No rap radio show was complete without shout-outs. Fittingly, I have a few of my own:

I want to first thank all of those who shared their time and stories with me. Shout-out to Chuck Chillout, Teddy Tedd, Special K, Daddy-O, Kool Keith, Wanda Ramos, Jay Dixon, and Dutch. These interviews are the core of this history, and I hope you all recognize your experiences in the text. I want to give special thanks to DJ Chuck Chillout, who granted an interview to a clueless graduate student in the winter of 2014, and whose generosity propelled this project forward at a crucial crossroads, and to Teddy Tedd, who provided insight, constructive criticism, and conversation about the project over a period of several years.

A round of gratitude is due to all of the folk historians and tape collectors who’ve worked so tirelessly to preserve this history. Thank you for documenting it. Thank you for your generosity in sharing it. Thank you for continuing to fight against loss. Your labors haven’t gone unnoticed or unappreciated.

Marissa Glynias and Kirill Zikanov each provided detailed and insightful commentary on a number of chapters at multiple stages. The final document is immeasurably better for their care. Thank you to those who commented and started conversations following presentations of this work at meetings of the Society for Ethnomusicology; American Musicological Society; AMS-New England; and the AMS Popular Music Special Interest Group, for helping me see the project from fresh angles.

Gundula Kreuzer deserves special thanks for her assiduous readings and generous suggestions.
Shout-out to the Sound Studies working group. Thank you for helping me hear media history and auditory culture more capaciously.

Shout-out to the Black Sound and the Archive Working Group. To say this group has helped me think through the crucial themes of this book would be an understatement. BSAW has felt like a long-sought intellectual home, and I’m constantly impressed by the intelligence and creativity in that space. A special thanks to Daphne Brooks and Brian Kane for making it happen.

New Haven Regular Singers: thank you for your voices and community.

A warm shout-out to Mark Rodgers, Peter Selinsky, George Overton, and Evan Henry for their conversation and support.

Thank you to the Music Department softball team, for reminding me what it means to win (even as we lose consistently, badly).

A big thank you to Michael Veal, who has been in dialogue with this project since its inception. Thank you for your engagement, your encouragement, and your direction. For reminding me why we write, and who we write for. And to Brian Kane and Michael Denning, who read most of this manuscript and provided invaluable feedback.

Shout out to Ken Wissoker and everyone who contributed to this book at Duke University Press. The published book is much, much better than the manuscript I first submitted, and it’s only so because of their work, expertise, and professionalism.

To all my family, extended and immediate.

To Ariana Hackenburg, for her friendship, support, and patience.

Finally, to Ann and Richard Klaess, without whom none of this would be possible. Thank you.