the general public’s consciousness. I have asserted that Donny Hathaway is remembered in specific ways in different audiences. Soul music fans remember him as one of the foundational 1970s Soul Music artists.

Chapter Summaries

The purpose of Chapter One was to state the problem: Is Donny Hathaway the “neglected soul”? I used Stuart Hall’s “representation” to navigate the making of Black American culture traditions in Black culture from enslavement to the Black Power movement. Stuart Hall’s representation plays a pivotal role in Chapter Two as African American young adults were expressing themselves in more Afrocentric ways such as dress. For Donny Hathaway and his contemporaries, they chose to record songs with racial pride themes such as “Young, Gifted, and Black” by Nina Simone, which was recorded by Donny Hathaway for his Everything is Everything album. In Chapter Three the little public information about Donny Hathaway’s personal life is acknowledged but one must remember celebrity was very different than it is now,
artists were allowed to have private lives. In this chapter, I used representation to firmly locate Hathaway in a Black musical tradition. In this chapter I was able to build a musical legacy for Hathaway.

A Survey For You

I created *A Survey for You* on Survey Monkey as a means to obtain information from current Soul music listeners to understand how people remember Donny Hathaway’s music. The survey is not scientific because I manipulated the location by placing *A Survey for You* in two online environments: my personal Facebook page and the Black Doctoral Network Facebook page. I also posted the link to my survey to the Africana Faculty and Staff Listserv at Bowling Green State University. I placed the survey in African American digital spaces because I knew that would be the audience of frequent Soul music exposure. I designed a forty-question survey, which assessed how respondents listened to music, how they consumed music, and other basic questions surrounding musical tastes. I asked questions directly concerned with respondents’ responses about the music of Donny Hathaway. After I placed the survey link in the aforementioned digital spaces I used the snowball method for respondents to make the survey link available and to apply it to their own social media networks.

My intentions were to gather information on, if, or how people remember Donny Hathaway and his music. I wanted some data that would reflect that there are people who remember Donny Hathaway and his music in the contemporary moment. I uploaded the survey on January 28, 2014, and stopped collecting data on February 28, 2014. To date, I have 232 completed surveys after the survey was accessible for one month. The results of this study prove there is an active audience for the music of Donny Hathaway. The purpose of the survey was to
ascertain the public memory of Donny Hathaway to validate the importance of work being done on Donny Hathaway.4

The Uniqueness of Donny Hathaway

The uniqueness of Donny Hathaway is not limited to his rich emotion filled tone as a vocalist, or his ability to squeeze every bit of sound he could from the piano or organ as a musician. What sets Donny Hathaway a part is his classical music training. He understood the trajectory of Black musical creativity and benefitted from the education he received at Howard University. He was exposed to different periods of Black music, which gave him the ability to score the film *Come Back Charleston Blue*, write concertos, be a session musician, producer and arranger, and a solo artist. The different roles as a musician Hathaway could and did assume makes him unique.

Research Agenda

Project#1 Donny Hathaway Book

I will expand my dissertation into a book about Donny Hathaway. I see the future audience for the impending book to be people interested in 1970s music, African American music, and Black culture. I hope my dissertation will spark more debate over Donny Hathaway and other marginalized figures in the Soul music genre. I also hope my dissertation will generate interest in Roberta Flack because there is no scholarly attention in a dissertation or book featuring her and there should be because of her importance as a Black female musician.

In the next phase of the process of revising my dissertation into a book I would like to interview Donny Hathaway’s family and the musicians who worked with Donny Hathaway. I would also like to gain access to the Clive Davis Institute of Recorded Music at New York

4 Please see Appendix Two A Survey for You selected responses.
University and Atlantic Records to gain an understanding of how important Donny Hathaway’s
career was to music executives.

Project #2 Manteca

My next research project is Manteca Y Fat Back: The Diasporic Jazz of Dizzy Gillespie Y Chano Pozo, a cultural history of the 1948 recording of the song “Manteca” by Chano Pozo and Dizzy Gillespie. The word “manteca” means “lard” in Spanish and “fat back” is used to make “lard” in the culinary world. The title “Manteca Y Fat Back” is indicative of Chano Pozo being Afro-Cuban and Dizzy Gillespie being African American. I think Pozo said it best: “Dizzy, his Spanish is not so good, and me; my English is even worse but, we both speak “African” (Gillespie, 1989). Chano was speaking of the commonality of being of African diasporic descent in the New World. This record is important for a multiplicity of reasons. It is one of the first recordings to connect African American and Afro-Cuban cultural retentions through the use of the congas and the percussive style of Chano Pozo. The song “Manteca” is considered a Jazz standard and Latin Jazz standard. The song connects Afro-Cuban polyrhythms via the congas, to an American Jazz aesthetic. I will be examining the Diasporic connection between the Afro-Cuban percussiveness of Chano Pozo and the Jazz aesthetic of Dizzy Gillespie.

