

NEH Application Cover Sheet

Media Projects

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Field of Expertise: Interdisciplinary: Folklore and Folklife

INSTITUTION

Administrators of the Tulane Educational Fund
New Orleans, LA UNITED STATES

APPLICATION INFORMATION

Title: *American Routes: From a Useable Past to an Authentic Future*

Grant Period: From 8/2014 to 7/2015

Field of Project: Communications: Communications; Social Science: Cultural Anthropology;
Interdisciplinary: American Studies

Description of Project: American Routes public radio program requests that the NEH consider support for the "From a Useable Past to an Authentic Future" series of humanities topical programs, hour documentaries and embedded features. American Routes will produce 20 hours of programming addressing cultural memory and creativity combining to form a vision of the future -- expressed in words and music, with the critical advice, interpretation and/or interviews of humanities specialists and musicians. The series will explore ideas such as artist biographies shaped by memories and media of record; the particular shapes and roles of music, ritual and festival in a post-catastrophic environs, musical sharing and distinctions between cultures in both historic terms and newly emergent creolizations. Edited segments will be offered to All Things Considered and the NPR Music website.

BUDGET

Outright Request	\$269,675.00	Cost Sharing	\$103,988.00
Matching Request	\$0.00	Total Budget	\$373,663.00
Total NEH	\$269,675.00		

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American Routes
“From a Useable Past to an Authentic Future”

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American Routes From a Useable Past to an Authentic Future

Nature of Request

*I know a place
Ain't nobody cryin'
Ain't nobody worried
Ain't no smilin' faces
Lyin' to the races
vocal group response: I'll take you there!
--Sung by Mavis Staples and family.
Written and produced by Al Bell, Stax Records 1972.*

American Routes is the weekly, two-hour nationally distributed public radio program devoted to songs and stories, humanist and artist narratives, that explore humanities and aesthetic issues in American society and culture through the expression of vernacular music. Produced in New Orleans, each *American Routes* program presents a wide range of music and musicians woven around a theme or series of related humanities topics that also extend to other programs. *American Routes* is hosted by folklorist and documentary producer Nick Spitzer--also a professor of American studies and cultural anthropology at Tulane University.

American Routes' on-air sound is a balance between interviews/features devoted to culturally significant topics and a carefully sequenced mix (*segues*) of musical selections to support and extend the core ideas with aesthetic approaches to meaning. The focus is on enduring music mostly recorded between the early 1920s and late 1970s, as well as more recent works that clearly refer to, re-create or extend genres and styles from that key period of music creation and recording in our society to present day transformations as well as current re-creations. In any given hour, Spitzer may offer up a soundscape that combines in various proportions: blues, Cajun, jazz, Latin and Caribbean, gospel, Tejano, rockabilly, klezmer and polka, soul, country, pop, avant-garde, roots rock, Broadway or film soundtracks and classical music--all placed in context by interviews, features, and scholars' commentaries. As founding producer and on-air host, Spitzer presents an array of music that expresses both the *pluribus* and the *unum* in American culture, drawing connections between the musical selections and illuminating their historical, cultural or stylistic relationships. Rather than serving existing audiences for any single kind of music, *American Routes* embraces a wide swath of American musical culture and so explores the boundaries where different genres meet and mingle to create a vivid soundtrack for a socially inclusive and culturally diverse America.

In this proposal, *American Routes* requests that the NEH consider a grant of \$266,675 over one year to support the "American Routes: From a Useable Past to an Authentic Future" series of ten topical two hour music and culture documentaries with embedded features and interviews. Each program in varied ways will reference the broad theme of how specific communities and broader publics, address selective continuity from the past as expressed in words and music with the critical advice, interpretation and/or interviews of humanities specialists and musicians. Out of the dozens of documentary feature and/or interview segments embedded in these programs, several will be offered in edited form by on-going agreement (see 2010 letter in Attachment 8: Resumes and Letters) with NPR to *All Things Considered* and to the NPR Music website. They will also selectively reach other major news outlets such as *Fresh Air*. All the programs, features and interviews will be streamed from americanroutes.org.

Since its launch in 1998, *American Routes* has been based in New Orleans, the only exception being 5 months of post-Katrina exile to temporary studios in Lafayette, LA. Located since 2008 in the new Alcée Fortier Studio at Tulane University, each week *American Routes* is broadcast on over 286 stations reaching over 470 localities large and small, and up to a million listeners. All current and past programs stream from the website Americanroutes.org. Over fifteen years on the air, *American Routes* has garnered coverage in the national press including *ABC News*, *Nightline*, NPR, *Wall Street Journal*, *New York Times*, *Boston Globe* and

the *Seattle Intelligencer* among many media outlets. Its reputation for quality was acknowledged by a 2004 ASCAP-Deems Taylor Award at Lincoln Center for scholarly and artistic excellence normally given to books. In recognition of Spitzer's long commitment to public programming in the humanities, as well as his cultural leadership during turbulent times, the Louisiana Endowment for the Humanities named him "Humanist of the Year" in 2006. Spitzer was also awarded a Guggenheim Fellowship in 2007 to further his work on traditional creativity in Louisiana Creole communities.

It is partly in metaphoric and practical reference to the intangible cultural benefits associated with recovery from a man-made and natural catastrophe in New Orleans now almost a decade ago--one that predates the economic situation that has had a different but also catastrophic impact in communities nationwide--that Spitzer and the production team at *American Routes* began to directly address the importance of memory and continuity of cultural assets central to social and economic recovery of communities across America. Initially a series entitled "Routes to Recovery" in 2012-13 addressed the role of cultural agency in ameliorating social and economic conditions in the present. This evolved to more pointed links between a "useable past," cultural sustainability" and a "creative future" in 2013-14.

Now we are proposing to expand beyond these two previous successful cultural documentary radio series. The 2014-15 proposal represents a focus on the outcomes from various cultural memories of a useable past as expressed in aesthetic, mostly musical and narrative, terms that in turn shape the understandings of an idealized future -- one based on creativity within the context of community humanities discourse. The proposal thus extends prior work to encourage discussion of what the contours of such an "authentic future," based in localized community creativity writ large, might be like.

Program Synopsis

Authenticity as a word and concept has been rightfully criticized in part and better described as contextually relativistic to particular temporal, geographic and especially cultural realms. We are mindful of the major critical work regarding authenticity by cultural scholars with serious ethnographic field experience in communities such as folklorist Regina Bendix's *In Search of Authenticity* (1997) performance studies scholar Barbara Kirshenblatt-Gimblett's *Destination Culture: Tourism, Museums, and Heritage* (1998), and anthropologist Edward Bruner's *Culture on Tour: Ethnography of Travel* (2005).

When "authenticity" is used as a cudgel by powerful nationalistic or market-driven forces to maintain and impose power relations exclusively through commodification, monetization and usurpation of localized, diverse vernacular discourses, it is clearly problematic to our concerns for cultural continuity and creativity as well as reckoning an "authentic future" from the perspective of community stakeholders who may be marginal to mainstream authority and power. At the same time we are aware of and agree with the claims of anthropologist Arjun Appadurai as to the enduring significance of "cultural primordia" and their powerful role as a part of modernity, not apart from it. (1996) In this sense we view both an "authentic future" and "tradition," that classic and elastic keyword of folklorists, as communicative processes aimed at cultural equity à la Alan Lomax, and not as a fixed consumable product or experience, created from the top down clearly outside the community or cultural setting so described.

The noted folklorist Henry Glassie's definition of "tradition" remains useful in this regard. "Tradition is the creation of the future out of the past..." and "History is not the past; it is an artful assembly of materials from the past, destined for usefulness in the future." (1995: 395) Folklorist and *American Routes* producer Nick Spitzer used the term "authentic future" in the wake of concerns after Katrina flooding that this was also a cultural disaster--with particular focus on the loss of not just material things, but also intangible relationships within families and neighborhoods across the cityscape that were expressed in symbols: musical, culinary, occupational, linguistic and ritual/festival performance. He previously described the discourse in New Orleans about an authentic future as "one that maintains the aesthetic creativity and social continuity in both material and intangible cultural landscapes, while rejecting the previous regime of regressive limitations associated with provincialism, racism, economic inequity, environmental lassitude, and so on" (2006: 308)

and “that cultural expression in the streets and clubs would remain on an intimate local scale defined as the creative zone where creolized culture met a need for continuity, neighborhood-based culture, the arts, and economic sustainability—all founded on local diversity and new economic approaches to creative “industries,” cultural tourism, environmental services, public education, and urban planning alongside more traditional areas such as shipping, petrochemical industries, finance, and medicine.” (2011)

“*American Routes: From a Useable Past to an Authentic Future*” is a path that does not shy away from the value of “cultural primordia” created by array of American peoples, places, ethnicities, regions, language or belief groups. It also suggests that in response to globalizing forces of the market, governance, the academy, media and varied ecologies are present day engagements that not only selectively preserve sources and symbols of the past, but also creatively reshape them in myriad ways toward a sense of futures that retain useful essential meanings and identifications in our pluralistic democracy. This is a realm of forward vision where the humanities, long and justifiably focused on the intellectual and creative source continuities of various cultural pasts into the present, can more readily venture than the often problem-oriented and limited variable approach of synchronic social sciences. We view this proposal as completing a trilogy of humanities-themed radio programs, in a medium appropriate to the task.

“*American Routes: From a Useable Past to an Authentic Future*” will consist of topical programs framed by music and based in first person narratives of artists and humanists—all with reference to historic cultural settings, current social realities, and especially examples where cultural agency builds a humanities discourse about what an idealized future (or futures) might actually be like. *American Routes* uses vernacular cultural aesthetics and examples from various times and places to frame and provoke questions and images of future social, economic, political and ecological arrangements. It takes us beyond sustainability or survivability of culture to a deeper sense of hope that affectively drives present day discourse regarding the future. As the lone nationally broadcast public media program originating from the Gulf South region, *American Routes* has been able to credibly examine the progress of recovery and rebuilding of local communities through the memories of artists and musicians. As communities across the nation suffered the growing pains of loss, change or rebuilding brought on by the Recession, we find that is especially useful to selectively extend what we have witnessed and learned about the role of individual, family, neighborhood, city and region-based vernacular culture(s) in having the agency to build cultural continuity and creativity into the future. Hence our focus now on what that future would ideally be like for individual and collective sensibilities as well a complexity of group diversities.

Humanities Content

I regularly listen to American Routes (and its roots as well). I love the music, the richness, the craft, the depth. It's uniquely American. And it's great to have a generous and knowledgeable guide who is on such good terms with that great variety of musicians.

--Albert Borgmann, Professor of Philosophy, University of Montana

Often when asking musicians to recall when they decided to become a musician, they will cite a specific visual moment. It might be when they saw Elvis on the Ed Sullivan show, or when they caught John Coltrane at the Five Spot. The moment is ingrained in their composition of self: the original moment, or the origin story to their careers and lives. What they remember of that moment may be very different from what happened in the actual moment, but they have placed deep meaning on this memory, which is usually not told in the history of the actual moment. Memory of one actor within the event in question may be very different from another actor. These divergences remind us that memory is subjective, and subject to the variants of personal and social/cultural perspective. Nostalgia for the past, nourished by one's memories or the memories of others, is subjective. This subjectivity contributes to the manner in which people react to their environment. Historian David Lowenthal has puzzled over the meanings of memory and nostalgia in writing history, commenting that, “The past as we know it is partially a product of the present; we continually reshape memory, rewrite history and refashion relics.”¹ By reworking the past in the shadow of

¹ David Lowenthal. *The Past is a Foreign Country*, p. 26 (Cambridge University Press, 1985).

the present, we try to make sense of what came before us and what lies ahead. But this reworking, compared to the present moment, can also create a nostalgia for that newly realized past. That yearning for what has been can engender disappointment with the present, or can create a sense of promise for the future. Memory also engages with one's sense of place, and authenticity of place and time. As Americans, we often invoke specific places as markers of the "authentic" American experience. In the realm of American vernacular music cultures, visitors to Memphis can stop by Sun Studios at 706 Union Street and see the intact recording room where Elvis Presley and Johnny Cash made their first records. Not only can visitors observe the locations where the "Sun Studios Sound" was born, but they can also record in the studio, thereby becoming participants within what might be considered a "museum-ified" moment. Are the preservation methods of this part of American popular culture, by actual preservation of the material environs, the best manner in which to encourage the cultural sustainability of American vernacular culture? How useful is the preservation of a studio if no new musicians or allied communities are being fostered and encouraged to develop and perform their art? Or what of the context of these locations, their place in the larger history of American struggles for equality and justice? To display so-called halcyon eras of music without the counterbalance of context of strife, challenge and transformation only adds to naïve nostalgia for a past.

Historian George Lipsitz is acutely aware of the implications of such naïve nostalgia. Noting that throughout the 20th century, the common thread of American populations has been dislocations, caused by changes in society such as urban renewal and suburbanization--and we would add economic exigency. Moving from one place to another, such dislocated Americans bring memories with them, but also suffer what Lipsitz calls a "crisis of memory," where one feels cut off from their past. He writes "Popular culture has played an important role in creating the crisis of memory, but it has also been one of the main vehicles for the expression of loss and projection of hopes for reconnection to the past."² By engaging with the memories of artists and musicians who created major bodies of work, especially within the folk, vernacular and popular cultural expressions of the 20th century, we begin to understand more of the contexts and meanings of those times of creation. We also can look to memory as a tool to understand what a reconnection to the past might hold for the work of the future. Ethnomusicologist Jeff Titon theorizes about the future of musical cultures, investigating the various strategies that cultural communities and advocates employ on the behalf of continuity for their associated forms vernacular music in the United States. Titon has noted that while those outside of the cultural community in question may have specific reasons to intervene and assist the preservation of threatened musical culture, he questions the value of that action if the community itself is not invested in the culture or has agency in the actions taken. He writes, "When we put these expressive cultures on display, we are offering little more than life support if we do not also work with people in their communities, not only to conserve the expressive aspects of folk cultures, but also to confront the social, political and economic props that keep these folk cultures going well or going badly."³ Titon is addressing the politics of sustaining and preserving lived folk cultures in the 21st century. But what of popular culture? Can the expressive culture that evolves as mass popular culture also fall under this banner for preservation?

Certainly, many Americans who feel disconnected from music cultures considered as "folk" engage in cultural communities through mass-mediated popular musics, which have their own histories, lineages and landmarks, (not to mention origins in the very folk cultures Titon seeks to sustain). Not only are "traditional vernacular" cultures targets for preservation, but what might be called "popular vernacular" cultures and the communities that gather around them also clamor for preservation. Note the opening of the Grateful Dead Archive at the University of California in Santa Cruz. The participants (audience and performers) see themselves as a community what the political scientist Benedict Anderson, might term an "imagined community." The archive or a museum may tell the history and story of that community through texts, media

² George Lipsitz. *Time Passages: Collective Memory and American Popular Culture*. p. 12 (1990: University of Minnesota Press).

³ Jeff Titon. "Music and Sustainability: An Ecological Approach," from paper given to American Folklore Society annual meeting, Boise, Idaho, 2009.

documents and artifacts. But is that enough to sustain the community? What of the future of this and other popular culture communities? If popular culture communities go dormant, how are they revived by others?

Art historian Elizabeth Guffey has recently tackled the idea of “retro,” a term which has come to describe certain trends in modern cultural life from music to fashion. For many, looking to the past with a retro sensibility enables one to just skim the surface of the culture from a specific time and so the term can take on negative connotations. For others, seeking things that are considered “retro” allows for an entry point into the culture and history of a time and place. Guffey writes of the term, “retro suggests an admiration for the past but is also mingled with a sense of detachment that separates it from the high-minded seriousness of 19th century revivalism where the present was seen as a culmination of a progressive evolution of human knowledge.”⁴ That detachment can, however, be troubling when it obscures the social and political contexts in which the selected past is being celebrated. For music critic Simon Reynolds, the increased ability of technology to keep the past alive in our present day impels us to take on the meaning of terms like “retro,” “nostalgia,” and even the nature of museum displays about popular culture to get at a better understanding of what our current culture is really about. He points to the Italian futurist movement that considered museums to be cemeteries and wanted art to live in the present instead of venerating the past. However, in popular culture today we find that artists are constantly referencing the past, either quoting directly in the form of samples or more indirectly, through a stylized *bricolage* of a past that never existed, but is not distant enough to be outside of living memory. Reynolds writes that as a result, nostalgia creates a curious tension with the future. He writes, “Is nostalgia stopping our culture’s ability to surge forward, or are we nostalgic precisely because our culture has stopped moving forward and so we inevitably look back to more momentous and dynamic times?”⁵ Reynolds’ question implies regression or cultural stasis is already a fact of everyday life. Culture, however, is much more complex than this formula relates.

When literary critic Van Wyck Brooks introduced the idea of a “useable past” in 1918, the United States was in the midst of World War I and the process of formalizing its position as a leader in world affairs. Brooks felt that American culture needed a unifying narrative, a “useable past” upon which a more coherent culture could be built. As sociologist Jeffrey Olick points out, this was creation to meet the needs of the present. Olick considers that when investigating collective memory, scholars have brought forth various perspectives ranging from “what do we do with the past?” to “what does the past do for us?” and finally, “what does the past do to us?” These three questions demonstrate the progression of thought, all of which place the past as an active element in constructing the present. A useable past implies that it is useable to everyone. But that is often not the case, as various histories are left out, or glossed over in the search for a comfortable, non-confrontational understanding of the past. Thus we use “*A Useable Past...*” rather than “*The Useable Past...*” in our titling reference--and likewise “*An Authentic Future...*” rather than “*The Authentic Future...*” Culture and everyday life is much more complex than the construction of a mainstream, useable one-size-fits all past. How does one draw from the past while not devaluing or ignoring the struggle and complexity of the people and cultures who lived those histories? Olick, in investigating Freud’s theory of trauma and memory, writes that “Memory is made wholly neither in the past nor in the present but in the continual struggle between them.”⁶ In that point of struggle, between what the past “was” and what the present is saying about it, we find that people make the past their own, individualize it and personalize it to their own experience, and in so doing, tell more about the community in which they live and their own understanding of the past, than more “factual” based presentations of the past may generate. And when dealing with expressive cultures, like music, the perceptions and processes of those who both participate in and appreciate build an understanding of what the past may mean to a particular community. The question we would like to ask is “how are these cultural pasts selectively sustainable and if so, how do we creatively lay the groundwork for a future(s) in community and cultural life?” One person or group’s “Promised Land,” could be another’s unhappy vision of a theocracy. However, one of the beguiling aspects of performance of a song like “I’ll take You There” cited

⁴ Elizabeth Guffey. *Retro: the Culture of Revival*. p. 21 (2006: Reaktion Books).

