



Advance Praise

for *When the Church Becomes Your Party*

“ There is no doubt that ‘today’s gospel is not your mother’s gospel’ so we should be thankful that we have Deborah Smith Pollard’s *When the Church Becomes Your Party* to serve as our interpreter. From the contemporary sound that is sometimes indistinguishable from R&B, presented in attire that equals that of the latest secular artist, and often coupled with holy hip hop, today’s gospel is urban and commercial. Yet the message—Jesus is lord—is still loud and clear. In entertaining yet scholarly writing, Pollard tells us how, when, why, and where these changes took place and gives us some indication of how the changes are being received in the Black Church community. ”

—Horace Clarence Boyer, author of *The Golden Age of Gospel*

“ Doctor Deb (as she is affectionately called) has taken us beyond the platform and into the art form. This is a must-read for all those who love and are inquisitive about the various avenues in the genre of gospel music. Although you might not agree with the summations, you must respect the research. Thanks, Deborah, for opening our eyes! ”

—Pastor Marvin L. Winans, Perfecting Church, Detroit

“ I will always admire the work of Dr. Pollard. We will all be enriched by her research in *When the Church Becomes Your Party*. This industry highly applauds all of her wonderful contributions. ”

—Bobby Jones, host and executive producer of *Bobby Jones Gospel* and producer of *Video Gospel* on BET

“ *When the Church Becomes Your Party* provides a fascinating journey through the controversial changes in the sound, image, and language expressions of African American gospel music that have taken place over the last forty years. Deborah Smith Pollard not only describes these changes but contextualizes them within an African cultural continuum, ‘Classic Era’ of gospel, and the development of a gospel music industry. *When the Church Becomes Your Party* is a must-read, if only to gain a perspective on the meaning of ‘party’ in sacred contexts. ”

—Portia K. Maultsby, professor of ethnomusicology and folklore at Indiana University co-editor of *African American Music: An Introduction*

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