The contribution my project will make in the disciplines of Africana, African American, Latino, and Diasporic Studies will be using the song “Manteca” as a way of understanding enslavement in the United States and colonization in Cuba. This research will be important to the history found in the cultural memory of the “talking drum.” In the Senegambian region of West Africa the talking drum was used as the form of communication to announce the birth of a child, marriages, and approaching enemies. The talking drum was the first internet; it could communicate long and short distances. In my impending research I anticipate finding evidence of
both Chano Pozo and Dizzy Gillespie both being familiar with the talking drum. Thus, the diasporic connections between Afro-Cuban and African American cultures are made with the song “Manteca” and the origins of genre of Latin Jazz and Be-Bop.

Contribution to the Field of cultural studies

The intellectual space I have identified for myself as a Cultural Studies scholar who is geographically interested in the cultural production of the African Americans and the Afro-Caribbean people located in the Western Hemisphere of the Trans-Atlantic Slave Trade. I use the music of African Americans and the Afro-Caribbean people to expand the notion of the construction of the American. I push the boundaries of Americanness by examining the continuities and disparate moments in the cultural retentions an African past through African American music and culture. My dissertation on Donny Hathaway’s music makes the intervention on marginalized voices such as his are still being important to study because he is more recognized for his talent in the present moment than when he was alive.

Future Implications

The premise of my dissertation is to begin a fact-finding mission on Donny Hathaway. When an academic dreams up a project out of their imagination there is no roadmap to follow as a guide. The process of creating new research is exciting and frustrating at the same time because you are creating the intellectual map for others who will come after you. I hope other scholars will take up mantle to do research projects on overlooked people who should have received attention a long time ago. I hope the reader of my dissertation will be encouraged to take the road less traveled.

Concluding Thoughts
I came to this project while I was attending the 40th Anniversary of the Africana Studies and Research Center in 2010 at Cornell University. As a newly admitted doctoral student at Bowling Green State University, I was sitting in my mentor’s office Dr. Carole Boyce Davies when she asked me the proverbial first question that every graduate student hates. “So, what are you writing on?” The second question is “When is your dissertation going to be finished?” These questions are dreaded because they demand accountability. I replied confidently, I am thinking about articulations of blackness or something on Donny Hathaway. In her Trinidadian accent, Dr. Boyce Davies coolly made the decision and statement that would change my life forever. “Do Donny Hathaway, you’ll get to the other.” The die had been cast. I was going to write my dissertation on Donny Hathaway and his music.

In my doctoral program, I have never changed my mind about writing on Donny Hathaway. It would have been an easier road to pick a topic with a literature already developed and just add my unique spin to what has already been written. I never lost my interest in Donny Hathaway or his music because a part of the responsibility of African American cultural theorists and historians is to mine the field to do the work of creating the narratives of marginalized voices. The purpose of work for scholars of color and especially African American cultural theorists is to ensure representations that tell the story of people we find important for ourselves. I hope this is what I have done with Donny Hathaway.

Over the past four years I have listened to music more intentfully. I think Donny Hathaway has enjoyed a lot of posthumous success from 2010-2014 with the release of two box set collections of his music. I have grown as a consumer of music because as I have learned more about Hathaway’s musical career, I have had to expand my musical taste to accommodate artists I had never listened to before in order to understand the reach of Hathaway’s music, taking into
account how little music was released before his transition. Fortunately for us, Donny Hathaway did leave three studio albums, one live album, and whatever previously unreleased music in the Atlantic Records vault that has yet to see the light of day.