⁵ Simon Reynolds. *Retromania: Pop Culture’s Addiction to It’s Own Past*, p. xiv (2011: Faber and Faber)

⁶ Jeffrey K. Olick. “From the Useable Past to the Return of the Repressed,” in *The Hedgehog Review*, p.29 (2007)

with its simple words on the first page is that in performance Mavis Staples and the Staple Singers are able to both live *within* the moral message of the gospel tradition and also create a secular vision of hope for the living outside it, but respecting what it offers. It doesn't hurt knowing that a black and white combined band at Muscle Shoals, AL was making the music and being addressed personally with name checks on their abilities in the full version of the song. While we can't and shouldn't eliminate differing visions of values and an idealized future in a pluralistic democracy, part of that complex future writ large is an on-going role for the humanities as a public discourse to address just such diversities through a variety of means--including deeper interpretive readings around performances like the popular studio recording of "I'll Take You There," by a singing family that themselves stepped out of a more limited, strictly sacred performance role, repertoire and context. In so doing, they modeled the hopeful, futuristic message of the song. They created a rhetorical position of being progressives about the employment of their traditions. *American Routes* regularly uses such performances and juxtapositions with nuanced biography of artists, granular histories of cultural communities of music and musicians that are situated and draw upon combined critical and celebratory views through editorial inclusion and analysis.

In this new *American Routes* series, we seek to address the issues surrounding cultural memory, selected continuity over time and the role of creativity, that combine to build visions of the future that may be wholly or selectively shared--and so participate creatively in the public humanities discourse about those selections and visions. We'll use the radio program to explore how cultural representations in selective uses of the past lead creatively to a hoped for future. These representations include: artist biographies shaped by memories and media of record; the particular shapes and roles of music, ritual and festival in a post-catastrophic environs; old and new media, diplomacy frameworks for traditional cultural performances within and beyond the communities that created them; musical sharing and distinctions between cultures and civilizations (including those that have been in conflict) in both metaphorical historic terms and newly emergent creolizations; the origins and transformations of a heterogeneous but unified cultural region or urban area; gender basis for a performance genre; the diversity and unity of performers and instrumental performance practice; the value of festival and play for its own sake. All of these build the humanities discourse on what values, beliefs, and creativities might be employed in moving selectively from primordial and historic views of a past to a future of social intimacy and inclusiveness, of unity and diversity -- "a more perfect union" where the cultural conversation about the human condition is paramount.

For the proposed "*American Routes: From a Useable Past to an Authentic Future*" programming, NEH funding, if awarded, will support the field travel, additional research and scholarship necessary, humanities advisors and commentators, and additional production personnel needed to craft complex, in-depth, accessible radio presentations that embrace a multiplicity of humanistic issues, voices and perspectives. Unraveling and articulating the social and cultural dimensions of music--especially popular and traditional forms that are often closely identified with vernacular community sources and symbols--remains an important and not fully explored area of humanities scholarship. Through well-researched, carefully produced programming, *American Routes* and its contributing scholars will help enhance greater public understanding of how all kinds of vernacular music express and affect American culture. Treatments of the proposed topical programs can be found in Attachment: 3 Script.

The programs allow *American Routes* to explore a consistent core of humanities themes using a wide range of vernacular musical and cultural expressions augmented by field and studio interviews, commentary and segues--all to abet the representation and interpretation of the historic, cultural and literary meanings of our topics. Several whole programs will focus on specific and collective music makers in jazz and blues. For our program "I Got the World in a Jug...Stopper's in My Hand," we explore the history of women as participants in the blues. During the decade of 1920s, women were the singers of choice, the empresses and queens of a genre sometimes called "classic blues," which expressed the desires, fears, hopes and troubles of a newly migrant increasingly urban African American culture. Women not only conveyed changing values of the culture in aesthetic terms, but also had the freedom in style, song and performance to share insights on their own lives as African American women at the time. By the close of the 1920's, men took over the role

of women as the primary blues vocalists on record, but a particular shape of the blues aesthetic in female vocals remained in the work of jazz singer Billie Holiday and others after her. This program will trace the development of the female perspective in blues and its larger cultural impact focusing on the lives and works of three monumental performers: Ma Rainey, Bessie Smith and Billie Holiday.

The program titled “Timekeepers,” explores the drive, emotion and expression that the drum brings to jazz performance, and how drumming in jazz helped spur the growth of R&B and Rock ‘n’ Roll. By following the rise of the drummer as showman in the swing era, we’ll also explore how the drums evolved as instruments within jazz ensembles from the big bands to the jazz trio. We’ll interview a wide range of living master drummers from elder Ben Riley with Thelonious Monk and second line traditionalist Shannon Powell, and also pull from our own archival audio with the late Latin percussionist (King of the Timbales) Tito Puente and New Orleans R & B into Rock and Roll originator Earl Palmer.

In “Timberline Trails,” we’ll follow historic, cultural and economic processes that limn the Pacific Northwest region through the music and musicians among an emerging array of people in the region. As new settlers arrived to what the novelist Ernest Callenbach would later famously describe as “Ecotopia,” the Pacific Northwest region built industries upon its natural resources, from logging to ranching to fishing off the coast. Nature and culture have often been in a delicate or harsh balance ever since, according to one’s perspective. However, the region involves more than just forest, ranch, farm and maritime occupational cultures. The cities of Portland and Seattle feature cosmopolitan populations from many different parts of the US and the world, who bring with them not only American popular music like jazz and rock ‘n’ roll, but also ethnic traditions from the Pacific Rim, Eastern Europe and greater Mexico. In this program, we seek to display the diverse musical cultures of the Pacific Northwest, through interviews and conversations with musicians and culture bearers, from old-time fiddlers to Chinese opera singers.

Our program on the “British Invasion” in American music takes a more metaphorical approach to the idea of world cultural influences in the sphere of vernacular-sourced Western pop music of an era. One of the great ironies of the success that English rock and pop bands of the 1960s and 70s had in the U.S. was that many of them were inspired to play music based on hearing American blues, country music and rock and roll. This was true of both the Beatles and the Rolling Stones among others. Skiffle music in England in the decade before (1950s) had been an amalgam of American blues, country and ragtime leavened with a British musical hall sensibility of comedy and comportment. While some English bands often crafted a pop sound from British music hall (The Kinks) and even classical sensibilities (Moody Blues), many groups such as the Animals, John Mayall’s Blues Breakers and of course the Rolling Stones brought new interpretations of American music back to Americans. This “Invasion” with music rather than cannons in turn stimulated Americans to revalue their own vernacular styles as bands such as the Grateful Dead and the Allman Brothers played their own versions of earlier forms of blues, country, rockabilly and jugband music. Arguably, English working class musicians found American cultural traditions to be good vehicles for expressing frustrations about social mobility and personal freedom. In bringing them back to America, the “invaders” not only fostered a future return to “root music” in some quarters, they amplified the diversity of the growing quest for social change in an America that was leaving behind many of its earlier social and cultural relationships—including those that gave rise to the very blues and country forms so enamored by our former colonizer’s descendants!

One of the most innovative aspects of this series is the relationship that *American Routes* has established with organizations like the Library of Congress and National Public Radio. The American Folklife Center at the Library of Congress is our key collaborator in the growing effort to document the current moment as communities across the nation recover from economic downturn. The American Folklife Center is not only the nation’s repository of folk culture collections, both of the past and present, but it also takes as its mission the collecting and documenting of cultural traditions of a broader public, as evidenced in their Veterans

History Project and now the America Works Project⁷ We will draw upon the Center's vast collections and weave those contributions into our programs. Center Director Dr. Elizabeth Peterson is also a humanities advisor to the project. National Public Radio has agreed to continue to work with us on segments from the series, for airing on *All Things Considered*, a process that began in 2010. Through careful and considered editing of elements from the "From a Useable Past to an Authentic Future" series for NPR broadcast, *American Routes* in partnership with public radio's primary national news programs, will afford the proposed series an audience well beyond its already strong and loyal listenership for cultural programming. We see great value and economies in producing more modular and flexible segments with the proposed series, and as a result look forward assisting in the development of humanities programming through continued cooperation with NPR and others. We are also exploring outlets with China Daily Radio, Armed Forces Radio and Deutsche Welle. Our NEH-supported Woody Guthrie Centennial program (sample included) was carried on NPR Worldwide, NPR Berlin and Sirius-XM as well forty additional stations beyond our current carriage list.

As we outline this approach with its benefits of flexibility and (we hope) creative inspiration for a wide range of listeners, we also note that it could be too broad to cohere or remain a bit inchoate until we actually produce the programs and features. Answering these concerns in part are the treatments in Attachment 3: Script that allow the comparative and interpretive language of this summary to become less abstract and more attuned to what can be included. They are the creative bridges between theory and practice in researching and producing the programs. In part, we believe that *American Routes'* track record of quality and impact in creating programs that are both semantically and sonically strong will continue. However, we adhere to the cautionary premise that creating new broadcast programs at this quantity with varied content under a flexible, but the unifying theme requires us to make tough editorial decisions at a variety of levels. As such this proposal is grounded in scholarship and targeted use of specific humanities advisors. We understand that with such in-depth scholarly assistance, programs will further develop over time as discussions with humanities advisors are held, research goes forward, audio is gathered, interviews completed, scripts written, music chosen, editorial choices made, narratives tracked and post-production edit/mix concluded.

The varied fields of American, cultural, urban, ethnic and regional studies as well as history, literature, communication, linguistics and the study of languages, anthropology, folklore and ethnomusicology (among other humanities and humanities-related fields) have consistently played significant roles in *American Routes'* program conception, design and production. With NEH support, this will be the case in the "From a Useable past to an Authentic Future" programming by infusing it with literary and historical context and greater depth in the comments of our host in consultation with scholars who have assisted us previously, and by including humanities advisers in on-air roles where appropriate. The breadth and depth of our advisers' expertise will enhance and guide our presentation. This year in particular, we have called especially upon scholars in American studies to assist us in placing the present moment within a historical context. Ethnographers trained in the traditions of anthropology, ethnomusicology and folklore will guide us in shaping cultural meaning in the present. Our work in public cultural discourse however must appear in a broader setting for learning and appreciation (broadcast media and internet streaming) than written critiques of cultural representation by historians or ethnographers. Thus our view is that when culture-bearers such as musicians, narrators and other sorts of performers and community members both critique and/or celebrate their plights and successes on landscapes of origin, travel and destination through expressive forms (words and music), it is in such commentaries—both criticisms and idealizations—that a totality of understandings can emerge, co-exist, and coalesce. The folklorist Bess Lomax Hawes, long a presenter of individual traditional artists as "National Heritage Fellows," argues that by heralding such extraordinary individuals as a representation of public policy that:

⁷ For more information on the American Folklife Center's Veteran's History Project and the America Works Project please see respectively, : <http://www.loc.gov/vets/> and <http://www.loc.gov/folklife/Symposia/work/index.html>

“...they present to Americans a vision of themselves and of their country, *a vision somewhat idealized but profoundly longed for and so, in significant ways, profoundly true*. It is a vision of a confident and open-hearted nation, where differences can be seen as exciting instead of fear-laden, where men and women of good will, across all manner of racial, linguistic and historical barriers, can find common ground in understanding solid craftsmanship, virtuoso technique and deeply felt expressions.”⁸

We believe *American Routes* is uniquely structured and positioned among nationally distributed public radio programs to credibly expand its exploration of the proposed topics and humanities issues. As evidenced by its record of prior NEH support, *American Routes*’ program format lends itself to an interpretive demonstration of how any given music expresses both cultural continuities and discontinuities, revealing the many historic, geographic, culture, class and gender variations and combinations that make up American identities. Unusual among public radio programs, *American Routes* has the flexibility and capacity to examine not just all these diverse realms through expressive culture (words and music as performances), but how they are inter-related: that is, how cultures may be defined as much by their creolization and transformation as by isolating and preserving “authentic” or distinct forms of expression--the latter qualities being so bound by cultural perspective.

American Routes has long played rhetorically and semantically upon the creative tension between the homonyms in its title: “roots” as an organic metaphor for the conservation of culture, and “routes” as a more behavioral and geographic image of travel and the transformation of culture in new contexts. “Roots” implies a community-based culture from a place on the landscape, with continuity of identifiable traditions and expressions through time; it suggests the lived conservation of a culture that can be traced in a linear or centric fashion to a source, time, place and group. In musical terms, “roots music” is associated to some degree with antique (though often still practiced) forms like country blues, old-time country and gospel, mountain balladry, traditional New Orleans jazz, regional styles like Cajun/zydeco and Tejano, occupational forms like cowboy songs or African-American work songs. Nowadays “roots music,” broadly writ, refers to an array of revivals, recreations, rock and pop variations on source traditions. We have used “routes” also to indicate the agency of whole cultures in migration, as when they change their musical style from old-time country to urban honky-tonk, country blues to city blues and R & B, or gospel to soul music, and so on. Beyond rural to urban continua, we have also used “routes” in terms of cultural “crossroads” which may be port or river cities like New York, New Orleans or San Francisco, or regions with historic cultural encounters like southern Louisiana (African and French) and northern New Mexico (Native and Spanish)--any place where two or more previously different cultures may come together and build multiple continuities to varied pasts while creating new identities and expressive forms into the present. We have worked to the historical and cultural questions around such relatively new forms as jazz, zydeco, slack key Hawaiian and klezmer music as means into framing the discussion of “routes” with the ideas of cultural creolization.

In this proposal, *American Routes* seeks NEH support to deepen and expand our exploration of the historical and cultural peregrinations and creolizations of “roots” and “routes” music. For fifteen years, *American Routes* has invoked classic and familiar folkloric and historic scholarship to establish contexts for the aesthetics of literature and music identified with subjects involving migrations. Now we seek a larger cultural perspective on the role of memory in the rebuilding of community as a future-directed activity and as such, we will draw upon literature and ethnography in both historic and contemporary terms--while continuing our focus on words (lyrics), music and cultural movement as expressions of cultural meaning that articulate new ways of experiencing culture and community life.

Adding this perspective represents a natural extension of recent NEH-supported *American Routes* programming. While we consistently embed critical commentary in program scripts, interpreting the significance of cultural metaphors and the implied social processes, the specific documentary features and

⁸ Hawes, Bess Lomax. “Introduction” in *American Folk Masters*, by Steve Siporin (New York: Abrahms, 1992). Italics added.

programs supported in recent years by the NEH have allowed us to delve much deeper into humanities topics and issues. With prior NEH support, under the topical heading “Routes to Genius” we focused on the life arcs, biographies and legacies of specific individuals: Jelly Roll Morton, Louis Armstrong, Woody Guthrie, Hank Williams, Robert Johnson, Ray Charles, [Elvis Presley](#), Sam Cooke, and [George Gershwin](#), among others. *American Routes* traced both the received cultural settings and upbringings of these artists (i.e. their “roots”) as well as the routes they took to carry and transform those traditions and genres in new places to wider audiences through traveling, recording and broadcasting. This resulted in new musical styles that reflect and affect social transformation--i.e. Honky-tonk music and Western swing for newly urbanized rural whites, or rhythm & blues and later soul for blacks migrating to cities in the South and North.

Similarly, in “Routes to Creativity” (also supported by the NEH), *American Routes* developed and broadcast programming that treated the ethnographic, historical and especially aesthetic qualities of specific places associated with vernacular music. This included consideration of key musical cities (e.g. New Orleans and Memphis, [Nashville](#) and New York), states (Texas, Mississippi and [Alabama](#)) and regions: south Louisiana, New England and the West. In these programs, the organizing principle was wide-ranging profiles of places that have proven to be cultural and musical wellsprings in American life. “Routes to Creativity” focused less on the individual than on the collective impact of selected regions and cities.

In the NEH supported series, “Routes to Home,” *American Routes* addressed a major urban area, [Los Angeles](#), as a city of arriving and mingling cultures of pioneers, Depression migrants, Mexico, the Pacific and the transplanted East Coast with its European forebears, among others. Throughout this series, *American Routes* explored the emergence of the traveler in American art and literature, and how this figure has persisted in our culture in the form of the wanderer, pilgrim, cowboy, hobo, rock and roller and seeker. Accordingly, we presented artists from singer [Ramblin' Jack Elliot](#) to writer [Jack Kerouac](#) as examples of artistic songmaking and literary figures for whom the journey was more significant to their art than any particular destination.

A recent NEH series, “Routes to Recovery” (2011-12) focused on the theme of economic and social recovery through culture in a variety of settings. The series examined the historic and contemporary cultural/social/economic conditions in America, its new and emerging relationship to the culture of work and labor, as well as the effects upon and uses of culture in the economic recovery of communities across the nation. Among the programs developed for this series, two cities took center stage. In a program on [Philadelphia](#), we looked at the role of musicians and musical genres in representing and potentially changing the cultural relations behind tangible and intangible landscapes in this often overlooked increasingly post-industrial city that is so strong in vernacular and neighborhood cultures. The other city, Detroit, has become a poster-child for the decline of the American economy and the promise of middle-class lives. We sought to celebrate the cultural life of the city by gathering features, voices and music devoted to an exploration of the rise, fall and (hopes for) rebuilding the American automobile industry and its musical assembly-line analog, Motown Records. In another program, *American Routes* investigated the sustainability of [cowboy](#) culture in the West and the Gulf South. The role of the cowboy as performer or artist is now in some cases part of the skill set for economic survival and success in what was once primarily a delimited occupational community. The series also included our program, [Five Years After the Storm](#), dedicated to the 5th anniversary of Hurricane Katrina and the progress of recovery in our hometown of New Orleans.

With NEH support, *American Routes* creates its most in-depth topical approaches to artist and humanist narratives; the cultural aspects of place; and to creative artists’ cultural quests. This humanistic perspective is only possible when sufficient funds allow us the staff, consulting and research time to record and produce the appropriate materials, and find the right voices, to offer definitive humanities programs. *American Routes* now hopes to add another humanities dimension to its programming. As in the past, we always engage the research and writings of humanities experts—e.g. folklorists, ethnomusicologists, anthropologists, historians, and cultural geographers and those expert in American, urban, ethnic, regional and performance studies, as well as communication and comparative literature—to look at the historical and cultural basis for

mobility and the specific character of the traveler, including such quintessential American figures as the roving cowboy, the immigrant, the rounder, the tramp and the entertainer. With the proposed “American Routes: From a Useable Past to an Authentic Future” series, we now reflect on recovery in culture and community in terms of a hoped for future. This series will broaden the manner in which both humanists and the public are able to think about the causes and effects of cultural and economic change in the United States. It is a humanities theme we are eager to explore further with attention to whole American communities, cultures, and societies in motion, especially in their plural aesthetic manifestations. The pulsations of foci from singular to plural of course match the noted *unum* and *pluribus* dialectic. We view the proposed “American Routes: From a Useable Past to an Authentic Future” series as a logical intellectual and aesthetic progression for *American Routes*, and with NEH support, we will be able to more deeply examine and interpret this terrain with humanities experts for the public radio audience nationally.

Project Format

In the history of American radio no series has come close to Nick Spitzer's American Routes in exploring the many streams of this nation's music. -- Nat Hentoff, *Wall Street Journal*

Given the background of the program’s voice and founding producer, Nick Spitzer, *American Routes* is and has always been a radio program with the humanities at its core. Spitzer, both a noted documentarian and folklorist, is professor of American studies and cultural anthropology at Tulane University in New Orleans. As *American Routes*’ creator, Spitzer’s passion for the community-based cultures, vernacular music and his strong rapport with artists can be heard in every program. His easygoing conversational style belies the depth of scholarly knowledge and detailed familiarity with a wide range of artists and musical expressions.

Listeners to a typical *American Routes* program hear an array of music forms presented in relationship to one another. In addition to understanding how those different musics are related or contrastive, on *American Routes* audiences also learn about the music’s social and historical origins, and why the cultural relationships have evolved the way they have. This broadcast presentation affords *American Routes* listeners the increasingly rare opportunity to hear a well-crafted, wide cross-section of American musical cultures, and to experience American music as a diverse, dynamic and inter-connected whole as well as a series of specialized parts. Often, cultural sharing in American life is described in an assimilationist “melting pot” analogy—that is, as a common middle-class popular culture, in which all citizens participate. Spitzer and his producing team envision the ideal of cultural sharing in American life differently: they seek out and delight in cultural crossings-over and creolizations, as exemplified in the creation of historically new musics like blues and bluegrass, jazz and rock and roll or klezmer, zydeco and Tejano. Accordingly, *American Routes*’ music mix typically juxtaposes field recordings and old 78s with contemporary studio recordings, black shape-note singers alongside avant-garde jazz players, or juke joint blues next to honky-tonk country--all creating a soundscape that allows a range of related, but specific, musical genres, styles and artists in the American vernacular to be heard in the context of one another. As Spitzer puts it, the program showcases the ways that musicians, and song-makers creatively “connect aesthetic and cultural pluralism to unified aspects and processes in musical and cultural evolution, shared by all or large portions of Americans.” Based on a life of library and ethnographic field research, as well as public scholarly practice, his is a rare collective and unifying perspective shared with the public that also recognizes artistic individuality within the traditions.

Thanks to NEH support, *American Routes* has built a track record of collaboration with a distinguished group of scholarly advisers and production team to develop program themes, identify interviewees, and craft historically accurate and compelling radio presentations (see pages 16-18 for complete list humanities advisers and production staff). The producers have been intellectually emboldened by the NEH’s support for *American Routes*’ increased topical depth, and we are gratified by greater audience size, diversity and listener loyalty to the program than ever before. Now, we are eager to strengthen the overall radio series by further investigating the metaphorical role that travel and travelers in search of a “more perfect Union” play in American and related vernacular music, songs and narratives. We feel confident that *American Routes*’ proposed focus on the relationship between continuity and creativity of culture as a means by which

Americans framed their various distinct and shared “authentic futures,” represents exciting new terrain for exploration in the realm of public humanities and media.

Should NEH support be awarded to “*American Routes: From a Useable Past to an Authentic Future*” as a series, it will represent a significant enhancement of our programming, in both substance and sound. As with the previous NEH-funded programming, the proposed two-hour topical documentary with performance and embedded features will be distinguished from other *American Routes* material in that they will include additional research, field recording and scholarly input. As a result of increased participation of established and new humanities advisers, both on and off the air, the supported programs will have a greater interpretive aspect than other *American Routes* programming. By infusing these programs with such perspective, interviews and commentary, *American Routes* producers will create a richer-textured variation of our production style that will invigorate the sound and impact of the overall weekly program offerings.

American Routes’ base budget, absent NEH support, severely limits our inclusion of scholarly voices and input, and the more complicated and time-consuming topical/thematic programs they help us create. Should the requested funds be awarded, each of the supported programs would include one or more scholarly advisers--some of whom appear on air. This translates into 10 newly-produced two-hour programs in FY 2014-15 season – significantly increasing the presence of articulate and influential humanities scholars and scholarship before national audiences. The ability to extract and redact feature segments for use on *All Things Considered* will further greatly expand actual airtime impact to an audience that is about a dozen times larger by two to four hours annually (not including the growing impact of the website).

It bears repeating that no other national radio program shares *American Routes*’ focus on offering critical interpretation of vernacular American music and culture with consistent depth and breadth. Most interviewers are focused on the recording career of an artist and his/her most recent popular work: typically radio offers a promotional end driven by the music industry. In contrast, *American Routes* focuses on drawing connections between each music and its generative forces, as well as between different musical traditions – offering a kind of cultural exegesis that reflect the producers’ grounding in anthropology, folklore, ethnomusicology and oral history. “*American Routes: From a Useable Past to an Authentic Future*” programs will further this aspect and impact of *American Routes* and, with NEH support, expand upon it.

Audience and Distribution

Until American Routes came along, I presumed music and intellect were mutually exclusive. Thank you thank you - keep it up PLEASE. -- A listener, Whidbey Island WA

This is important, what you do. We need to preserve the good roots and grow them outward. Places of refuge, like American Routes, serve as our greenhouses and incubators. When we tune in, we hear music that keeps us spiritually up above the flood waters. -- a listener, Brattleboro VT

In its fifteen years on the air, *American Routes* has achieved an extraordinary level of endorsement in the public radio system for a longish, eclectic, *sui generis* format. *Routes* was launched nationally with 12 stations in April 1998. Within two months the program was on 35 stations, and by spring 2000 it was on 132 stations reaching 160 communities. As of January 2014, *American Routes* reaches over 450 localities via over 268 stations. The program is heard in many of the nation’s top-25 markets, including New York, Los Angeles, Chicago, Dallas, Boston, Minneapolis-St. Paul, Philadelphia, Phoenix, Denver, St. Louis and Seattle. It is also broadcast in culturally significant smaller cities like Austin, New Orleans, Omaha, Nashville, Tulsa, Ft. Myers, Albany, Columbus (OH), Akron, Rochester (NY), Winston-Salem, Lafayette (LA) and Honolulu, and the state or regional public radio networks in Mississippi, Georgia, Montana, Alabama, New Hampshire, Utah, Oregon, Washington and Vermont among others. Based on Arbitron data from 2012-13 and interpretive research by Schuman Communications of Princeton New Jersey, the above translates into a weekly cumulative audience of up to a range of 750,000 to 1,000,000 listeners across the nation. This contrast to the limited number of network radio programs or services devoted exclusively to vernacular music as valuable culture or cultural content of any kind. *American Routes* remains the only

network program committed to presenting the depth, diversity and significance of vernacular American musicians, music and cultures in local, regional and national terms of significance.

American Routes is distributed by the Public Radio Exchange (PRX), one of the nation's foremost independent public radio distributors. Among PRX's most widely heard and beloved programs are the Peabody Award winning series *The Moth Radio Hour*, *L.A. Theater Works*, and *Snap Judgment*. By distributing the program on PRX, *American Routes* is now accessible to more community radio stations across the country, stations that are less able to afford the cost of current public radio distribution systems like Content Depot. As a result, *American Routes* has widened its audience reach while maintaining its position as a premier content program in public media. For example, *American Routes* has increased its presence in California through community radio and also taken advantage of broadcast opportunities on NPR Berlin and NPR Worldwide. In addition, *American Routes* has retained the services of public radio veteran Ken Mills for advice and management in marketing and station relations. Ken Mills and Associates bring decades of experience in marketing for public radio programs as diverse as *Sound Opinions* and *American RadioWorks*, as well as deep understanding of stations needs from years of public radio management.

American Routes is carried by stations with widely diverse formats, including news/information, classical, classical/news, eclectic, community-based, and AAA. Because we work hard on the interpretive dimensions of the program, it is highly compatible with news/ information formats. For the same reason, *American Routes* is often placed next to *This American Life*, *Studio 360*, *Fresh Air* or NPR weekend news programs as well as locally produced music and culture programs. Classical-format stations most often air the program before or after *A Prairie Home Companion* (depending on time zone). Garrison Keillor wrote, "I love *American Routes*. It's just right. It's the show I listen to driving home from work." *American Routes'* cross-format appeal is rare in the public radio marketplace today. And, it suggests that continued across-the-board audience growth is possible. *Audigraphics* research indicates that *American Routes'* audience has continued to grow by roughly 18-24 per cent per year over the last five years, driven by loyalty, word-of-mouth and national media coverage. With the continued improvement of a website with a decade and a half of programs and features available streaming, archival interview suggestions and topical articles, our weekly visitor traffic and weekly e-mail sign-up has increased dramatically.

The continued specialization and segmentation of public radio station formats make the still growing audiences and carriage list for *American Routes* even more remarkable. Fewer and fewer stations permit themselves to air a mix of musical styles, preferring instead to specialize in a single format of music or increasingly, news & information. That a program as eclectic and interpretive as *American Routes* is carried by so many stations in spite of these trends testifies to the reliable quality of the content and production over the years, its appeal to a broad range of listeners, and the respect program directors and stations have for its producers. The proposed "*American Routes: From a Useable Past to an Authentic Future*" programming will enhance the standing of *American Routes* with those news/talk or classical stations that air vernacular music and cultural content only when framed by interpretive information from a humanities perspective. Enhancement of the humanities content provides these stations with a method of exegesis that sounds familiar to public radio's information programs, while treating music in a less familiar format but with the capacity to engage an audience more deeply on an array of issues embedded in culture and cultural expression as performance and entertainment.

The public radio audience is less diverse ethnically than the U.S. population. However, while African-Americans make up only a small percentage of the *American Routes* audience, they listen with a greater degree of loyalty by far than all but elderly listeners of all backgrounds. Data for Hispanics is encouraging: despite the small overall number of Hispanic listeners, their listenership has grown steadily. *American Routes'* press and promotional efforts all emphasize the high percentage of African-American and Latino music, musicians, interviews, and cultural features in the program. The "loyalty to program" data suggests, especially for blacks, that if people know about the program they will support it and listen to it for more total time than nearly all other categories assessed. Julian Bond, longtime supporter of the program and who uses

it in his classes at the University of Virginia, has written that *American Routes* “consistently presents a wider array of African American music and culture than any other program in public radio.” While we cannot completely change the face of public radio listenership, *American Routes* should be able to make a contribution to enhancing that audience’s diversity.

Press coverage remains an essential way for any program to reach new and larger audiences, and *American Routes* has successfully attracted coverage in major articles in *The New York Times*, *Wall Street Journal*, and *Billboard*, as well numerous instances of local press. Post-Hurricane Katrina, host Nick Spitzer was featured both in print and on *Fresh Air*, NPR's *All Things Considered*, ABC's *World News Tonight* and *Nightline*, and the BBC's *World Today* as a cultural commentator on the current state and cultural future of New Orleans and the region. In Louisiana, a lengthy interview with him on the philosophical basis and program plans for *American Routes* was published in the Louisiana Endowment for the Humanities magazine, *Louisiana Cultural Vistas* (enclosed). Spitzer has also been involved in many local community discussions and has lectured widely at colleges, universities and academic societies (including Emory, Penn, Columbia, Brown, University of North Carolina, Yale, Vanderbilt, Society for Ethnomusicology, Bowdoin College, Utah State and others) over the last several years, discussing the role of music and related festival forms, as well as he radio program, in rebuilding New Orleans--and broadly American--culture and community life. In 2006 he co-authored a book with folklorist Roger Abrahams and jazz scholar John Szwed entitled *Blues for New Orleans: Mardi Gras and America's Creole Soul*. He also wrote the liner notes and produced sessions for the highly regarded *Our New Orleans: A Benefit Album* (Nonesuch Records) devoted to New Orleans and area musicians recorded post-Hurricanes Katrina and Rita, as a fundraiser for Habitat for Humanity’s “Musicians’ Village” and other regional recovery efforts. An influential article “Rebuilding the ‘Land of Dreams’ with Music” was published in *Rebuilding Urban Places After Disaster: Lessons from Hurricane Katrina* (2006). In 2008, the two CD set “[American Routes: Songs and Stories from the Road](#)” was issued by Highbridge Audio as a 10th anniversary document of some of our greatest interviews and features—many of them from programs originally funded by the NEH which is prominently credited on the work. Recently he has been writing and publishing essays on cultural creolization and creativity, as well as the future of vernacular cultures for a variety of journals and collections of essays. Spitzer has also advanced vernacular cultural diplomacy in bringing New Orleans traditional jazz, cowboy songs, Cajun music and gospel “sacred steel” music to China at local festivals, clubs, university and American consulates.

With tens of thousands of visits each month the new [American Routes website](#) has become a destination site for serious students of American music and culture, as well as the general public. By combining a listenable full archive with photographs and in-depth playlist information, and by extending the reach and depth of the program through the utilization of new media and social networking technologies, we have started the process of integrating education and conversation into both how people approach the program as well as how we as producers conceptualize it. Many college and high school teachers use the website in the courses on American history and culture, music, community life and folklore.

Through our partnership with the New Orleans public radio station at the University of New Orleans, WWNO, we have been able to address a longstanding concern of our listeners: the ability to listen to the full program and individual artist interviews on demand. WWNO’s legal status as a public radio station under the Corporation for Public Broadcasting rules has finally allowed us as a program producer to “stream” all content. Presently, we are exploring ways to provide downloadable podcasts under a broad licensing agreement. Requests for a regular podcast make up a large share of comments from our listeners; however, since podcast end-users legally take possession of a copy of the program, the nature of our productions does not currently permit such access. Therefore, we would need to put a licensing agreement in place first, as well as provide for increases in network bandwidth. One item that will make the full archive of the program more widely available is the development an iPhone application. At the present moment, we have enabled a mobile web version of our website which allows the program to be streamed both from iPhones and Android devices. We have budgeted for a larger application presence in the current proposal as we seek a variety of new platforms and outlets through which to reach listeners.

The website, which debuted in January 2009, offers over 750 individual programs and more than 800 artist interviews and produced field recordings—for 1, 500 hours of publically-accessible streaming audio—integrates program audio with show and segment descriptions, photographs, song playlists and a superior search feature, enabling users to immediately access information from throughout the *American Routes* archive. Over the course of just a few months, the number of visitors to the new website has increased exponentially. For the month of July 2013 alone, the website had nearly 15,000 visitors now listening to the program online. We have ventured into producing additional web-based content for example on the [“After the Storm”](#) series, which explores the dominant cultural theme exposed by the tragedy of Hurricane Katrina and its aftermath: that culture and performance, and the examination thereof, are integral to the recovery of a community, and are vitally applicable to the current national climate of distress. These additional linked websites allow listeners to engage more deeply with our audio content. The website is also equipped with social networking share links per show, which add more accessibility to its contextual and educational fabric.

Additionally, we will be working closely with Tulane University to prepare in-depth scholarly websites that will intertwine thematically with planned *American Routes* programming. In particular, we will be developing a site dedicated to the “*American Routes: From a Useable Past to an Authentic Future*” series, which will feature further explorations of each program. These sites, maintained and directed by *American Routes* staff with the assistance of Tulane University students, will incorporate student and faculty research, field recordings and photography created by *American Routes* as well as links to additional resources, allowing educators and researchers deeper access to our programs. One recent example is *American Routes* audio feature on the [Prince of Wales Social Aid and Pleasure Club](#) that emerged as a model in part from a class project, being repurposed as highly visual and in-depth oral history web feature. Tulane University has already provided *American Routes* with the platform and training to create the websites, which will also be linked to the main *American Routes* webpage. The Canary Collective, a New Orleans design studio and webhosting firm, designed and maintains the primary *American Routes* website, and provides storage space and uninterrupted network connectivity. Though *American Routes* staff create and upload show audio and playlists, as well as related multimedia content, technical representatives of Canary work on a contract basis with in-house staff to maintain the functionality of the complex site, as well as implement new services and features. We intend to expand both the depth and reach of our website and its use at Tulane, other colleges and universities and for a broader public and have budgeted for the same.

Project Evaluation

American Routes is a journey in every sense of the word. Following in the steps of folklorist Alan Lomax, there are few programs on the airwaves that dive as deep into the undercurrents of American music. Nick connects this country’s musical dots, lifting the veil behind our sonic traditions to explain how the guitar work of Chuck Berry and Link Wray brings us to the Black Keys some fifty years later.
-- Future of Music Coalition, Policy Fellow Daniel Lieberman (2012)

American Routes currently employs a wide variety of evaluative tools in order to discern audience reach and impact. We are in the process of compiling an Arbitron survey, the results of which will be available in late Fall 2012. We also monitor our website traffic and usage through Google analytics. These are quantitative evaluations. For a more qualitative view, we rely on listener feedback via email or our social media outlets, such as Facebook, Twitter and Tumblr. For this new *American Routes* series, “From a Useable Past to an Authentic Future,” we intend to further explore the educational impact and reach of the program by retaining a program consultant (see Budget) who will build and monitor effect methods of evaluation, which may include listener focus groups, email surveys and station interviews. We hope that the results of such in-depth evaluations will assist *American Routes* in future program production and provide additional strength of the program’s content and listenership.

Rights and Permissions

To create “From a Useable Past to an Authentic Future” programs, the producers will draw upon multiple audio resource collections. The *American Routes* archival holdings include 15,000 CDs; 1,500 LPs, and hundreds of significant 45, and 78 rpm recordings; over 2,000 hours of field and studio interviews and oral histories with American musicians, artists, community leaders, critics, scholars, and others. These represent Spitzer’s over 35 years of field documentary work as well as studio-based conversations. On August 28, 2005, most of this collection escaped serious hurricane, flood or humidity damage.⁹

Additional resources include relevant collections at Tulane: Tilton Memorial Library's Louisiana Collection as well as the noted Hogan Jazz Archives, and Amistad Research Center collections of African-American history and culture. We also engage with the Ogden Museum of Southern Art, and the Louisiana Special Collections at the Earl K. Long Library of the University of New Orleans. Of growing interest to us are the music and oral history archives at The Historic New Orleans Collection and the Louisiana State Museum.

Special music and cultural collections to be accessed outside New Orleans include the Country Music Foundation and Museum in Nashville, CityLore in New York City, the Center for American Music at the University of Texas-Austin, the Southern Folklore Collection at the University of North Carolina, the Folkways Archives at the Smithsonian Institution, the Archive of Folk Culture at the Library of Congress, the Archives of African-American Music and Culture at Indiana University and the Arhoolie Foundation Collection in El Cerrito, California. All appropriate rights to music and other recorded material for broadcast, satellite radio distribution or Internet use, are covered under the ASCAP/BMI agreement with the public radio and television networks.