“Still we are indebted to the singer and the old environment for forcing us to discover on of the most deeply satisfying aspects of our living. Perhaps the enjoyment of music is always suffused with past experience; for me, at least, this is true.” (Ellison 1953)\textsuperscript{242}

I will end my dissertation as I began with Ralph Ellison. I feel indebted to Donny Hathaway for his gifted voice that can make me remember a collective African American past while being hopeful for the future. His body of work sounds fresh today because of his extraordinary talent. Donny Hathaway is worth documenting as being culturally “Relevant” and not “Neglected” or “Overlooked.” In my dissertation I have demonstrated how Hathaway’s music has remained relevant over time. This year serves as the 35\textsuperscript{th} anniversary of the transition of Donny Hathaway into becoming an ancestor. I hope I have shed some light on the representations of Donny Hathaway as an immensely talented musician, singer, songwriter, producer, and arranger.
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APPENDIX A

DONNY HATHAWAY IN JET MAGAZINE

JET MAGAZINE SOUL BROTHER’S TOP 20 COUNTDOWN

I have chosen to use Soul Brother’s Top 20 Countdown because it is a weekly countdown that is reflective of what artists African Americans are listening to on a weekly basis. The countdown is important because it recognizes Black musicians and artists that do not enjoy crossover success. Jet Magazine was the only consistent media representation he had as a solo artist.

GRAMMY WINNER

1972

BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS
Roberta Flack & Donny Hathaway
Where Is The Love

DONNY HATHAWAY AS A SOLO ARTIST

APRIL, 1970
23 #17 The Ghetto

APRIL, 1971
22 Article Vol. 40, Issue 4

MAY, 1971
27 Article “Jet Picks Black Stars

MARCH, 1972
2 Donny Hathaway (Live) album advertisement

APRIL, 1972
13 Donny Hathaway (Live) album advertisement

JUNE, 1972
22 Come Back Charleston Blue Advertisement

AUGUST, 1972
3 Donny Hathaway at L. A. Firs AME Church Vol.42, No. 19, p. 33
<table>
<thead>
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<td>The Best Photo of the Week, Hathaway singing “The Ghetto”</td>
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<td>NY Beat Soul at the Center p. 66</td>
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<td>October, 1972</td>
<td>Come Back Charleston Blue Advertisement p. 60</td>
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<td>August, 1973</td>
<td>#20 I Love You More Than You’ll Ever Know</td>
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<td>Donny Hathaway “Words of the Week” p. 28</td>
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**DONNY HATHAWAY AS A SESSION MUSICIAN**

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<td>#17 Rock Steady</td>
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<td>#1 Rock Steady</td>
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</tr>
<tr>
<td>March, 1972</td>
<td>#3 Rock Steady</td>
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**DONNY HATHAWAY & ROBERTA FLACK**

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<td># 9 Where is the Love</td>
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<td></td>
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<td></td>
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<tr>
<td></td>
<td># 1 Where is the Love</td>
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<tr>
<td>September, 1972</td>
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<td>Roberta Flack &amp; Donny Hathaway Album</td>
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<td>December, 1972</td>
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<td>Roberta Flack &amp; Donny Hathaway Album</td>
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<tr>
<td>January, 1973</td>
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<td>Donny Hathaway, New York Beat</td>
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<td>Roberta Flack &amp; Donny Hathaway Album</td>
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<td></td>
<td>22</td>
<td>Roberta Flack &amp; Donny Hathaway Album</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>Roberta Flack &amp; Donny Hathaway win Grammy</td>
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<tr>
<td></td>
<td>29</td>
<td>Roberta Flack &amp; Donny Hathaway Album</td>
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APPENDIX B
A SURVEY FOR YOU, SELECTED RESPONSES

Q20. DO YOU LISTEN TO DONNY HATHAWAY’S MUSIC
   a) 85.91% - Yes
   b) 14.09% - No

Q21. IF YOU LISTEN TO DONNY HATHAWAY MUSIC? HOW OFTEN?
   1) 30.33% - When It Crosses My Mind

Q22. WHICH OF THESE ARE YOUR FAVORITE DONNY HATHAWAY ALBUM(S) FROM 1970-1974?
     CHOOSE ALL THE APPLY.
   a) 54.63% - Everything Is Everything

Q24. WHICH OF THESE ARE YOUR FAVORITE DONNY HATHAWAY SONG(S)?
     CHOOSE ALL THAT APPLY.
   e) 70% - A Song For You
   c) 65.83% - This Christmas
   b) 64.17% - Someday We’ll All Be Free
   a) 55.83% - The Ghetto

Q25. WHICH OF THESE ARE YOUR FAVORITE SONG(S) FROM EVERYTHING IS EVERYTHING?
     CHOOSE ALL THAT APPLY.
   e) 67.80% - To Be Young, Gifted, and Black
   d) 65.25% - The Ghetto

Q27. WHICH OF THESE ARE YOUR FAVORITE SONG(S) FROM THE DONNY HATHAWAY?
     CHOOSE ALL THAT APPLY.
   b) 80.34% - A Song For You

Q28. WHICH OF THESE ARE YOUR FAVORITE SONG(S) FROM THE ALBUM DONNY HATHAWAY
     (LIVE)? CHOOSE ALL THAT APPLY.
   b) 59.29% - The Ghetto

Q29. WHICH OF THESE ARE YOUR FAVORITE SONG(S) FROM THE ALBUM EXTENSION OF A MAN?
     CHOOSE ALL THAT APPLY.
c) 65% - Someday We’ll All Be Free

Q30. Which of these are your favorite duet(s) from Roberta Flack & Donny Hathaway? Choose all that apply.

c) 80.99% - The Closer I Get to You
b) 74.38% - Where Is The Love

A Survey For You, Selected Responses

Q37: Is there anything else you’d like to share about Donny Hathaway’s music that was not addressed in this survey?

Respondent: 31

“Actually saw him perform in DC; Georgetown; Henry's I believe in the 60s. Viewed him as a cross between jazz and soul. The culture of the day was the aborning Black Power movements and his music was perceived, (at least to me and those w/whom I spoke), and a reflection of that. I was stationed at Quantico Marine Base and used to come up to DC for liberty. Coming home from Vietnam; 8/69, Marines were held over in Okinawa, (usually for 4-5 days), and their were great clubs in the towns that played soul music; Stevie Wonder, etc.” (Hicks 2014)¹

Analysis

The Respondent qualifies Roberta Flack’s account of Mr. Henry’s in Washington D.C. as the venue that launched her and Donny Hathaway’s careers, the Respondent saw Donny Hathaway perform as a member of the Ric Powell Trio.

Respondent: 2

“Donny's music was rich not only in sound and rhythm, but with a message of empowerment relative to the times in which he wrote or performed his music. He brought an awareness of issues to people of varied ages, races, and genders in the unconscious format of song: once the music is in you, the lyrics penetrate your lips as well as your mind.” (Hicks 2014)¹
The respondent is commenting on the songs Hathaway wrote or performed with a social justice message, examples would be “Someday We’ll All Be Free” or “Young, Gifted, and Black”. I don’t know if I agree with the “unconscious format of song” statement. I believe the process of songwriting is very intentional because the artist documents his ideas on issues, romantic relationships, and documents current sociohistorical events.

**RESPONDENT:**

“In 2013, through Pandora and You Tube, I became reacquainted with Donny Hathaway’s music. I listened to his love songs in particular, over and over and over again. The one about if you only knew how much I love you. and of course...Singing this song for you... Said I love you in a place, where there's no space or time......oh, you can just feel the depth, the pain and the helplessness of this man. I think Donny Hathaway, more than any other soul artist at that time, spoke the deepest heart of a man, a Black man, a working-class man, an ordinary man, who loves a woman so deeply...but knows that on some level or so many levels, that love comes up short because of the things he does or the things he is unable to do. His music is genius, and I think that because his life was cut short, and he was not as widely promoted or popular as some of the other artists, he has never received his proper place. Thank you for doing this study!” (Hicks 2014)

**ANALYSIS**

The Respondent is referencing “A Song for You” but he goes further by providing a Black male perspective on how they might relate to Hathaway in this song. He situates Hathaway in a class analysis even though he was not been working class since he left Howard University to work for Curtis Mayfield but he had those sensibilities.
RESPONDENT: 6

“Didn't know him until I got this survey.” (Hicks 2014)¹

ANALYSIS

The admission of not knowing who Donny Hathaway is why this study is important because we have people in the Africana and African American grand narrative who do not get the amount of attention they deserve for whatever reason.
APPENDIX C
EBONY MAGAZINE ON THE LIFE OF DONNY HATHAWAY
The Mysterious Death Of Donny Hathaway