Humanities Advisers

American Routes regularly collaborates with a core group of scholars and humanists, initially recruited thanks to prior NEH support. Their selection is based on their areas of expertise and the format of the program. Each is a specialist in a field that resonates within the aesthetic of *American Routes*, indicated in parenthesis below. Advisers are typically called upon for suggestions of topics and artists, musical selections, script review, and other questions of content and context. They are especially helpful in articulating the humanities issues in the program. Some do this on an overall basis, others in very specific genres and cultural fields. Some advisors may be on the air; others will not be heard directly by the public but will closely advise the production staff on specific programs.

The scholars and humanists listed below--with letters and vitae in Attachment 8: Resumes and Letters --are part of the *American Routes* general group that will also advise on “From Useable Past to an Authentic Future ” topical programs:

William R. Ferris, Ph.D. - Professor of History, University of North Carolina-Chapel Hill

Elizabeth Peterson, Ph.D. - Director, American Folklife Center, Library of Congress

Bruce Raeburn, Ph.D. - Director of Special Collections and Curator Hogan Jazz Archive, Tulane University

Daniel Sheehy, Ph.D. – Curator, Smithsonian-Folkways Records, Smithsonian Institution

John F. Szwed, Ph.D. – Professor of Music and Jazz Studies, Columbia University

***Jeff Titon, Ph.D.** Emeritus Professor of Ethnomusicology and American Studies, Brown University

Michael White, Ph.D. – Keller Chair Professor in the Humanities, Xavier UniversityAs general advisers for *American Routes*, these scholars are called upon to contribute to the overall scope of the series, assisting with questions of context and suggestions of topics. All of our general advisers are established academics in their respective fields, and all have deep knowledge of subjects that *American Routes* often covers. Their expertise

⁹ Although these archives were spared direct wind and water damage from Katrina, three weeks of high heat and humidity when power and air conditioning failed endangered some of the more fragile archival material. In addition, some extremely valuable field tapes from the 1970s were at a digital mastering studio nearby that was largely destroyed. The transfers had fortunately been done and the new master recordings were on the second floor.

covers American musical and vernacular cultures, documentary, digital media, archives, cultural representation and pedagogy. Should the NEH award its support for this proposal, *American Routes* would also include the following scholars as advisors for specific programs and topics:

***Ray Allen, Ph.D.** – Professor of Music and American Studies, Brooklyn College
Barry Ancelet, Ph.D. – Professor of Francophone Studies, University of Louisiana, Lafayette
Daphne Brooks, Ph.D. – Professor of English and African American Studies, Princeton University
***Winfried Fluck, Ph.D.** – Professor of North American Culture, Freie Universität, Berlin
Bingzhong Gao, Ph.D. – Professor of Anthropology and Folklore, Peking University
***John Lawrence Ph.D.** – Director of Museum Programs, The Historic New Orleans Collection
***Jens Lund, Ph.D.** – Affiliate Professor of Scandinavian studies, University of Washington
Scott Saul, Ph.D. – Associate Professor of English, University of California, Berkeley
***Joseph F. Sciorra, Ph.D.** – Queen College, Calandra Italian American Institute
***Jerry Zolten Ph.D.** – Associate Professor, Communication and American Studies, Penn State University

* Indicates new humanities advisor in 2014. Note that there are many other humanities scholars we expect to interview along with artists for the series as noted in **bold** in Attachment 8: Resumes and Letters.

Our radio program is a humanities-issues driven, highly public activity which succeeds in part because we offer a diversity of views and perspectives. The collaborators on our project are artists and humanists. It is for the humanists--along with producers production costs outlined--that we seek support, and from them, we seek guidance. They include Dr. Daphne Brooks, a specialist in African American studies at Princeton University whose work will inform our exploration of the lives of women blues singers, including Bessie Smith and Billie Holiday. Assisting with this program will also be Professor John Szwed of Columbia University, who is currently at work on a biography of Billie Holiday. Other musical advisers include: Barry Ancelet of University of Louisiana, Lafayette, regarding a personal collection of Cajun music; historian Bruce Raeburn at Tulane University for jazz and popular music; and Dan Sheehy of Smithsonian Folkways Records; and Joseph Sciorra of Queens College on black/white crossover in Italian American music. William Ferris at UNC Chapel Hill, a scholar of the South, will help us with blues in particular. We will call upon Professor Jens Lund to assist us with our program on the cultural traditions of the Pacific Northwest, not only drawing upon his deep knowledge of the region as a folklorist, but also his network of scholars to help us broach this diverse topic. For our program on black and Italian musical and cultural relationships in New Orleans, we will engage the insight of Tulane University jazz archivist Bruce Raeburn, who will provide us with an informed historical framework. For the program on drummers, we will likewise consult with Raeburn and also with jazz humanist Scott Saul of the University of California, Berkeley, who ably assisted us in our prior NEH funded program on the life and music of John Coltrane. Among our many advisers this year, we are pleased to continue to have the intellectual support of Chinese cultural scholar Dr. Bingzhong Gao, Anthropology and folklore professor at Peking University for our efforts on vernacular cultural diplomacy. He will be complemented by Dr. Winfried Fluck of the John F. Kennedy Institute for North American Studies at the Free University of Berlin who will assist us in framing the impact of the American Forces Network and soldier/deejays in postwar Germany. We are honored to count all of these scholars and humanists among our advisors and look forward to collaborating with them on the series.

Media Production Team

The entire *American Routes* production team will be involved in the development of “*American Routes: From a Useable Past to an Authentic Future*” under the direction of producer and host Dr. Nick Spitzer. Principal team members are listed below. All in New Orleans unless otherwise noted (Attachment 8: Resumes and Letters for biographies)

- **Nick Spitzer, Ph.D.** - executive producer and host of *American Routes* and professor of anthropology and American studies, Tulane University
- **Maureen Loughran, Ph.D.** - senior contributing producer
- **Kaori Maeyama** - managing producer

- **Bill Deputy** – producer and technical director
- **Matt Sakakeeny, Ph.D.** - contributing producer
- **Davia Nelson** (of the “Kitchen Sisters”) - contributing producer, San Francisco
- **Joel Rose** - contributing producer, Philadelphia
- **Margaret Howze** - contributing producer
- **Emily Botein** - contributing producer, New York
- **Ken Mills** - director of station relations and program marketing (charged here with introducing this NEH series to markets beyond the regular carriage of *American Routes*), Minneapolis
- **Lauren Callihan** - program development associate
- **Garrett Pittman** - research and production associate
- **Chandler Moore** - production assistant

American Routes is now in the middle of its 16th year on air. The series for which we are applying will not commence until FY 2014-15. However we have already begun to do some of the interviews in hopes that funds will be provided and because certain events on the calendar and the availability of many artists and humanists is limited. This is partly true because we interview many older people to record their voices and narratives while it is possible. To create the treatments for this proposal we’ve done some preliminary field and library research as well as interviews and field records. Inevitably a proposal grows from topics we learn about--usually from humanities scholars, our own research, or interviews with an artist that suggest a direction we might pursue. In proposing treatments a degree of preproduction and production is inevitably.

Serious research, field travel, interviewing, editorial and production work cannot begin until and unless the proposal is funded. NEH support, if granted, will ensure that *American Routes* has the resources to involve multiple humanities experts fundamentally in the planning, research and interview stages of the new programming as well as in actual production. It will also make it possible to record audio material with additional artists and commentators.

Progress

As noted, this proposal builds on earlier topical approaches. The primary advance work that has been done involves some interviews that have already been done: in China; at Coney Island; with an American Forces Network disc jockey in Berlin; with Italian American musicians; in San Francisco with several musicians; In Seattle for the Pacific Northwest program; with jazz drummers; with American musicians reacting to the impact of the Beatles and Rolling Stones. 10% of the interviews have been done. These in turn lead us to begin to develop the treatments. Another 2% represents archival clips we can use. They are 12% of the total. In writing this application, much time is spent reviewing written sources and available media and other recordings. Talking to potential Humanities Advisors also helps advance the plan that can be put into action. It allows us to hear about research needed, travel required, artists to track down and additional humanities commentators--especially those who are the native intelligentsia or vernacular humanists at the community level. With NEH support we can build upon what has been done and planned to create and fulfill that topical programs summarized in the proposal. **See below “Preliminary Interviews”**

Work Plan

One of the coolest programs on radio... an open-ended tale of discovery--musical and otherwise. (Paul de Barros, Seattle Intelligencer)

Should support be awarded by the NEH, work on “From a Useable Past to an Authentic Future” programming would formally begin after August 1, 2014 and continue through the grant period until July 31, 2015. The work schedule and exact airdates will depend on the availability of interview subjects and location of the programs within the larger *American Routes* broadcast schedule. The NEH credit airs on all programs, and is on the website, all print media, and all e-mail announcements. Producing a weekly broadcast--as opposed to a single freestanding documentary project--requires that *American Routes* staff work on various programs and features simultaneously, in different stages of completion. For the proposed programming, we project a four-month schedule from beginning to broadcast, broken down as follows.

At least three months prior to broadcast, each feature or program is discussed with humanities advisors who comment on topics, musical examples and additional voices to include. Research program begins, with the *American Routes* editor amassing written and musical sources from these suggestions. When interviewees are decided upon, a program assistant begins working to secure an interview date/time. When the person is outside of New Orleans or the surrounding area, we book time at a local public radio studio, or contract with an engineer for a tape sync interview, avoiding use of "telephone audio." Following the interviews of humanities scholars, artists, and community members, which are done within two months prior to broadcast, a program assistant prepares full transcripts of each interview. The producer, contributing producer, or associate producer does a "paper edit" to identify content to consider for inclusion. Interviews are then loaded into the digital editing system (Pro-Tools), and a rough assembly of the piece is performed from the paper edit. Music selection and research continue concurrently. After rough assembly of features to be included, a script is written, consulting the original plan for and taking into account the input from humanities advisors and the quality of the interviews and available music.

Within the final month prior to broadcast, when all research is completed, interviews transcribed and edited, rough assembly completed and script written, the host records his narrative and commentaries around the interviewee's comments and music selections. Once the script is "tracked," the producer works with the senior contributing producer and co-producers, managing producer and technical director on final assembly, edit and mix. These elements are then made a part of a larger program with appropriate theme and musical selections. A finished program is converted to mp2 and uploaded to the PRX secure network web portal. *American Routes* feeds to carrying stations nationwide Wednesdays at 1100 EST. Once a program is completed, a production assistant puts it onto the website along with a playlist of musical selections for the full program, related visuals and suggestions for further listening and reading. These published sources are often suggested by our humanities advisors and may sometimes include their work.

Fundraising Plan

Should NEH support be awarded for FY 2014-15, *American Routes* is prepared to provide match through a variety of sources. Although we have experienced budget tightening, we expect to be awarded funding from the State of Louisiana Department of Culture, Recreation and Tourism, and a variety of underwriters for particular programs. To make up anticipated budget shortfalls in 2014-2015, we are seeking additional underwriting from foundations and appropriate private companies, including the New Orleans Convention and Visitor's Bureau. We have begun, with some early promise, to use the *American Routes* website to go directly to listeners for support--as is becoming the new model in public radio. Tulane University has also assisted by funding the creation of a radio studio and archives on campus and provides many in-kind services including a rotating group of student workers. Dr. Nick Spitzer is a Tulane professor who is able to devote 25% of his time to the humanities series programing on *American Routes*.

Organizational Profile

Tulane University

Since fall 2008 Nick Spitzer has served as professor American studies and anthropology at Tulane (<http://tulane.edu/>). The Alcée Fortier Studios were constructed on campus in an historic 1923 building and since March of 2009 have served as the management, production and archival base for *American Routes*. Tulane has brought new colleagues and interest in the program with faculty from an array of departments who work on vernacular music and culture of New Orleans/French Louisiana, the US South, America as a whole, the Caribbean, Latin America (including Brazil) and media in society. Tulane's engagement of music, culture and humanities issues has increased with the 2011 opening of the New Orleans Center for the Gulf South--formerly the Deep South Humanities Center--closed after Katrina's devastation--and the creation of a new undergraduate special major devoted to history and culture of the Gulf South underwritten by support from the Gibson Foundation's "Music Rising" project. Tulane University also houses the Hogan Jazz Archive -- known worldwide for their collection of oral histories and sound recordings (Director of Hogan archives and Head of Special Collections for Tulane libraries, Dr. Bruce Raeburn has long been a key humanities advisor to the program). Nick Spitzer uses *American Routes* content in his anthropology courses:

“The Interview--Cultural Conversation as Cultural Conservation” and “Ethnography of Performance and Identities in New Orleans and the Gulf South. We continually include undergraduates through service learning projects both in research and production support for the Hogan Jazz Archives and *American Routes*.

List of Collections

See “Rights and Permissions” section, page 16 above.

Preliminary Interviews

1. Timberline Trails (Pacific NW) -- various Seattle musicians and street performers
2. The British Invasion: Selective Use of American Vernacular Music in a Cultural Reclaiming of the Colony -- Allen Toussaint, Richard Thompson, Ray Charles, Carl Perkins, Abbey Lincoln, Frogman Henry
3. African American, Creole and Italian American Musical & Cultural Relations in New Orleans and Beyond -- Bobby Rydell, Pat Martino, Earl Palmer, Harold Battiste, Sam Butera, Keely Smith
4. The Carnivalesque Impulse: Coney Island, West Indian Carnival and New Orleans Mardi Gras Indians -- various barkers and amusement operators at Coney Island, Philomena Marano, Ted Fox, Monk Boudreaux
5. Recording, Collecting and Representing Music as Intangible Culture in Audio and Graphic Formats -- R. Crumb, Jerry Zolten, Barry Ancelet, Sam Phillips, Chris Strachwitz, Jerry Wexler, Michael Cuscuna
6. Vernacular Cultural Diplomacy: The Impact of American Cowboy Song, Jazz and Rock in China, Russia and Germany -- Wylie Gustafson, Bingzong Gao, Andrew Field, Bao Shensheng, Coco Zhou, Rik Delisle, Andras Simonyi, Arvell Shaw, Dave Brubeck, Claude Luter, various Russian performers.
7. “I Got the World in a Jug, the Stopper's in My Hand”: Women in the Blues -- Nina Simone, William Ferris, Bonnie Raitt, Carol Fran, Koko Taylor, Shemekia Copland
8. Timekeepers -- Ben Riley, Jason Marsalis
9. “Are You Going to San Francisco?”: From Gold Rush to the Summer of Love -- Archie Green, Country Joe, Barbara Dane, Laurie Lewis, Jerry Garcia, Mickey Hart
10. New Orleans Emigrants and Ex-Patriots -- John Cleary, Wynton Marsalis, Branford Marsalis, Dr. John

Attachment 3

American Routes

From a Useable Past to an Authentic Future

Script/Treatments for Ten Two-Hour Programs

1. Timberline Trails (Pacific NW)

"Great joy in camp we are in View of the Ocean this great Pacific Ocean which we been so long anxious to see. And the roreing or noise made by the waves brakeing on the rocky shoes may be heard distictly." (Clark from the Diaries, Nov. 7, 1805)

Just watch this river and pretty soon
Ever'body's goin' to be changin' their tune.
The big Grand Coulee and Bonneville Dam
Run a thousand factories for Uncle Sam.
"Talkin' Columbia" -- Woody Guthrie. 1941

When Lewis and Clark arrived at the end of their exploration on November 7, 1805, they had accomplished their mission to find the edge of the territories that comprised the newest addition to the American nation. Ever since the "discovery," of the Pacific Northwest, now embracing Washington, Oregon and the panhandle of Idaho, citizens have migrated west of the Rockies toward the western shoreline, bringing with them their cultural traditions and establishing new ones.

As new settlers arrived to what the journalist Ernest Callenbach would later famously describe as in his 1975 utopian novel as an "Ecotopia," the Pacific Northwest region built industries upon its bountiful natural resources, from logging to ranching to fishing off the coast. Nature and culture have often been in a delicate or harsh balance ever since according to one's perspective. In this special American Routes, we'll follow, through music and musicians, the natural, economic and social processes that limn the region among the historic and emerging array of people in the region. Some have looked to create radically new cultural communities, while others have looked to music as a way to both build a continuous community, based on memories of their hometown or homeland. For example, in 1940s and 1950s, country music took hold of the broadcast airwaves, and provided a familiar sound of home to the many refugees from southern plains that migrated to Oregon and Washington's fertile farmlands and busy shipyards, including a 19-year old welding apprentice from Alabama named Hank Williams. Willie Nelson's first recording (the B side titled "Logger Man") was pressed in Portland, Oregon in 1957 on break from his gig as a DJ in Vancouver. Buck Owens hosted a radio and TV program in Tacoma, Washington and featured a young Kentucky singer named Loretta Lynn, who lived with her growing family in Custer, Washington. Ms. Lynn made her debut at the Whatcom County Fair in Lynden, Washington. Nearby in Weiser, Idaho, the National Old-Time Fiddle Contest maintains a 60-year tradition, hosting fiddlers from Mark O'Connor to a fourth-generation Japanese-American teenager fiddler descended from frontier family store operators. Today, country musician Buzz Martin continues a tradition of occupational lifestyle narrative as "The Singing Logger and a vibrant rural bluegrass scene remains in an area of North Carolina "Tarheel" migrants west of the Cascade Ridge. Many came to work the forests and farms. Other occupation associations with words and music are with the annual Fisher-Poets gathering where locals and visiting seasonal fishermen attend to recite poems and sing songs associated with work on the sea.

The larger Northwest coastal region that extends through Canada to Alaska is notable for Native American groups in the area including Haida, Tsimshian Tlingit, as well as those indigenous to specifically to Washington and Oregon such the many groups of Salish and smaller Chinook, among others. The Native American mythologies of the coastal region were famously studied in the 20th century by an array of scholars from anthropologist Franz Boas to linguist Dell Hymes. Where it was once standard practice to recreate Indian ritual lodges and place totem poles in the prominent museums of natural history in New York City and Washington DC, now many tribal communities in the region build their own museums and sustain traditional crafts of basket-making, blanket-weaving and boat construction. While tribes maintain private ceremonial music surrounding ritual and dance, potlatch and other festive occasions, there are musical forms heard in public such as the coastal Samish Singers performing songs associated with annual canoe gatherings. The best known sounds are from pow-wow drum groups like the powerful Black Lodge Singers of White Swan, Washington, who perform the mix of vocables and social commentaries (in English) associated with the pan-Indian “49 Songs.”

The cities of Portland and Seattle feature cosmopolitan populations from many different parts of the US and the world. Jazz in Seattle is especially associated with the African American community along Jackson St. We will interview the noted conductor, composer, arranger Quincy Jones about his work there as well as about the time spent in Seattle by the late Ray Charles (of whom we have archival audio). We will also explore the stylings of Houston-born jazz vocalist Ernestine Anderson, who was discovered by the impresario Johnny Otis. Today, the trailblazing work of bassist Esperanza Spalding from Portland, Oregon shows the continuing tradition of jazz in the city. Of course, one of Seattle’s most famous residents was the guitarist Jimi Hendrix, whose playing changed the rules for guitarists everywhere. His legacy in the region is well established and has a certain nostalgia of its own, as fans flock to his gravesite in nearby Greenwood Memorial Park. And while most fans of Hendrix might be unaware that another iconic musical moment also comes from Jimi’s former stomping grounds: the song “Louie Louie,” now a staple of school marching bands, was once an anthem in the garage rock days of the 1960s, where groups like the Wailers, the Kingsmen and Paul Revere and the Raiders honed their gritty rock sounds at college parties in Portland and Seattle. The Northwest is also notable for later rock legends like the late Kurt Cobain of Nirvana from Aberdeen WA who came to wider public attention initially in Olympia WA--famed for its “indie music” scene and K Records as well as the path-breaking “riot grrl” trio Sleater-Kinney. While Seattle has its own rep for indie rock and “grunge” music, the continuing home grown alternative music scene there is an interesting contrast to the late pop stalwart Bing Crosby (Spokane) or African American music maven Quincy Jones.

Beyond the regional varieties of American pop culture, the Northwest is also home to ethnic cultures that come from across the Pacific and beyond. Migrants from Japan, China and other Asian nations have made an indelible mark on the region, both retaining their cultural traditions and taking up the popular culture around them, often in a complex aesthetic and social mingling. In the 1930s, Koichi “Art” Hayashi started a big band of called the “Mikados of Swing” which featured many first generation Japanese-Americans

(Nisei) and played all the swing band hits from Duke Ellington to Glenn Miller. Later, as survivors of the internment camps, the band reformed as the Minidoka Swing Band, named after the town in Idaho where the camp was located. Today, the Minidoka still performs for traditional Japanese rice-pounding ceremonies called mochitsuki, around Portland, Oregon. American Samoa has long been a source of migration to Seattle and the entire region where more Samoans now reside than on the home island. The traditional music of Samoans has been influenced by American gospel, R & B, soul, and rap. One group, the Nature Boys are first generation Seattle Samoans who formed in the cheering sections for music and dance at league cricket games. Noted for their “doo-wop to hip-hop” styling, the Nature Boys performed on the Folk Masters series at Carnegie Hall. The ethnic and musical complexity extends to Swedes, Fins, Russians, Croatians, Anacortes and Mexicans--all seeking work from rolling seas to farm fields. “Greater Mexico” especially re-inhabits the broad Spanish colonial area of the West of the 16th to 19th centuries now in North Western reaches of 20th and 21st century migrants bringing their mariachis, bandas and conjuntos to places like Washington’s Yakima Valley. One corrido (a narrative story song) sung by the much admired Guzman Family is “Volcan Santa Elena.”

These are just a few of the many stories we will share to explore the cultural continuities and creativities of the Pacific Northwest. In order to sample the diverse cultural make-up of the region as expressed in music, we will consult with key advisor and noted regional and occupational folklorist Dr. Jens Lund. We will also seek advice from Jill Linzee at NW Heritage Resources and Riki Saltzman at the Oregon Folklife Network as well as many local music historians and practitioners including Linda Allen, who edited the state songbook, Washington Songs & Lore, fiddle tune collectors Phil and Vivian Williams, and by interviewing many of the artists noted above. The challenge will be to balance the region’s huge historic diversity of Native American, Anglo pioneer, Asian Pacific and European and Central American immigrations with significant urban jazz R & B and now widely prominent pop music. In so doing, we hope to show the depth and complexity of multiple old worlds and pasts that carry the region into a creative cultural the future.

2. The British Invasion: Selective Use of American Vernacular Music in a Cultural Reclaiming of the Colony

This two-hour program will address the impact of the bands and music of the "British Invasion" on American popular music in the 1960s and 70s. British bands such as the Beatles, the Rolling Stones, the Animals, the Kinks and many others, ironically under the thrall of American vernacular forms, transformed these genres into a new type of rock and roll. In effect, these British bands returned to their spiritual and artistic home by traveling to the U.S. and re-introducing many American teens to such indigenous American forms of music as blues, rockabilly, country and bluegrass--all in the new context of the merging of British and American popular music. This American Routes program will examine how these genres of American music became the “roots” sources in transformation for many the Invasion bands--some of which were more drawn to American forms of music while others drew on classical music (Moody Blues, ELO). It

will also address how the British music known as "skiffle" has American sources in ragtime, blues, jazz and country, as well as minstrelsy.

The American artists that most captured the interest of the British included Muddy Waters, Howlin' Wolf, Reverend Gary Davis, Chuck Berry, Little Richard, Carl Perkins, Jerry Lee Lewis (as a country performer), and Woody Guthrie. By the early 1960s, many of these American performers were beyond their popular prime or had labored in relative obscurity for their entire careers. Although resentment lingered in some cases, American artists soon realized that the royalties gathered by a hit cover version of a song could easily outstrip the earnings on the original recordings--as was the case for the Rolling Stones' versions of the song "I'm a King Bee" by Baton Rouge bluesman Slim Harpo or Mississippi Fred McDowell's song "You Got to Move." In the case of Lewis, Wolf and Perkins, the artists' careers were maintained or bolstered by new audiences of fans in England.

On *American Routes*, listeners will hear both the original American vernacular sources, as well as how the then young British bands updated and transformed these sounds. Beyond the cover versions, American genres were plundered for influences on newly minted songs by British Invasion bands. Arguably, Beatles hits such as "I Want to Hold Your Hand" and "The Two of Us" show impact from the rock and roll sounds of Buddy Holly and the country pop vocal harmonies of the Everly Brothers. The Beatles of course, outright covered Carl Perkins' "Honey Don't" and "Everybody's Tryin' to Be My Baby." The Rolling Stones focused their attention more on African-American blues and artists, so that Muddy Waters' "I Can't be Satisfied" becomes "I Can't Get No Satisfaction." The Irish group Them, packaged as a British Invasion band, can be included with their take on post-war Chicago blues (in "Bright Lights, Big City" by Jimmy Reed). Them also drew on other musical styles including smoother, urban blues ("Turn on Your Love Light" sung by Bobby "Blue" Bland) and New Orleans R&B ("Hello, Josephine" by Dave Bartholomew/ Fats Domino). The Animals covered the Anglo American ballad, "House of the Rising Sun," albeit in a black-inflected style. They also performed soul man Sam Cooke's songs, most notably "Bring it On Home." In the song "Muswell Hillbilly," the primary songwriter and singer for the Kinks, Ray Davies, imagines the singer a West Virginian at heart, trapped in the London suburb of Muswell Hill. The Kinks as noted were also an extension of the British skiffle scene with its combined British music hall's comedic influences and American vernaculars, also included artists like Mungo Jerry ("In the Summertime") and Lonnie Donegan ("Does Your Chewing Gum Lose it's Flavor...?").

It can be argued that these young British bands generated new interest in the American vernacular sources and the careers of the artists that originally played them--and so brought Americans back closer to their own musical/cultural "roots" as a result. Many American musicians reciprocated by performing songs from the British bands' repertoires. Examples include Wilson Pickett, who remade "Hey Jude" as a soul song. Fats Domino recorded "Lady Madonna." Similarly, the Charles River Valley Boys recorded "Yellow Submarine" as a regional bluegrass hit. Tina Turner famously sang the

Rolling Stones' "Honky Tonk Women," as did old-time country banjo player LeRoy Troy. The examples go on and on.

In this program, American Routes will include selections from our archival interviews with the late Carl Perkins (who happily recalls his Abbey Road sessions with the Beatles calling them, "The four nicest fellas y'ever want to meet"). We will also include audio of Allen Toussaint reflecting on his work with Sir Paul McCartney and Wings; the late Ray Charles (who recorded Beatles songs like "Eleanor Rigby"); McCartney's New Orleans friend Frogman Henry (from the Beatles' first U.S. tour); and the surf-rock guitarist and later McCartney collaborator Duane Eddy. Listeners will also hear from Tina Turner, who will talk about first hearing the Rolling Stones doing rhythm and blues, and jazz singer Abby Lincoln who resented, in her view, how the British groups eroded audiences for jazz.

Arhoolie Records founder Chris Strachwitz relates that although the Rolling Stones made a hit with Mississippi Fred McDowell's spiritual "You Got to Move," it wasn't until the royalties were finally paid that artist was pleased. And as a result, the independent record label was financed to make many more blues recordings. We also anticipate that we will incorporate interviews with the Kinks' singer and main songwriter, Ray Davies, and with Keith Richards from the Rolling Stones--all wholehearted and highly knowledgeable fans of American vernacular music. In addition to the artists' interviews, we will ask ethnomusicologist Steve Waksman of Smith College to provide commentary on the Invasion artists' American influences and impact. Our hope is to show how American records and radio in England in the 1950s and 60s made it possible for British youth to selectively "remember" the popular icons of a music tradition they were not directly exposed to at the community level, and then use that material to create new personae in deep appreciation of what they heard. What was less "cool" in America, was rendered popular in England as updated "Rock and Roll Music" (Chuck Berry to the Beatles) either as covers of the original or in new style of pop that synthesized the earlier sources and sold them back to American and world audiences.

3. African American, Creole and Italian American Musical and Cultural Relations in New Orleans and Beyond

There were large numbers of French Catholic Afro-Creoles and English-speaking Protestant African Americans in New Orleans prior to the great migration of Italians, especially Sicilians, to the city in the later half of the 19th century. Many of the Creoles had been designated as *gens de couleur libres* (Free People of Color) prior to the Civil War. Whether the immediate ancestors were free or enslaved and later freed, French and Creole-speaking people of color of various cultural and class affiliations were an established group in the city -- one that Italians and other ethnic immigrants (especially Irish) would begin to compete with in areas such as the building trades, unskilled labor and service employment. In cultural and social terms there was also a certain amount of sharing between groups in building craft occupations such as plastering, tinsmithing, bricklaying and other trades. In many cases, expertise --speed and ability--trumped ethnicity or race in association and assembling building crews. (Spitzer 2002)

There was also African American, Creole and Italian sharing in music, foodways and religion. To this day restaurants like Mandina's and Liuzza's serve an eclectic mix of French Creole, Italian and soul food; and, as a Southern city, it is a truism that African Americans and Afro-Creoles in New Orleans were and are often cooks and chefs at various levels of regard in restaurants that catered to whites as well as in private homes of the elite.

In ritual settings, it is remarkable the degree to which St. Joseph, the locally favorite saint of Sicilians, is celebrated at mostly black pantheistic Spiritual Churches that also have altars to St. Michael, Black Hawk and Martin Luther King. While St. Joseph altars are commonplace and open to the public in Italian-dominated homes and Catholic churches and schools from Shreveport and Baton Rouge to New Orleans, in the Crescent City one can also "catch" this benevolent and strong father figure's spirit in places like the Devine Israelite Spiritual Church. Here altars include displays of hammers and nails (for the famous carpenter) alongside intensely colored and decorated cakes, and lucky Fava beans ostensibly from the Old Country, usually Sicily (Estes 1986, 1987). As a further extension of the synthetic Afro-Latinate ritual-festival cycle of the city, the black Mardi Gras Indians reappear on the Eve of St. Joseph. It is perhaps a community Mid-Lenten break away from the Church's seasonal orders analogous to Rara in Haiti or Mi-careme in the French Maritimes and elsewhere.

In New Orleans musical history the black-Italian connection is deep. Luigi Gabici arrived in the 1830s with an Italian opera company, and by mid-century associated as an educator with elite Creoles of color such as Edmond Dede, J.M. Doublet, and Thomas Tio. Italian brass bands in town go back at least to the 1870s when cornetist Joseph Paoletti, who migrated from Lombardy in 1859 and had a regular gig at the French Opera House also directed an amateur brass band. His son George (also a cornetist) was one of Louis Prima's teachers in the 1920s in an after-school band (see Prima bio below). By the turn of the 20th century, Italian social aid and pleasure clubs--like the better-known and somewhat similar black society groups--such as the Policemen's Benevolent Society, had brass bands.

Trumpet player Dominic James "Nick" LaRocca (April 11, 1889 – February 22, 1961), was an early jazz figure and the leader of the Original Dixieland Jass Band. He is the composer of a jazz classic, "Tiger Rag," and made what is generally regarded as the first recording of jazz "Livery Stable Blues" (1917). Though often held up as a hero in national Italian historical circles, LaRocca's local legacy has been damaged by his claim to be the sole inventor of jazz, and his harsh attitude toward African Americans in this regard as well as all musical competitors, including those in his own ensembles.

Italians, mostly Sicilians, replaced freed slaves as sharecroppers and field-workers in the 19th century. Many became fruit and vegetable suppliers, and eventually truck farmers and urban "green grocers" into the 20th century. One strangely relevant spin off of the association of Italians with fruit peddling is that of the Lomax's 1934 recordings of Afro-Creole jurer ('testifying' sacred chants that are the precursors of commercial secular

zydeco music) singers near Lake Arthur LA, there is matter-of-fact mention of “Dagos” being sick from rotten bananas. As Italians moved from sharecropper to farmer to produce venders and distributors, by the 1920s the French Quarter would eventually become as much the “Italian Quarter” demographically in terms of family groceries and other related businesses like restaurants, bars and clubs as well as liquor distribution, warehousing and service occupations. One example is the Matassa grocery (still open at 1001 Dauphine St.) whose patriarch is the beloved rhythm and blues studio producer Cosimo Matassa. Cosimo, now a member of the Rock and Roll Hall of Fame, was the session engineer for hits by Fats Domino, Little Richard, Professor Longhair, Ernie K-Doe and many other black artists at his studio on North Rampart St in the 1950s and 60s.

The key New Orleans musical figure for any discussion of Italian and African American crossover was singer, actor, songwriter, and trumpeter Louis Prima born to Sicilian immigrant parents in 1910 and raised at 1812 St. Peter Street in the Tremé neighborhood near the French Quarter. Prima grew up witnessing black second-lines and was influenced directly by black club musicians like Kid Rena (trumpet) and Lee Collins (cornet) in the 1920s. He began his own small New Orleans jazz band late in that decade and led a swing combo in the 1930s -- an era during which he wrote “Sing, Sing, Sing” that would be a hit for Benny Goodman. Prima held forth with a big band in the 1940s, playing at his brother Leon’s club the Famous Door in the French Quarter. In the 1950s and early 60s Louis Prima and band, with the honking New Orleans saxophonist Sam Butera and joined by North Carolina (Cherokee-Anglo) singer Keely Smith (his 3rd wife), held forth as Las Vegas lounge performers at the Sahara Hotel and Casino -- becoming a kind of definitive soundtrack for the Rat Pack and especially good friends with Sammy Davis Jr. In shows Prima often played a wild Sicilian rube to the icy, straightforward and anglicized stage character of Keely Smith. They would go on to perform regularly on the Ed Sullivan show and add a New Orleans R & B and rock and roll sound to their club and tour performances.

Prima also wrote sentimental and comedic songs with ethnic reference such as “Angelina,” named after his mother, and “Please No Squeeza Da Banana,” “Bacci Galupe (Made Love on the Stoop),” and “Felicia No Capricia” (Felicia Don’t Understand). At the same time as his Italianate vaudeville style entertained a core audience, it grated on some in the pop mainstream and was dismissed as buffoonery by critics. Most interesting, Prima long had a strong black audience playing the Chitlin’ circuit and finally the Apollo Theater. Early in his career in the late 1920s he had been allegedly turned down for a job at a New York night spot because he was thought to be a “Negro” by the club owner.

American Routes interviews with both Keely Smith and the late Sam Butera affirm Prima’s engagement of black audiences. Smith noted that she “didn’t know and didn’t care” if he was black. Butera, himself a Sicilian, gleefully pointed to the location of Sicily near North Africa and quite seriously suggested that his and Louis Prima’s appearance was “hard wired” by geography and history. Regarding their sometime inability to fully engage the mainstream audience, he added ruefully, “Sammy Davis told Louie... ‘Your problem Louie is you got bad hair’.” We will make use of these rich and

remarkably candid archival interviews that touch on perceived racial characteristics and black - Italian social relations from the streets of New Orleans to Vegas show life.

Tulane's Hogan Jazz Archive Curator **Dr. Bruce Raeburn** has researched, written and lectured widely about the Prima legacy and the larger interplay of Italian and African American and Creole musicians in New Orleans. Recently he keynoted "Italian Americans in New Orleans Jazz: Bel Canto Meets the Funk," at the annual conference of the Italian American Studies Association" in New Orleans (2013). Raeburn helped guide the documentary "Louis Prima - The Wildest" by Don McGlynn (1999), and will be a primary advisor for this program. We will also call on jazz historian **Dr. Michael White** of Xavier University. We also expect to interview current Afro-Italian Creole musicians such as **Leo Nocentelli**, son of a famous longshoreman-poet, and known to most as the guitar player for the legendary funk band, The Meters. In traditional jazz today, music educator and saxophonist **Joe Torregano** of Young Tuxedo and Olympia Brass will also be interviewed.

There is no doubt that there is much overlap and intimacy in Afro-Creole and Italian culture in New Orleans from Catholicism to Carnival, from the downtown "Yat" accent (shared by people of many 'colors') to foodways like the muffaletta, an edible embodiment of creolized fusion. Lionel Ferbos a local Creole trumpet player and tinsmith (now 102 and retired from the trade, but not from playing music!) recalled with a smile the famed French Quarter sweet shop known as Angelo Brocato's once asked him and his father to make their cannoli molds. (Spitzer 2002). Earl Palmer, the late drummer for Fats Domino and a major influence on rock and roll for his "straight eights" approach to rhythm, described a comedy routine he did as a teenager with Prima in the French Quarter where three times a night he pretended to be the band leader's "love child" walking in from the street to say on stage mic, "Daddy... mama says we need money for milk, bread and diapers...". Also from Palmer's interview in the American Routes Collection, he fondly remembered a Tremé childhood of sleepovers at Italian friends' houses, and eating their "red gravy" po-boys. Palmer deeply regretted that official segregation would come to separate such intimate friends when they were required to attend separate public schools.