By D. Michael Cheers

Many questions are raised by singer's 15-story plunge

Shortly after 11 o'clock on Saturday night, January 13, the Mid-Town Hotel, Staten Island, New York City, received a call about a man who had committed suicide by jumping from the 15th floor. The man was identified as Donny Hathaway, a well-known soul singer. Hathaway had been in town for a series of concert dates and had been scheduled to perform at the hotel. The suicide was a shock to his fans and to the music world in general. Hathaway had struggled with depression and had been in treatment for it. His death was ruled a suicide by the police, but many questions remain unanswered. What led to his desperation? What was going through his mind in those final moments? The mystery of Donny Hathaway's death continues to haunt those who knew him.
DONNY HATHAWAY Continued

Jackson, who delivered the eulogy at Hathaway’s funeral, “it seems to have been an accident. Donny died with his coat, scarf and cap on, and it’s not likely that anyone would go through the preparation of putting on full attire just to jump out of a window.” Hathaway, at 33, was on the comeback trail. He had carried the label of “has-been entertainer” for almost five years. He admitted having emotional problems which had sent him to hospitals, but seemed ready shortly before his death to put his problems behind him and deal with the world on its terms.

From the beginning, Hathaway’s music was that of a preacher and storyteller. Each of his songs was a testimony, a sermon, and he said in an interview in 1973 that preaching was his next “master plan.”

What then, his friends ask, impelled Hathaway to double-lock his door, apparently stroll across his room to the bedroom window, open it, remove the safety glass, stand on the ledge, then jump or fall 15 floors to his death, his 200-pound body landing atop a two-story extension behind the hotel?

Dr. Jon S. Pearl, the New York medical examiner who performed an autopsy on Hathaway ruled the death a suicide, saying, “Adults don’t fall out of windows. Children might fall out of windows, but not adults.” His report says Hathaway died of multiple fractures and internal injuries “after jumping 15 floors.”

In Chicago, where he lived on the 17th floor of the LaSalle Towers apartments, friends say Hathaway often “had a message to preach” and would lean out of a window and preach to the winds, accepting free-flying birds as his “audience.” His business associate Ed Howard says, “I believe he just fell. Many times he would lean out and sing, and several times he leaned out so far that I had to pull him back into the room.” (Others say that suicide was “not beyond Donny’s capabilities.” They report that he talked about suicide, read books on the subject, and once tried to commit suicide by taking pills.)

Howard was one of the few persons considered to be “very close” to Hathaway. Two others were Atlanta attorney David M. Franklin and singer Roberta Flack. Hathaway and Ms. Flack had been nominated recently for a Grammy award for their duet, “The Choice I Got.”
DONNY HATHAWAY

At the hotel, Hathaway told Howard there was something that he wanted to talk about. "I was still standing in the lobby when he got on the elevator," Howard remembers. "I figured if he wanted to talk, he'd probably call me.

"A little later, things got weird. My phone rang, and it was security telling me that something had happened to Donny Hathaway. Then there was a knock at my door, and a guard told me, 'Your friend Donny Hathaway has passed away.'"

Hathaway was born in Chicago on Oct. 1, 1945, but grew up in St. Louis' Carr Square housing project where his grandmother, gospel singer Martha Crumwell, reared him. When he was just three years remember him as a "musical genius well on his way." "I tested Donny when he came to Vashon in 1959," says Miss Ruth A. Greene, a retired music teacher. "I could see then that he was an accomplished pianist. When he was in high school, Donny took part in a music theory program at Washington University. During his senior year he played the Grieg Piano Concerto without any mistakes. He also played the difficult accompaniment to Handel's Messiah."

Mrs. Betty Follard, one of Hathaway's English teachers, remembers him as an "above average student." After graduation from Vashon in 1963, Hathaway won a fine arts scholarship to Howard University in Washington, D.C. Professors at the School of Music there said he was so advanced they couldn't teach him; they could only expose him to
APPENDIX D

DISCOGRAPHY

EVERYTHING IS EVERYTHING

FRONT COVER
EVERYTHING IS EVERYTHING

DONNY HATHAWAY

EVERYTHING IS EVERYTHING

Everythi...
APPENDIX F

DONNY HATHAWAY

FRONT COVER
APPENDIX G

DONNY HATHAWAY

BACK COVER

172
APPENDIX I

DONNY HATHAWAY (LIVE)

BACK COVER
APPENDIX J

DONNY HATHAWAY, LIVE AT THE BITTER END

SPECIAL EDITION, 2014
APPENDIX K

EXTENSION OF A MAN

FRONT COVER
Appendix L

Extension of a Man

Back Cover
APPENDIX M

ROBERTA FLACK

MUSICAL LONGEVITY & SIGNIFICANCE

GRAMMYS

1972

RECORD OF THE YEAR
The First Time Ever I Saw Your Face

BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS
Roberta Flack & Donny Hathaway
Where Is The Love

1973

RECORD OF THE YEAR
Killing Me Softly with His Song

BEST POP VOCAL PERFORMANCE, FEMALE
Killing Me Softly with His Song
APPENDIX N
ROBERTA FLACK & JET MAGAZINE

ROBERTA FLACK

JET MAGAZINE SOUL BROTHER’S TOP 20 COUNTDOWN

1970

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1971

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<td>12 Roberta Flack and Aretha Franklin Top Female Vocalists</td>
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<td>16 Roberta Flack Sings at Jackie Robinson’s Funeral</td>
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1973

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APRIL
12 Roberta Flack to Play Madison Square Garden
   #2 Killing Me Softly
19 #3 Killing Me Softly
26 #8 Killing Me Softly

MAY
3 #16 Killing Me Softly
31 Roberta Flack Television

JUNE
21 Roberta Flack Receives a Honor

AUGUST
9 Roberta Flack Honored in Soul & Blues Awards

SEPTEMBER
6 Roberta Flack featured in New York Beat
13 Roberta Flack Performs at PUSH Expo
27 Roberta Flack & Marvin Gaye Performs at PUSH Expo

DECEMBER
6 Roberta Flack Takes Success in Stride (Feature Story)

1974

FEBRUARY
7 Roberta Flack Wins NAACP Image Award
   Female Vocalist of the Year

MARCH
21 Grammy Nomination for Killing Me Softly
   Record of the Year
APRIL
11 Roberta Flack Set to Star in Bessie Smith Film the Empress of The Blues
18 Roberta Flack & Stevie Wonder Perform at Madison Square Garden

JUNE
27 Photo of the Week

JULY
18 #13 Feel Like Making Love
25 #19 Feel Like Making Love

AUGUST
1 #8 Feel Like Making Love
8 #4 Feel Like Making Love
15 #5 Feel Like Making Love
22 #1 Feel Like Making Love
29 #2 Feel Like Making Love

SEPTEMBER
5 #1 Feel Like Making Love
12 #2 Feel Like Making Love
19 #6 Feel Like Making Love
26 #7 Feel Like Making Love

DECEMBER
12 Roberta Flack Receives a Honorary Doctorate from Rust College
APPENDIX O

STEVIE WONDER

MUSICAL SIGNIFICANCE & LONGEVITY

Grammy Awards (1970-1974)

Wonder has won 22 Grammy Awards as well as a Grammy Lifetime Achievement Award, which he was presented in 1996.

<table>
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<td>Best Rhythm &amp; Blues Song</td>
<td>&quot;Superstition&quot;</td>
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<tr>
<td>1973</td>
<td>Best R&amp;B Vocal Performance, Male</td>
<td>&quot;Superstition&quot;</td>
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<td>1973</td>
<td>Best Pop Vocal Performance, Male</td>
<td>&quot;You are the Sunshine of My Life&quot;</td>
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<td>&quot;Living for the City&quot;</td>
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<td>Best Male R&amp;B Vocal Performance</td>
<td>&quot;Boogie On Reggae Woman&quot;</td>
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<td>1974</td>
<td>Best Male Pop Vocal Performance</td>
<td><em>Fulfillingness' First Finale</em></td>
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<td>Album of the Year</td>
<td><em>Fulfillingness' First Finale</em></td>
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ROLLING STONE MAGAZINE

Stevie Wonder ranked #9 on the poll of the Greatest Singers of All Time. The poll was conducted by Rolling Stone magazine to gather the opinions of music critics to assess the top 100 most important voices in popular music. Stevie Wonder is one of the world’s most loved musical artists. Wonder just performed on the 54th Annual Grammy Award Show with Daft Punk’s “Get Lucky” and his “Another Star” on January 22, 2014. His performance demonstrates his continued relevancy.
### Appendix Q

**Stevie Wonder & Jet Magazine (Soul Brother’s Top Twenty Countdown)**

**1970**

**January**

<table>
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**February**

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<td>19</td>
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**March**