In contrast to New Orleans' often overtly creolized history of cultural sharing and relative social intimacy, Italian and African American relationships in cities like Philadelphia and New York are based in a different legacy. In these cities, African Americans in large numbers arrived from the South as Depression and post-World War II immigrants. Italians were settled earlier. The groups' relationships are often portrayed in terms of conflict over neighborhood control, jobs and cultural style to this day. Of course there is a deeper complexity, and while it is not comparable to New Orleans' longer cultural overlap and aspects of identification, there is much evidence in musical expression of a rich impact on Italians from black culture.

The four-part harmony associated with black churches found its way into secular sounds of urban street corner doo-wop with lyrics of love and romance. The rise of Italian pop singers and rock and rollers was built in part on black style. In Philadelphia, the crossover

goes back at least to the Jazz Age where one of the great figures was immigrant violinist Joe Venuti who teamed up with Italian American guitarist Eddie Lang (Salvatore Massaro) and others in the Blue Four. The legacy continues to the present with Pat Martino, a modern jazz guitarist from south Philadelphia hearing the tarantellas and songs of Italian tradition in his youth but joining with Afro-spiritual cool jazz musical quest of another resident in the city, saxophonist John Coltrane whose family had moved to the City of Brotherly Love from High Point NC.

The famed Philadelphia jazz organ trio sound largely defined by African American music master Jimmy Smith has been carried forward by many including Joey DeFrancesco, who played with Miles Davis. A popular organ trio of the Croatian-Italian Budesza Brothers of south Philly today includes African-American jazz drummer Lucky Thompson. In our interview for a program on Philadelphia music, Thompson noted, "They say I am a Budesza Brother...but without the family arguments.... It doesn't matter the color of the player though. The only question is this ... 'Can he bring it?' These boys can bring it!"

The most noted popular realm of crossover in Philadelphia music is among singers like Fabian (Fabiano Anthony Forte), Frankie Avalon (Francis Thomas Avallone) and Bobby Rydell (Roberto Luigi Ridarelli). In an American Routes interview, Ridarelli said nonchalantly of his given name, "That's why we changed it to Bobby Rydell." Rydell (drums/vocals) and Fabian (trumpet/vocals) were in the South Philadelphia High School rock and roll band called Rocco and the Saints. The group was acknowledged as significant by Chubby Checker (Ernest Evans) of Hucklebuck and the Twist dance fame who was friends with and a school classmate of Fabian and Rydell.

Less obvious perhaps were white mostly Italian bands with names like the Soul Survivors whose 1967 hit "Expressway to your Heart" used the metaphor of a traffic jam on Philadelphia's Schuylkill Expressway to express frustration in a relationship. The record was produced by the highly successful African-American team of Kenny Gamble and Leon Huff. Many listeners thought they were black soul singers.

The stories in doo-wop to soul and pop are wider and deeper in New York City where Italians were more settled earlier immigrants and the groups' relationships are often portrayed dominantly in terms of conflict over neighborhoods, jobs, and cultural style from the post World War II era to this day. In the streets, blacks, Italians, Jews and others found common ground in sound, where teenagers built doo-wop from Italian public vocal traditions (like serenades) and black gospel harmony traditions. (Sciorra 2002) Groups well-known from this period include **Dion and the Belmonts**, the Crests (an interracial group) and the Elegants, (whose hit "Little Star" was a favorite of black and white audiences alike. Eventually, some of these street corner musicians found their way to the Tin Pan Alley-extending song factory like the Brill Building at 1619 Broadway. Radio and records made it possible for later assimilated-sounding Italian American pop bands like the Young Rascals (Eddie Brigati ,vocals; Felix Cavaliere, keyboard, vocals; and Dino Dannelli, drums) of nearby New Jersey to be heard nationally.

To begin to address the complexity of African American and Italian American cultural relations in New York, its social impact and great differences from New Orleans, we will turn to noted folklorist **Dr. Joseph Sciorra** of the **John D. Calandra Italian American Institute at Queens College**, author of “Who Put the Wop in Doo-Wop? Some Thoughts on Italian Americans and Early Rock and Roll” (2002) and other essays on Italian-American musical traditions. We’ll also interview and consult with American studies scholar **Dr. John Gennari (University of Vermont)**, author of “Passing for Italian: Crooners and Gangsters in Crossover Culture” (1997) and the award-winning *Blowin’ Hot and Cool: Jazz and Its Critics* (2006). We plan to speak with writer and culture critic **Dr. Gerald Early (Washington University of St. Louis)** about Italian and African American social and cultural relationships of his youth in south Philadelphia.

The Calandra Institute with Tulane’s *American Routes* and Hogan Jazz Archives are in the early stages of planning a conference in Spring 2015 devoted to African American and Italian American relationships in music and identity in New Orleans and the noted Northeastern cities. We expect that many of the artists and scholars mentioned in this enumerative summary will attend and that our sophistication in addressing this complex topic will grow with time. An NEH grant to *American Routes* will further this growing humanities discourse in an area where discussing what is culturally shared in expressive terms as well as what distinguishes the groups seems vitally important in terms of reflection and reconciliation.

4. The Carnavalesque Impulse: Coney Island, West Indian Carnival and New Orleans Mardi Gras Indians

The Dutch historian and cultural theorist Johan Huizinga suggested that play is primary to and a necessary (though not sufficient) condition of the generation of culture (1938). His influence has carried forward to aesthetic philosopher Roger Callois (1961) and a generation of folklorists interested in how play is manifested from music and narrative to complex festival forms like Carnival (Abrahams et al 2006; Falassi 1987). The study of Carnival worldwide from Nice and Venice to Rio and Port of Spain, New Orleans to rural French Louisiana has since been widely advanced.

Still the canivalesque play behaviors of feasting, dance, song, costume and social excesses and inversions of all sorts are often found in many new forms from small town agrarian fairs with associated travelling “carnival” midway, to for-profit circuses, and fabled amusement parks and areas like Coney Island; from older New Orleans neighborhood traditions of African-American Mardi Gras Indians to the relatively new, transplanted West Indian Carnival on Labor Day weekend in Brooklyn. This program will touch a bit on all these forms and locations of the carnivalesque in story, song, performance and soundscape.

Today’s West Indian Carnival in Brooklyn has its beginnings in Harlem of the late 1920s. It moved to the Crown Heights neighborhood in 1969 and enfolds participants from Trinidad, Haiti, St. Lucia, Barbados, Jamaica, St. Vincent and Grenada. The traditional

beginning or J'Ouvert starts at 3 AM Labor Day Monday morning and features only steel bands and African-style drumming ensembles (no amplified music allowed). The costumes are earthy, messy, and home-made: jab jab devils, witches, ghosts, Africans, slave "costumed" bands. The larger Eastern Parkway Labor Day Parade features big mas bands with fancy brightly colored costumes and celebrants dancing to music from sound systems mounted on trucks. Musically one hears Trinidadian soca, Jamaican reggae, and Haitian kompas. Flag-waving revelers proclaim their island affiliation in this pan West Indian event animated by Caribbean food and drink. Overall attendance at the various events is estimated as up to three million.

In addition to the parades, we'll gather sound and interviews at the mas camps and social clubs where the fancy costumes are made and bought. The Pan Yards are outdoor areas, most in central Brooklyn, where the steel bands rehearse in July and August, in preparation for the parades and also Panorama Competition that takes place in back of the Brooklyn Museum the Saturday night before Labor Day. We'll also interview soca impresarios Rawlston Charles and Granville Straker--record store owners and record producers who were the driving force behind much of the calypso and soca music that was recorded in the 1980s and 1990s. They still have their record shops in Central Brooklyn. There are many fine music examples for us to choose from the Straker and Charlie's Records catalogues.

Our primary humanities advisor will be **Brooklyn College-based folklorist Ray Allen** author of "J'Ouvert in Brooklyn Carnival: Revitalizing Steel Pan and Ole Mas Traditions" (1999).

A turn-of-the-century commentator defended Coney Island against those who called it a "Sodom by the Sea," noting: "Play is not a luxury but an absolute necessity for the working world today" (cited in Burns 1991). Coney Island has been a place that has entertained, pleased and sometimes outraged the American public since the 1840s carrying forward from the Victorian era into the modern 20th century, nearly dying of neglect in the 1970s and 80s, made fits and starts to recovery, was swamped by Sandy and is in a new recovery beyond it's halcyon days of hot dog invention and roller coaster innovation, driven by old legacy rides like the Wonder Wheel, the spectral but compelling Parachute jump, a new retro side show of "natural born" and "self-made freaks," and the enduring sea itself.

Named for the wild rabbits that made the island home, excursion boats initially visited this natural sandy expanse so near yet psychically far from 19th Century New York. Grand Hotels marked the Gilded Age, but the beach eventually attached all classes and cultures of New York City seeking spectacles of exotic cultures from Somalis to Eskimos, staged tenement fire disasters, a city of 300 "midgets," electrocuting a killer elephant and, again, the sea itself --illuminated for "electric bathing" with its rising sense of sexuality as swim wear gradually evolved from full clothing to very little ... on a very crowded beach. Across the famed boardwalk three great amusement parks under various "impresarios of controlled chaos": Luna Park, Dreamland and Steeple Chase Park. The latter was famed for a pavilion surrounded on the outside roof by a thrilling electric horse

ride where couples held on for life and lust. Upon exit they entered a staged indoor area manned by dwarf clowns with slapstick, cattle prods and air jets aimed upward at women's skirts. The amusement became the attraction for audiences watching in the seats including those who'd just run the gauntlet of fun and fear.

Smiling manically from all rides, doors, gates, grand pavilions and small amusement tokens was the slick, parted hair, wide-eyed and toothy mouth of owner George C. Tilyou. His slogan was "Let me be a child again" and invitation to suspend belief in dark whirling descent to the human pool table or abandon care on the famed commanding view, open seats and fast drop of the "Parachute Jump." More than anyone, Tilyou promoted Coney Island longest lasting greatest amusement park (1897-1964) as an idealized playground of ludic possibility, of creation and recreation, a maker of memories and source of spirit through the generations. His barking plea -- tied to a fine-tuned elixir of fright, joy, sensuality and minstrel-like humor -- was emblazoned on a farewell token "COME BACK COME BACK."

Ric Burns' 1991 film "Coney Island" was a dreamy, dreary, look back at the "Electric Eden" through old promotional and newsreel footage, and the memories of elders and interpreters of what had been "the most dazzling laboratory of mass culture the world has ever seen." The film came at a low point in Coney Island's history with nearly all of its colorful grandeur tarnished and its provocative promise collapsed, closed and fenced off. No doubt the film helped build a revival of concern from the seaside community of workers and players, as well as developers and generations of New Yorkers with their own memories.

Today a vibrant new community looks to Coney Island's future. While there is still along way to go in restoration of rides and other attractions (the Parachute Jump looms large, its rusted cables dangling like a neglected Eiffel Tower of Carnival), a new generation of Bohemian barkers is championing a Side Show with sword swallower, fire-eater, magician, acrobats, and a dazzling 3 foot tall dancer named Lil Miss Firefly. A grand old attraction like the Wonder Wheel erected in 1920 and run by Greek immigrant, family patriarch Constantinos Dionysios Vourderis since 1983 is both the anchor and potential turning point for a landscape of new dreams--dreams setback temporarily by serious wind and flood damage from Hurricane Sandy. As a social gathering the now annual Mermaid Parade has for nearly 3 decades been a rallying point for building on the past and creating a new creative community in Coney Island as a neighborhood and seaside attraction.

Artists like **Philomena Marano** (and partner **Richard Egan**) who's papercut works of beloved rides and other attractions in their prime and decline, have taken a stand on their own memories by founding a Coney Island Hysterical Society--tapping into the Tilyou mood of fantasy and frolic. In the meantime, the Coney Island History Project lead by local author **Charles Denson** with his insightful documentary work *Coney Island Lost and Found* (2002) has also been a rallying point. In addition to interviewing these artistic and cultural leaders, we'll talk with and record the sounds of game operators, a bumper car magnate, Lil Miss Firefly and the many of the Sideshow's "self-made freaks." All these voices plus longtime resident Stan Fox's oral history tour will be combined with historic soundscapes, songs, and music associated with the amusement parks, boardwalk

and beach will allow us to ask what various visions for the future of the great carnivalesque playland tells us about the present possibility to “come back come back” to a vibrant Coney Island.

While we plan to so a short radio postcard at a New England or Midwest fair with carnival elements like a midway, time will be devoted to some form of punishment or imprisonment for clown behavior. These are usually situations where a sassy or miscreant clown is “drowned” or dunked in water by throwing balls at a target, or where clowns are locked in a position or small containers and must escape. Our major final element will be in New Orleans with a Mardi Gras Indian chief.

Joseph Pierre “Monk” Boudreaux is the Big Chief of the Golden Eagles, an Uptown New Orleans Mardi Gras Indian tribe. The Mardi Gras Indians are African Americans and Afro Creoles who “mask” Indian on Carnival Day and a few other times each year. Their elaborate and colorful sequin and feature “suits” draw roughly on Plains Indian dress with African and Caribbean approaches to design, color and narrative. Some suggest that their appearance in the late 19th century was tied to Wild West shows’ use of Indians as performers or displays. Others suggest because Indians in some cases helped slaves escape or remain free maroons, that the celebration at Mardi Gras is a way to honor Indians. Many Mardi Gras Indian tribe members claim at least partial Native American ancestry.

Monk Boudreaux is widely known for his long-time collaboration Bo Dollis of the Wild Magnolias who was his Big Chief, but in the early 2000s Boudreaux shifted allegiance to the Golden Eagles and made a number of recordings with them. In the period after Katrina, he helped bring neighbor members back to New Orleans by ensuring that he would appear on Mardi Gras day. He also became a rally point for artists and cultural revivalists, mostly white, who wanted to parade with him as Baby Dolls and Bonemen-- both historically seen in downtown black Carnival walk-about and gathering.

We will follow Boudreaux as he designs and sews his suit, gathers his “tribe” and sings his way down the street. We will interview him separately from Carnival day about the meaning of the Mardi Gras Indians and his sense of how the tradition has functioned in the postdiluvian era of Katrina flood recovery in New Orleans to recalibrate and fabricate the social order anew. Humanities advisors for this segment will be **Dr. Michael White and Dr. Bruce Raeburn**.

5. Recording, Collecting and Representing Music as Intangible Culture in Audio and Graphic Formats.

UNESCO has defined “Intangible Cultural Heritage” as a focus of continuity for consciousness and creativity of traditional societies throughout the globe. While vernacular humanities scholars such as Roger Abrahams have framed “material culture” and printed literary forms as performances with audiences at a remove (cite), there is general agreement that material representations of culture from books and paintings to

quilts and the built environment, also represent intangibility in their conception and performance aspects that lead to final creation in material form. Nonetheless we popularly make the distinction in music between performance as intangible and instruments, costumes, and contextual staging as tangible.

The intangibility of performance of vernacular music in the late 19th Century was radically transformed by the ability to record sound. Suddenly the performance as heard within the limits of the medium of cylinder recordings and then 78 RPM records--followed by 45s, LPs, CDs, and a wide array of digital recording storage and playback technologies--could move in time and space as oral tradition as performance migrated to an aural tradition of listening. In the 1920s and 30s, the “Golden Age of 78’s” as the late ballad scholar D.K. Wilgus dubbed it, A & R men and producers from companies like Decca, Vocalion, and Victor often set up recording sessions in places as far flung as Bristol TN, New Orleans, and San Antonio to record music that included blues, gospel and jazz (often marketed as “race” records), old-time country dance tunes and ballads (hillbilly), and regional ethnic styles such as Cajun French and Texas Mexican music. Much oral tradition ended up on the double-sided recordings of roughly 3 minutes in length and in turn it was sold back to the communities that produced the music, in the same moment as it carried the recorded versions of traditional sounds to broader audiences nationwide.

Beginning in 1917, one of the major labels, Paramount Records took a special interest in “race records,” that it sold as cheaply as possible in high volume to black audiences from Southern rural to newly urban communities in the South and North--its sound and fortunes directly linked to the Great Migration. By the time Paramount ceased operations in 1932, it had compiled a huge array of performers including jazz originators (Louis Armstrong, King Oliver, Jelly Roll Morton, Fats Waller), country bluesmen (Charley Patton, Blind Lemon Jefferson, Son House, Skip James), classic blueswomen (Ma Rainey, Alberta Hunter, Ethel Waters), gospel (Norfolk Jubilee Quartette), vaudeville and various novelties (Papa Charlie Jackson, Geeshie Wiley, Elvie Thomas). Paramount would also directly influence the style of cartoonist Robert Crumb and many other 20th century artists and illustrators, through a series of hand-drawn ads promoting its releases in the pages of the African- American newspaper the Chicago Defender. Recently an initial volume of 800 recordings has been archived in “The Rise and Fall of Paramount Records 1917-1932,” a two-volume set. In addition to digital remastering of the work of 172 artists, the package is contained in a custom cabinet, with restored original 1920s ads and images, LPs pressed on burlled chestnut colored vinyl w/ hand-engraved, blind-embossed gold-leaf labels, a large -format hardcover art book, a 360 page encyclopedia-style softcover field guide containing artist portraits and full Paramount discography, and a newly developed music and image player app, allowing user management of all tracks and ads, housed on custom-designed USB drive.

To discuss the significance of the Paramount Collection, we will interview the cartoonist, record collector, and musician, **Robert Crumb** who critic Robert Hughes has described as the Bruegel of our times. Crumb will discuss his self-proclaimed “obsession” with collecting 78s, and how the music in part led him to a career as a cartoonist of the

exotic, antiquarian vernacular musicians, and of an enigmatic cast of characters in society of the 1960s and 70s. We will also speak with **Dr. Jerry Zolten**, a noted record collector, author and writer of the Paramount project liner notes at **Penn State University**, to discuss the ways in which the original oral tradition music was reshaped in the recording process and distribution, and the new valuation placed on the materials in the 21st century digitization and connoisseur ship approach to archiving and packaging of the collected work. A key humanities advisor will be folklorist and musicologist **John Szwed (Jazz Institute, Columbia University)**.

In addition to playing and commenting on a wide array of recordings from special collections, this American Routes program will complement the historic corporate gathering of Paramount Record's 78 rpm recordings and their reissue, with an in-depth feature on French Louisiana **Cajun and swamp pop singer Johnnie Allan** (John Allen Guillot) and his role in creating a personal archive of the music of his region, from his family and in his own career. Allan born in 1938 to a sharecropper. His mother, Helen Falcon Guillot, came from a family of Cajun music pioneers. In 1928, her paternal uncle, Joe Falcon, and his wife, Cleoma Breaux Falcon, were the first to record Cajun music. The couple — Joe on button accordion and Cleoma on rhythm guitar — recorded two songs for Columbia Records at a mobile recording studio in New Orleans that were later released on a 78 rpm record: Allons a Lafayette and The Waltz that Carried Me to My Grave. Johnnie Allan recalled, "I remember singing with my mother's brothers and sisters on the back porch of our old house near Bosco and listening to the Grand Ole Opry and a radio station out of Del Rio, Texas. My mother told me years later that I would sing three songs without missing a word at the ripe old age of 3!" He bought his first guitar when he was about 11. He and his brother sold vegetable seeds to earn money to buy it. His mother taught him to play. At 13, he and fellow classmate Walter Mouton formed Walter Mouton and the Scott Playboys.

In 1958, Allan pioneered a shift from traditional Cajun music to "swamp pop" with his new band, the Krazy Kats that played a blend of genres including Cajun, country, rhythm and blues, and rock and roll. Allan's swamp pop career, founded on well-loved regional recordings like "South to Louisiana," "La Bague Qui Brille (The Ring that Shines)" and "Promised Land," extended into the 1970s and '80s and included several tours of Europe. At the same time he made a living as an elementary school teacher and principal. Along the way he amassed a complete collection of his commercial recordings; a set of posters from his career; letters and correspondence; copies of his books; newspaper and magazine articles and video recordings and more than 2,500 photographs. The photographs, many with accompanying oral histories were gathered by visiting musicians and their families. He carried a camera and took photographs. Of family collections, he noted, "They'd say, 'OK, you can use it, but I'm not going to let you take it out of this house.' " Allan recalls in one case he visited the mother of the late blues guitarist Leroy Washington. "The only two photos she had of him were him playing his guitar and the other one of him in his casket. She didn't want me to take the one in the casket and I respected that. "We got to talking and she said, 'You know, Mr. Allan, I've never heard my son's recordings.'" Allan visited the nearby J.D. Miller Recording Studio in Crowley LA and located a copy of her's son's music." She started crying. Poor old soul, I felt so

sorry for her. She says, 'This is the first time I hear my son sing on records.'" Selections from Allan's collection were featured in *Memories: A Pictorial History of South Louisiana Music, 1920s-1980s* (1988, 1995). Now after six decades as a performer and self-taught collector Allan placed his collection at the University of Louisiana, Lafayette, in the Edith Garland Dupré Library in the Cajun and Creole Music Collection and the Archives of Cajun and Creole Folklore.

We will interview Johnnie Allen, now 75, about the intermingling of his work as an educator and performer, and especially his impulse to collect and archive both the materials he created and those he encountered. Humanities advisor for this effort will be Cajun folklorist **Barry Ancelet of the University of Louisiana, Lafayette**.

6. Vernacular Cultural Diplomacy: The Impact of American Cowboy Song, Jazz and Rock in China, Russia and Germany

"The State Department has discovered Jazz. It reaches them like nothing ever has..." -- Louis Armstrong singing "Cultural Exchange" by Iola Brubeck, 1961

The impetus for this program begins with *American Routes* producer and host Nick Spitzer, co-directing a tour of American traditional artists to the Soviet Union for the Smithsonian Institution in 1989--a year before the break up of the USSR into sovereign states. Spitzer presented and recorded a diverse array of American artists over a two-week period during an International Folklore Festival in Moscow. At the time the Soviets were presenting "peasant" and "peoples' culture" with official state troops of the respective states. Bolshoi-trained artistic director Igor Moiseyev oversaw the narrative, choreography, parading and acrobatic styles of these groups that used professional singers and dancers. This was a kind of "top down" choreography that theatricalized folk dance and other traditional arts into stage and public assembly shows (Kurin 2007). Nations with strong political connections to the Soviet Union such as Vietnam and Cuba, as well as many Western European states similarly brought such stylized official troops to the gathering--each with a flag bearer, folkloric emblem for their staff official uniforms as well as a series of costumes for varied performances. In contrast the Native American ensemble had Native Americans in a mix of ceremonial feathers, the New York Puerto Rican bomba y plena ensemble was in Guayabera shirts, the bluegrass band were in jeans, the gospel group wore robes and so on with bluesmen, Cajuns--each had a public set of performance clothes, but there was no uniform look.

Regardless, the impact of the US "troupe" was huge in that late Cold War moment a diverse array of largely non-professionals who were extraordinary performers of traditional arts associated with the continuity of their particular cultures. Audiences reacted to the diversity of excellence and freedom that these artists had to both carry a musical tradition forward and also create new approaches and variations to the tradition. Beyond the conveyance of a community-based source as a sign of quality, we also learned that the one kind of musical lingua franca was New Orleans traditional jazz. On one level it stood for both a continuity of source cultures: African, Caribbean,

Mediterranean, African American, Southern, sacred/secular, popular and so on. On another it suggested the creative mingling of aesthetics and ideas. It could stand for the unity and diversity of America, the sense of tradition and creativity as well. They could improvise, play familiar tunes and fulfill ceremonial and parade functions. In subsequent tours to Russia, a traditional jazz band was included.

Indeed there is also huge respect for modern jazz in the former Eastern bloc countries. We will speak with **Dr. S. Frederic Starr**, former president of Oberlin and author of *Red & Hot: The Fate of Jazz in the Soviet Union* (1983) on the topic of jazz's impact behind the Iron Curtain as a form of vernacular diplomacy both in terms of its content, but also the way that the music spread through tours, records and the radio -- some of it found only in unofficial, underground or "pirate" and "bootleg" channels. American Routes had previously discussed the roll of rock in Hungary with **Andras Simonyi** the former Hungarian Ambassador to the US (himself a rock guitar player).

We will expand on that conversation to interview American Forces Network (AFN) soldier DJ **Rik Delisle** (Air Force) who presented American pop music in Germany in the 1970s at a time when European stations played classical or news and Communist countries likewise did not air American rock and pop. While AFN was intended for servicemen and their families as listeners, it had a huge shadow listenership among East and West Germans and in that era was considered to have a major, if unintended, impact on US- German cultural relations as the American hosts with their conversational style of speaking and extremely creative music choices displayed a sense of American culture and society that would never convey as official pronouncements or propaganda. In our profile of AFN, we will also use period audio from the immediate post-War era in Germany to hear what jazz is played in that earlier time and how it is presented -- again not as official diplomacy, but the personal choices of servicemen hosting the programs. We will also dig into our archives for Louis Armstrong band member bassist **Arvell Shaw** speaking about Armstrong's daring diplomatic crossing from East to West Berlin without a visa in 1963 as well as the late **Dave Brubeck's** memories of traveling with Satchmo around the world in the 1960s using their music as a diplomatic tool in the midst of the Cold War.

In the last two years American Routes has artistically directed tours to China of American cowboy singers and New Orleans traditional jazz. In so doing we have cooperated in part with a Chinese foundation--the Taiji Traditional Music Program, interested in traditional jazz among other world musics, and also a group in Inner Mongolia that seeks to preserve the grasslands and herding culture who invited cowboy yodeler, guitarist and "cutting horse" award winner **Wylie Gustafson** of Conrad Montana, and his band The Wild West. We also worked closely with Shanghai University to present a history of jazz in that polyglot port city and interviewed an 80 year jazz musician **Bao Shengsheng**, who once had his horn and Harry James Records smashed by Red Guards (!). We also spoke with Chinese jazz modernist -- and son of opera singers -- Coco Zhou, regarding his career bringing ancient poetry to contemporary musical arrangements, scat singing in Mandarin and performing American jazz standards in Shanghai clubs. Our guide to the history of jazz in Shanghai from the 1920s through the beginnings of the PRC in the 1950s is

Andrew Field author of *Shanghai's Dancing World: Cabaret Culture and Urban Politics, 1919-1954* (2010).

In 2014 we will bring a tours of Cajun music (Jesse Lége, accordion & Joel Savoy, fiddle) and Sacred Steel guitar (Campbell Brothers) to an array of Chinese festivals, US Consulates, universities and clubs. We will record these tours and interview Chinese audience as well as American ex-patriot reaction to the groups in various settling. Our hope is to have a kind of oral music criticism to build around the montage of performances.

Going the other way, we will record and interview the Mongolian band **Hanggai**, that blends throat singing and horsehead fiddle dance tunes with rock and roll as they appear at Indiana University's Chrysanthemum Festival and will likewise interview Chinese ex patriots and American audiences. We will extend this recording and audience feedback to about 8 groups of Chinese traditional performers from various ethnicities (Han, Tibetan, Qiang, Mio, Dong, Yi) in the US at the 2014 China Program at the Smithsonian Folk Festival on the National Mall. The key advisor for the Smithsonian part of the project, and a general music consultant will be **Dr. Daniel Sheehy, Curator of Smithsonian Folkways Records**. Advisor for Chinese music content is folklorist and anthropologist, **Dr. Gao Bingzhong of Peking University**. Translator and additional research on Chinese cultural content is **Qiaoyun Zhang**, graduate student in anthropology, **Tulane University**.

7. "I Got the World in a Jug, the Stopper's in My Hand": Women in the Blues

"More than I have felt to say she says always...
Sometimes you are afraid to listen to this lady."
-- LeRoi Jones on Billie Holiday

The blues singer Ma Rainey really knew her audience. When the curtains parted on her stage shows, she was known to emerge singing from the cabinet of a larger than life Victrola. The choice of the Victrola as a prop is telling. Rainey physically referenced the source of her fame: the record. Her audience, mostly African American, knew of her first from her records. She was one of the earliest recording stars of the 20th century. During the decade of 1920s, women were the singers of choice, the empresses and queens of a genre, which expressed the desires, fears, hopes and troubles of a newly migrant African American culture. And women not only conveyed the feelings of the culture, but also had the freedom to share insights on the lives of African American women at the time. Singers like Ma Rainey spent years working in traveling tent shows like the Rabbit Foot Minstrels, before the recording industry spread her fame to Northern climes. In the North, the blues signified the familiar sound of home, and addressed the topics of life away from home. Nostalgia mixed with a sense that someone understood your current troubles. As the historian Daphne Duval Harrison notes, the blues expressed the black experience in America, and women blues singers spoke directly to the black female experience at the time. She writes,

“They transformed their personal feelings into artistic expression, which bonded them to other black women, by skillfully mixing the ingredients of heartbreak and joy to create the songs that caused thousands of black people to flock to their shows and to buy their recordings. Through blues, these women became the principal spokespersons for black women in the North and the South.” (Harrison 1988: 9)

Following in Ma Rainey’s footsteps (but actually preceding her with a record contract), the “Empress of the Blues” Bessie Smith echoed the sentiments of her gender, race and times with songs like “Young Woman’s Blues,” in which she proclaims “I’m as good as any woman in your town/I ain’t no high yella, I’m a deep killer brown/I ain’t gonna marry, ain’t gon’ to settle down/I’m gonna drink good moonshine and run these browns down.” She’s declaring her independence from a society that would certainly frown on the sentiments in her lyrics. And though she will “drink good moonshine” she is just “as good as any woman in your town.” Opening up a space to talk about how lives were really lived, the blues of Bessie Smith were not only a reflection of woman’s lives but also of working class culture and life in the 1920s. As the feminist historian Angela Davis points out, the blues is a working class form that allowed for the development of the individual out of a community. For women, she writes, “the blues was a privileged site in which women were free to assert themselves publicly as sexual beings.” (Davis 1998: 46). This was in opposition to the dominant middle-class values that constructed womanhood as chaste homebound creatures who demurely consented to the authority of male opinion and power.

This reign of free expression was not to last, as at the close of the 1920s, the blues industry shifted its commercial focus from female singers to exclusively male vocalists. Where did women go to assert their views in music? If we look at the work of Billie Holiday, we can see the female blues aesthetic at work. Billie Holiday, born in Baltimore in 1915, learned the blues from the victrola-era recordings of Bessie Smith, which she heard while on cleaning jobs at a brothel. And while the topics of the songs might have been savory subjects (but considering the context of her listening encounters, understandable), she was first and foremost about the music, as she comments “If I had heard Pops (Louis Armstrong) and Bessie wailing through the window of some minister’s front parlor, I’d have been running free errands for him.” (Jones: 92). Holiday would eventually become a landmark jazz vocalist, whose performances were informed by and infused with the work of singers like Bessie Smith. The lyrics to her classic songs originated in the ink of Tin Pan Alley, but she imbued those words with a blues sensibility and subtlety that created space for black female expression not found in other parts of American society or popular culture.

In this two-hour American Routes, we will trace the development of the female perspective in blues focusing on the lives and works of three monumental performers: Ma Rainey, Bessie Smith and Billie Holiday. We will speak with **Princeton** music historian and critic **Daphne Brooks** about the history of African American female voices in 20th century music. We’ll also consult with humanities advisors **John Szwed** (Billie Holiday

biographer) and **Dr. Michael White** on the scope of the classic blues in relation to the emergence of jazz and other later forms like R & B and soul.

8. Timekeepers

“Metronome time is mathematics, schoolboy. Pulse is soul.”
-- Jo States in Albert Murray’s 2005 novel, *The Magic Keys*

Drummers in jazz keep the beat, steady and driving, corralling the other players to unity or cuing them to solo flights. But as the fictional drummer Jo States indicates, it is not just about keeping time, but about finding the heart of time: the pulse and the soul. In this hour of *American Routes*, we dedicate time and space to the timekeepers and soul searchers in jazz. Critic Gary Giddens notes that besides providing the beat, drummers “...create distinct and imaginative ways to keep time, shape arrangements and inspire soloists.” (Giddens: 289)

Starting in the 1930s, jazz ensembles were growing to accommodate the demand for music for dancing, a music that shifted its rhythmic emphasis from New Orleans style (where the drummers supported the music, usually echoing rhythms found in the melody) to what was called “four beat jazz” where all four beats in a measure received equal treatment. As a result, the rhythm section in bands became important for driving the pulse for dance. Drummers like Chick Webb and Gene Krupa specialized not only in their virtuosity in rhythm, but also in becoming showmen in their own right, carving out long solos on the drums which previously only supplied a supporting role. Innovators like Papa Jo Jones brought about the increased use of the high-hat cymbal (played with a foot pedal, like a bass drum) for conveying the basic pulse of the tune. Composers during the swing era also opened up the possibilities for soloing, by noting how and when to use a variety of percussive elements on the drum set, including the triangle and brushes. As the Hard Bop and Be Bop music movements took over in jazz, drummers like Art Blakey and Max Roach increased the soloist role of the drummer by integrating the drums into the fabric of the jazz improvisation. Answering rhythmic riffs set off by other musicians in small Be Bop groups, the drummers complemented and extended improvisatory solos. When Dizzy Gillespie began to investigate Latin music, percussion came to the forefront, personified by Timbales master Tito Puente who actually positioned his instrument in front of his band during performances. The diversity of sound and experience brought by Latin artists to the art of drumming cannot be overlooked in the development of 20th century jazz.

We plan to explore the drive, emotion and expression that the drum brings to jazz performance, and how drumming in jazz helped spur the growth to R&B and Rock ‘n’ Roll. In this *American Routes* program, we will trace the rise of the drummer as a showman in the swing era and the way drums evolved as instruments of within jazz ensembles from the big band to the jazz trio. We will speak with current day timekeeper, New Orleans jazz modernist drummer Herlin Riley and traditionalist Shannon Powell, who will both give a demonstration of various techniques. While their stylistic repertoire

overlaps, they approach percussion from different points on the arc of musical continuity and transformation. We will also visit with famed drummer for Theolonius Monk, Ben Riley, and the venerable Jeff “Tain” Watts. We’ll sample an American Routes archival interview with the late King of Timbales, Tito Puente, to talk about Latin percussion and New Orleans funk drummer Zigaboo Modeliste of the Meters about finding and being in “the pocket.” **Dr. Michael White** will advise from the point of view of New Orleans traditional jazz. Jazz historian, New Orleans music archivist and drummer **Dr. Bruce Raeburn** will provide history of drums in the jazz ensemble and its future in today’s musical landscape.

9. “Are You Going to San Francisco?": From Gold Rush to the Summer of Love

“San Francisco itself is art, above all literary art. Every block is a short story, every hill a novel. Every home a poem, every dweller within immortal. That is the whole truth.” --William Saroyan

In 1848, the city of San Francisco was poised on the brink of change. Mexico had just relinquished this city of hills and fog to the United States. And then, a few months later, gold was discovered in higher hills to the east. The population exploded as thousands upon thousands stormed across the nation from the east to find their luck in gold rush camps. That search for discovery, whether in wealth or self, has been a hallmark of San Francisco’s identity as a city of the West. It has also been a place of literary and musical discovery, where Beat poets roamed the streets of North Beach and hippies communed on the corner of Haight and Ashbury. Immigrants from around the world have made themselves at home in this city, so much so that it is often said no one can feel like a foreigner here.

It is the neighborhoods built around the more than 50 hills of San Francisco that give the city its cultural character. Neighborhoods like the Fillmore and the Western Addition fostered an African-American community, whose residents migrated to the city to take advantage of WW-II wartime industry jobs. Fillmore’s jazz clubs and African-American cultural traditions gave it the name “the Harlem of the West.” In the Mission District, a strong Latino presence has endured throughout many different population changes over the years and gentrification challenges today. Its Mission Cultural Center for Latino Arts, founded in 1977, helps to educate the community about the wealth and diversity of the Latin cultural heritage in San Francisco. North Beach, a historically Italian neighborhood and childhood home of baseball great Joe DiMaggio, became an incubator for the beat movement. The internationally known bookstore City Lights, still run by Beat poet and publisher Lawrence Ferlinghetti and located in North Beach, served as a gathering place for members of the Beat movement, including Jack Kerouac and Allen Ginsburg. Chinatown, the oldest center of Chinese activity in the United States, was birthplace of Chinese American artists such as the photographer Benjamin Chinn, student of Ansel Adams and Imogen Cunningham, whose photographs of Chinatown in the 1940s and 1950s chronicled the changing landscape of this community. This community also celebrated its own cultural arts heritage through Chinese Opera performances, which

still occur today. An art form previously known as a man's domain, its future depends now upon the skills of talented women musicians and artists such as Nancy Wong and Laura Ma. The Haight, the magnet for 1960s counterculture, boasts historic connections to many iconic bands and artists from that time: The Grateful Dead, Jefferson Airplane, Janis Joplin and Santana among others. Across the bay, the cities of Berkeley and Oakland both contributed to important 20th century social movements, being home to the Free Speech Movement and the Black Panthers, respectively.