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<tr>
<td>26</td>
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<td>Oct 26</td>
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<td>Stevie Wonder Bombs at Apollo Theatre</td>
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DECEMBER

7    #10 Superstition
14   Wonder Wins NAACP Image Award

Producer of the Year, Talking Book

#7 Superstition

21   #2 Superstition

28   Stevie Wonder Featured in New York Beat

#2 Superstition

1973

JANUARY

4    Stevie Wonder Performs in Sickle Cell Telethon

#2 Superstition

11   #1 Superstition

18   #1 Superstition

27   #1 Superstition

FEBRUARY

5    #1 Superstition

15   #2 Superstition

22   #4 Superstition

MARCH

1    #6 Superstition

8    #9 Superstition

15   #18 Superstition
MAY

17 #11 You Are The Sunshine of My Life
24 Stevie Wonder Sings at 10-Year Old Boy’s who was Killed by NYPD
          #10 You Are The Sunshine of My Life
31 #6 You Are The Sunshine of My Life

JUNE

7 #11 You Are The Sunshine of My Life
14 #13 You Are The Sunshine of My Life

JULY

19 Syreeta Wright Divorces Stevie Wonder

AUGUST

23 Stevie Wonder in Car Crash
30 Stevie Wonder Making Progress

SEPTEMBER

6 #8 Higher Ground
13 #3 Higher Ground
20 #3 Higher Ground
27 #3 Higher Ground

October

4 #6 Higher Ground
11 #5 Higher Ground
18 #5 Higher Ground
25 #4 Higher Ground
November

1  #5 Higher Ground
8  #14 Higher Ground
22 #20 Living For The City
29 #10 Living For The City

December

6  #3 Living For The City
13 #12 Living For The City
20 #5 Living For The City
27 #4 Living For The City

1974

January

3  #5 Living For The City
10 #6 Living For The City
17 #6 Living For The City
24 #9 Living For The City
31 #8 Living For The City

February

7  Stevie Wonder Gets Six Grammy Nominations
14 #5 Living For The City

March

21 Stevie Wonder Sweeps Grammys

Best Album, Innervisions
Best R&B Record & Performance, Superstition
Best Pop Vocal, You Are The Sunshine of My Life

APRIL

4  Stevie Wonder Moves to Liberia
18  Stevie Wonder & Roberta Flack Play Madison Square Garden

MAY

9  Stevie Wonder, Musical Giant with a View From the Top
   #13 Don’t You Worry ‘Bout A Thing
16  #13 Don’t You Worry ‘Bout A Thing
23  #13 Don’t You Worry ‘Bout A Thing
30  #11 Don’t You Worry ‘Bout A Thing

JUNE

6  #12 Don’t You Worry ‘Bout A Thing
13  #12 Don’t You Worry ‘Bout A Thing
20  #16 Don’t You Worry ‘Bout A Thing
27  #12 Don’t You Worry ‘Bout A Thing

AUGUST

1  Stevie Wonder Produces Syreeta Wrights (Ex-Wife) Album
8  Stevie Wonder’s album Fulfillingness’ First Finale Released
15  Stevie Wonder’s album Fulfillingness’ First Finale Goes Gold
29  Stevie Wonder’s wins Best Male Vocalist
   National Association of TV & Radio Arts

SEPTEMBER
5 #11 You Haven’t Done Nothing
12 #12 You Haven’t Done Nothing
19 #9 You Haven’t Done Nothing
26 #4 You Haven’t Done Nothing

OCTOBER

3 #3 You Haven’t Done Nothing
10 #2 You Haven’t Done Nothing
17 #4 You Haven’t Done Nothing
24 #6 You Haven’t Done Nothing
31 #5 You Haven’t Done Nothing

November

7 #12 You Haven’t Done Nothing
14 #8 You Haven’t Done Nothing
21 # 14 Boogie On Reggae Woman
28 # 6 Boogie On Reggae Woman

December

5 # 1 Boogie On Reggae Woman
12 # 2 Boogie On Reggae Woman
26 # 2 Boogie On Reggae Woman
## APPENDIX R

**MARVIN GAYE & JET MAGAZINE (SOUL BROTHER’S TOP TWENTY COUNTDOWN)**

### JULY, 1970

<table>
<thead>
<tr>
<th>Date</th>
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### AUGUST, 1970

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DECEMBER, 1971

2     #6     Inner City Blues (Makes Me Wanna Holler)
23    #9     Inner City Blues (Makes Me Wanna Holler)
30    #8     Inner City Blues (Makes Me Wanna Holler)

JANUARY, 1972

6     #8     Inner City Blues (Makes Me Wanna Holler)
13    #11    Inner City Blues (Makes Me Wanna Holler)

MARCH, 1972

30    Marvin Gaye Nominated for Grammys for “What’s Going On”

and Best R&B Vocal, Male (Stevie Wonder won the Grammys)

MAY, 1972

25    Marvin Gaye Day in Washington D.C. p. 54

DECEMBER, 1972

28    #9     Trouble Man

JANUARY, 1973

4     #14    Trouble Man
11    #14    Trouble Man
16    #12    Trouble Man
25    #5     Trouble Man

FEBRUARY, 1973

5     #3     Trouble Man
7     #7     Trouble Man
22    #17    Trouble Man
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31    #14    Distant Lover

November, 1974

7      #14    Distant Lover

21     #19    Distant Lover
Introduction: You are being invited to participate in an on-line survey about the music of Donny Hathaway. The study will be conducted by Keisha Hicks a doctoral student in the American Culture Studies program. My dissertation chair is Dr. Angela Nelson, Associate Professor in the Department of Popular Culture at Bowling Green State University. I am writing my dissertation on Donny Hathaway using cultural biography to understand his location in 1970s Black cultural production through his music. The purpose of this online survey is to gather data on if, how, and including why people listen to the music of Donny Hathaway. It will provide a way to understand his musical legacy.

Eligibility: The act of submitting the completed on-line survey this act constitutes proof of age of 18 years old or older and informed consent.

Purpose: The purpose of the survey is to measure how the music of Donny Hathaway is consumed today. I want to measure his relevancy as an artist. The benefit to the general public is to bring attention to a unique voice in American soul music.

Procedures for Participants:

§ In an effort to document the ways the music of Donny Hathaway is listened to, remembered and consumed in the present day, the study will be conducted on-line using Survey Monkey to administer the survey. As the Principal Investigator, I will be posting a direct link to my survey on my Facebook page and also on the Donny Hathaway and Black PhD Network Facebook pages.

§ I will be using the blind recruitment method meaning I will not seek specific people to participate in the study. By using an on-line survey, I will not control who chooses to participate in the study. I will be using the snowball method of recruiting by encouraging participants to inform others in their on-line communities and social circles of the existence of the study. The survey design is a series of multiple-choice questions. The survey will be accessible to my targeted audiences for thirty (30) days. I anticipate obtaining 200 completed surveys at the end of the access period.

§ Participation consists of voluntarily completing a secure online survey. As the participant in this online survey, you will be asked a series of questions on the music of Donny Hathaway and 1970s Soul music. The survey takes
approximately 15 to 20 minutes to complete. There are no real or tangible benefits to the participants of this online survey.

Risks: There is no known risk beyond those that you would normally encounter in your daily life. Your participation is completely voluntary. You are free to withdraw at any time. You may decide to skip questions (or not do a particular task) or discontinue participation at any time without any consequences.

Benefits: There are no real or tangible direct benefits to the participants of this on-line survey.

Confidentiality:

§ All responses will be kept strictly confidential. All completed surveys will be assigned a sequential number; participants will be identified by the unique number assigned to their survey if or when direct quotations are used. The survey and survey results will be kept on a password protected computer that is only accessible by the survey administrator.

§ Since the nature of data collection is an online survey, please be aware of the following: (1) some employers may use tracking software so you may want to complete your survey on a personal computer, (2) do not leave the survey open if using a public computer or a computer others may have access to, and (3) clear your browser cache and page history after completing the survey.

Contact information: Please send all inquiries concerning your participation in the research or about the research to the following: Email: dhsurvey@gmail.com. You may also contact the Chair, Human Subjects Review Board at 419-372-7716 or hsrb@bgsu.edu, if you have any questions about your rights as a participant in this research.

Consent: I am aware that participation in this on-line study is voluntary. I may quit and/or refuse to participate at any time without repercussions. Deciding to participate or not will not impact any relationship I may have with Bowling Green State University. If you agree to participate in the study by submitting the survey, this will be taken as your informed consent.

Thank you for your time and consideration in advance.

Respectfully Yours,

Keisha Hicks