This program will explore the cultural history of this city by the bay, as a place where people migrated to take part in many of the largest cultural movements of the 20th century. We'll speak with music historian, cultural scholar and Berkeley resident Greil Marcus about the history of popular music movements in the city, from Monterey Pop to Altamont. Musicians and artists to be interviewed will include Carlos Santana and Bob Weir. We will chronicle the African-American contribution to San Francisco's cultural history and explore the ethnic heritage of the city, speaking with Chinese opera singers, the Creole musician Queen Ida, and visiting with Mission District muralist Michael Rios, whose tribute to Carlos Santana graces three buildings on Van Ness Avenue and 22nd street. We will also have help from Arhoolie Records founder **Chris Strachwitz** in discussing the role the city/region played as a magnet for traditional musicians and the impact of the Bay Area folk scene. Just before his death at age 93, folklorist, labor historian and San Francisco resident Archie Green recorded a poignant cultural history of the city, tied to his own memories as a long time resident. **University of California Professor Scott Saul** will advise on how the Sixties era emergence of San Francisco as a destination and the extent to which other cultures were included and excluded in the "hippie" era evolution of the city's social fabric. We also expect to work with our friends and colleagues **The Kitchen Sisters** (as we have before) in the creative production of the program

10. New Orleans Emigrants and Ex-Patriots

"Wherever I am, that's where New Orleans is at." -- Mac Rebennack aka Dr. John

New Orleans, poised on the great "Father of Waters," on the northern rim of the Caribbean, and "south of the South" (Spitzer: 1982) on the Gulf Coast, is a place of comings and goings. The cultural attractions and sometimes, social limitations of the place for some have long made it so. Beyond the arrival of the French, the enslaved Africans, the Spanish, Germans, Acadians, Isleños, Américains, and later Sicilians and Irish among others from the 1720s to the 1920s, are many who left. Some sought to enhance their music careers, others fled racism, or sought new opportunity. Many have arrived recently as part of the postdiluvian "brain gain." These include students (52,000 applicants last year to Tulane, a school that used to receive only about 17,000 annually), professionals, entrepreneurs and especially artists--both in the visual arts and in music. Although the city's current population is down about 20% below its pre-Katrina numbers, as much as 15% of the new total of nearly 350,000 are "arrivistes." As a

counterpoint, New Orleans, the nearby river parishes and French Louisiana have historically had unusually high rates of nativity over the generations--running as high as 87% in rural parishes.

Against the ebb and flow pressures on populations are the relatively volatile life of artists. Tennessee Williams and Faulkner were famously part of the French Quarter's Bohemian literary world of the 1930s through 1950s. On the other hand many African American and Creole jazz musicians left to seek wider audiences and flee the provincialism and social discrimination -- even though it was the somewhat libertine cultural creolization under the official limits of Jim Crow that helped birth jazz as a freedom music to begin with in the first decade of the 20th century. The jazz musicians who left includes a who's who of the century: Jelly Roll Morton, Louis Armstrong, Sidney Bechet and two of the Marsalis brothers (Wynton and Branford). Morton, Armstrong and Bechet's travels, triumphs and travails are well documented in autobiographies and biographies, including Alan Lomax's oral history of Morton recorded at the Library of Congress in 1938. [There doesn't seem to be an Armstrong or Bechet bio in the bibliography] (Please list some of these bios and any of the mentioned artists in this treatment who have bios in the biblio). Of these Armstrong, who famously lived in Queens for many years, specifically noted that he did not want to be buried in New Orleans. Although he returned as King of the Zulu Parade in 1949, he was distressed by a growing segregation in New Orleans at a time when his band was interracial. Bechet lived for a long period in Paris, but came back to the US. Morton moved to the Creole jazz community in Los Angeles twice--after being based in Chicago, Washington and New York--once at the end of his life. Within the world of jazz and popular music are the Boswell Sisters of New Orleans who left for New York in 1930. From a Jewish family, they are famed for tight harmonies and jazzy arrangements. The subject of new research and an upcoming exhibit at the **The Historic New Orleans Collection (THNOC)**, we will work with the **THNOC's Director of Museums, historian Dr. John Lawrence**, to develop a segment on the Boswells. Lawrence and staff will also assist us more generally on the historic migrations to and from the city.

Less known jazz emigrants from New Orleans included Wellman Braud, Barney Bigard and Danny and "Blue Lu" Barker. Both Creoles, Braud, played bass for Duke Ellington; Bigard played clarinet. On the road with the Duke they often talked of New Orleans and cooked their favorite home recipes. When Ellington created his "New Orleans Suite" late in life (1973), Braud and Bigard were tributed by name in the musical selections, as was Mahalia Jackson.

Banjo and guitar player Danny was also an amazing raconteur and teacher. He produced and played on his wife Blue Lu's famed 1936 recording "Don't You Make Me High" (aka "Don't You Feel my Leg"). During the couple's many years in Harlem, Barker kept his ties to New Orleans alive in varied ways. One was to gather French Creole and other ex-patriot musicians from the city--Albert Nicholas on clarinet and vocals; drummer, Baby Dodds-- with pianist, Ralph Sutton, and Pops Foster on bass, to recreate the Creole jazz of his youth (his own "useable past") in comedic songs and street serenades such as "Salée Dame," "Creole Blues" and "Les Oignons." After the

Barkers' return to the Crescent City in 1963, Danny became active as a documenter of culture working with Yale social historian Jack Buerkle to write *Bourbon Street Black* (1973) and most significantly envision the role that traditional jazz could play in the future of New Orleans. Barker would go on to organize the Fairview Baptist Church after school sessions for young musicians like Michael White, Greg Stafford and others, which contributed to a New Orleans brass band revival in the years that followed. It is a cadre of musicians often credited with helping rebuild New Orleans with music after Katrina.

Gospel queen Mahalia Jackson was born in 1911. She moved to Chicago at 16, worked as a domestic, a beautician and later went on to build a national reputation on the basis of her powerful contralto voice and commanding presence with songs like "How I Got Over," "Move on Up a Little Higher" and "Roll Jordan Roll." While Jackson's life singing at the beginning of the century as a member of the Mt. Mariah Baptist Church in the Uptown riverside neighborhood called the Black Pearl is little recognized in public consciousness, her role in gospel music's national popularity is analogous to Louis Armstrong's place in the pantheon of jazz. Her national firsts include a gospel program at the 1958 Newport Jazz Festival and singing "How I Got Over" at the March on Washington in 1963. She also returned to perform at the first New Orleans Jazz and Heritage Festival in 1970. Unlike the noted jazz musicians, Mahalia is less fully associated in the popular mind with New Orleans in her career, music style and persona. We'll ask **Dr. Michael White, a traditional jazz clarinetist and Keller Professor in the Humanities at Xavier University**, who has researched Jackson's career and built his own local concerts and gatherings based on her work. White has chosen to create new arrangements of the Mahalia Jackson repertoire in a traditional jazz format, and to use both instrumental "voices" and various singers to both recreate and extend her vocal sound. Soul singer Irma Thomas has also been active in tributes at the Gospel Tent of the New Orleans Jazz & Heritage Festival. To some degree, the post-Katrina attention has encouraged this sort of reflection on the deeper "useable past." Both Irma Thomas and Michael White have expressed concern for greater need for human respect on the streets of the city -- one currently with highest per capita murder rate nationwide--and have invoked the sacred aspects of gospel music's greatest singer from New Orleans to envision this kind of future.

Current jazz musicians like Wynton Marsalis, pianist Henry Butler and clarinetist Tom Sancton, have varied reasons in their New Orleans comings and goings. Marsalis, whose father was and is a strong modernist had been on a long outward trajectory as a global jazz educator and performer. Marsalis has long been critical of the city where, he told *American Routes*, "Too many people think they are Colonel Sanders." Butler, blind from a young age, had out-migrated several times to New York and Los Angeles. He finally returned in the early 2000s wanting to be a part of the local scene as a platform for his wider career only to see his house flooded by 12 feet of water from the London Avenue Canal in 2005. He moved into his late mother's house in the upper Irish Channel, and after a couple years became discouraged by crime and politics -- moving to Denver. He now tours to the city of his birth to play several times a year. Tom Sancton, the son of a prominent writer, grew up learning to play clarinet at Preservation hall with elder African

American musicians. After attending Harvard and then living nearly 30 years as a Paris-based journalist for Time Magazine, Sancton came home to New Orleans with his French wife, Sylvanie, an artist. He also wrote a well-received memoir of his upbringing in jazz, *Songs of My Fathers* (2006).

The flow of musical immigrants increased in New Orleans as traditional jazz underwent a series of revivals from the 1950s. France, England and Scandinavia have been major sources of musicians. Lars Edegran is a Swede who plays banjo and piano and has long been integral to the downtown “trad” scene as a lead performer, backing musician, composer and arranger. The late French clarinetist Jacques Gauthé had been in clarinetist Claude Luter’s band in Paris, and Luter in turn played with Sidney Bechet. Gauthé held down a Bourbon St. club show for years with the Creole Rice Band and was a hero top the Francophone and Francophile community. British R & B pianist Jon Cleary followed the trail of his uncle’s suitcase of New Orleans 45 rpm records to the city in the late 70s and now called upon to support the elder players of the classic sounds of blues, soul and funk.

In a town not known for singer - songwriters or the guitar as a dominant instrument, Wyoming native Spencer Bohren does all those things in a country, blues, folk vein. He’s also made a living as a studio musician backing artists as varied as the Blind Boys of Alabama and guitarist Bill Kirchen. St. Louis ragtime pianist Tom McDermott came downriver to a city where a related but different jazz piano tradition grew and diversified. He has become a scholar and player of the old sounds in new settings. His list of piano students is long. He also has a regular weekly gig with singer Meyshia Lake, a self-proclaimed hobo and musical explorer. Lake has recently dressed in period costume of the Eugene Bellocq photographs of New Orleans prostitutes from the early 20th Century, she is also a jazz bandleader and singer in her own right as Meyshia Lake and the Little Big Horns. Lake is one of many downtown neo-Bohemian New Orleans performers who are transforming the city’s music and cultural scene.

Additional advisors for this program that will include historic or current interviews with many of the natives and new comes from and to New Orleans --as king questions about motivation to migrate, identification with place and sound, and future plans for where home is located -- are music historians **Bruce Raeburn at Tulane** and **John Szwed of the Columbia University Jazz Institute**.

By the way, following Katrina Dr. John returned to New Orleans to live after being based in NYC and upstate New York for many years. In his hometown he has taken up the cudgel of coastal restoration and the re-opening of Charity Hospital.

Attachment 7

American Routes

"From a Useable Past to an Authentic Future"

Selected Bibliography

American Routes

"American Routes: From a Useable Past to an Authentic Future"

Selected Bibliography

American Routes' efforts at historical and cultural examinations of music and musicians, their formal and informal institutions and impact are only possible with reference to scholarly writing on particular genres, artists, and traditions, as well as theoretical perspectives on the symbolic meanings of musical performances (live or recorded) in American life. The bibliography below has evolved over a period of years as *American Routes* has investigated various humanities topics and features. It is updated regularly with new works relevant to new programs--some written by our humanities advisors--and chosen for their specific contributions to the program.

Thus we have included work on Chinese traditional culture and modernity by Bingzhong Gao, the impact of American culture in Post-War Germany by Winifried Fluck, as they relate to what we call "vernacular cultural diplomacy." To that we have added a classic by an interviewee and likely adviser on the subject, S. Frederic Starr's *Red & Hot: The Fate of Jazz in the Soviet Union* (1983)

This year's topical focus "From a Useable Past to an Authentic Future" allows *American Routes* to explore issues of cultural continuity and creativity as they help communities envision the idealized or "authentic future." We will be able to draw on the considerable knowledge of our academic advisors, whose critical advice and scholarly writings will help to guide the production of each program. Through this series, we will reflect on a multiplicity of humanistic issues, voices and perspectives, unraveling and articulating the social and cultural dimensions of music--especially popular and traditional forms that are often closely identified with vernacular community sources and symbols. The question of essentialism in various music-based identity/culture groups is constantly balanced with the role that romance plays in the creative process in a complex polity.

One thing we feel sets *American Routes* apart as a program is our intention to balance celebratory ways of presenting artists and their work, with a critical view of the meanings conveyed by the music and the performers as icons and symbols. In so doing, we encourage listeners to draw their own conclusions on questions of authenticity, the authentic future as a process, artistic significance, and the tensions between tradition and transformation in the social order. Works in the bibliography that have been especially helpful to us on these complex, interrelated topics are by Bendix (1997), Appadurai (1996), Harvey (1990), Hobsbawn and Ranger (1983), Baron and Spitzer (1996), Ward (1998) and Jacobson (2005, 1998), Bruner (2005), and Kirschenblatt-Gimblett (1998) among others.

Perhaps the most useful theoretical examination of the process of cultural creolization that defines New Orleans and south Louisiana as a whole, looms large in making the place anew, and is the key to how the *American Routes* music mix is settled each week, is found in *Creolization as Cultural Creativity* (2011) devoted to the topic with several Gulf South examples. New work on the cultural future of this place and others by humanists and urban studies scholars is embraced in *Rebuilding Urban Places After Disaster: Lessons from Hurricane Katrina* edited by Eugenie

Birch and Susan Wachter. It includes an article by host Nick Spitzer on the role music and more broadly culture plays in the recovery. Another useful comparative work on how urban areas and other places have recovered from disaster in recent history is cultural geographers Vale and Campanella's *The Resilient City: How Modern Cities Recover from Disaster* (2004). Our specific interest in Mardi Gras has been limned in *Blues for New Orleans: Mardi Gras and America's Creole Soul* (2006, Abrahams, Spitzer *et al*). However in looking at the carnivalesque impulse in other settings we have turned to Johan Huizinga's classic *Johan Homo Ludens* (1938) as well as work by Ray Allen (2002) on Brooklyn's West Indian Carnival and Charles Denson on Coney Island (2002).

As noted above, our working bibliography has always had a devotion to works on specific music histories and ethnographies. We will continue to consult authors and works such as ethnomusicologist Charles Keil (1991) African-American music authority Guthrie Ramsey (2004), jazz biographer and humanities advisor John Szwed (2002), folklorist Barry Ancelet (1989) and others also provide biography-driven histories of whole genres like urban blues, Latin Caribbean music, Cajun music and early jazz. There are also scholars who chronicle the relationship of public tastes and the emergence of the music industry and record companies as they record and disseminate "race" and "hillbilly" music in the 1920s and 30s (Green, 2001), market early rock and roll and rhythm and blues in the 1950s (Guralnick, 1986; Bowman, 1997; Brooks, 2004), and both energize and smother popular music from soul bands, funk purveyors, and singer-songwriters of the 1960s and 70s. (Cantwell, 1996; Ward, 1998).

Many individual artist biographies are cited within this bibliography. Such works included biographies of the artists we've chronicled like Bill Monroe, Jelly Roll Morton and John Coltrane. Our list of biographies to include key works on Jerry Lee Lewis by Tosches (1982), Mahalia Jackson by Schwerin (1992), and Alan Lomax by Szwed (2010). For our profiles of noted New Orleans émigrés we have autobiographies and biographies of Louis Armstrong (Gary Giddins' *Satchmo: The Genius of Louis Armstrong*), Jelly Roll Morton (Alan Lomax *Mr. Jelly Roll*) and Sidney Bechet (John Chilton's *Sidney Bechet: The Wizard of Jazz*). A memoir of an émigré and returnee is Thomas Sancton's *Song for My Fathers: A New Orleans Story in Black and White* (2006).

For our look at female blues singers, we will draw from Daphne Duval Harrison's *Black Pearls: Blues Queens of the 1920s* (1988), Angela Y. Davis' *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday* (1998). Jazz historian Sherrie Tucker's work (2008) on gender in jazz and the role of the female jazz musician has opened up our investigation to consider critically the way in which gender operates within collecting communities and music in general. Humanities advisor Scott Saul's *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties* (2003) conveys the context of jazz composition during a key time in the history of social movements in the United States.

Greil Marcus's *Mystery Train* (1975; 1990) is a broader classic literary critical take on American culture through images and biographies of rock and rollers. In contrast, we still rely on enduring collections of cowboy songs by John Lomax (1910), Anglo-American ballads (Laws, 1964), and African-American spirituals (Johnson, 1925). References like the *Encyclopedia of Southern Culture* (Wilson and Ferris, 1989) and *The New Grove Dictionary of Jazz* (Kernfeld, 1994) are among many works that we depend upon for historical materials with contemporary interpretive summaries.

The senior culture critic, the late Albert Murray tackles broadly related questions of African-American vernacular culture--especially music (1970, 1976)--and its impact on American popular

music and culture. His 1971 series of essays on southern cities and towns, *South to a Very Old Place* helps set a tone of what is valuable in Southern culture to African-Americans. It pre-dates the return to the South as a homeland of the last twenty years by many northern-dwelling African Americans. Bill Ferris' works *Local Color* (1982), and the previously noted *Encyclopedia of Southern Culture* (1989, with Charles R. Wilson) in addition to his many films are also excellent resources for this series topics.

Examination of the cultural borders (and migration across them) in American life and music relies on seminal work in a particular region and ethnicity such as Spanish-speaking Texas-Mexicans, as limned by folklorist Paredes (1958, 1976). Or the border as metaphor may embrace a wider-ranging post-modern consideration of cultural groups that cross many bounds to live in multiple stages of diaspora, again as described by anthropologist James Clifford (1988, 1997). Clifford's provocative writings recall our interest in a range of cultural critics who transcend traditional disciplines, including Cantwell's examinations of how American cultures imitate and transform one another (1993, 1996), and De Certeau's examination of modernity from perspectives of everyday life and cultural pluralism (1984, 1997).

The less tangible borders between African Americans and Italians relevant to a program on performance cultural sharing and distinction between the "non-white" populations in include John Gennari (1997, 2003), Joseph Sciorra (2002), Alessandro Buffa (2009) and Tulane's own eminent musical historian, Bruce Raeburn (2009)

The bibliography also generally reflects concern with relevant humanities scholarship in folklore, American regional and ethnic history, history of American musical styles and musicians, as well as theoretical works that provide guide on questions interpreting tradition, modernity and American cultural and social processes—such as mobility and immigration. Since we will represent these topics in large part through music, have not included the many sound recordings or box sets in our library with extensive in-depth booklets that document the work of individual artists and cultures in transit that will be the focus of features or topical programs. Nor have we focused on the major recorded collections of Harry Smith, Alan Lomax, and Chris Strachwitz, among others. We haven't presented the output of important record companies and producers like Sun Records, Atlantic Records, Chess Records, Folkways and Bear Family—much of that simply falls more into the final audio and radio medium of our program. In sum this bibliography is not meant to be exhaustive for any one genre of music, style, genre, artist biography, cultural group or region, or interpretive theory. Instead it is a working bibliography of some of the more useful written sources consulted in producing *American Routes* and are using to create the proposed "From a Useable Past to an Authentic Future" series of topical programs.

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Attachment 8

American Routes

**"From a Useable Past
to an Authentic Future"**

Resumes and Letters

**Selected Staff and Humanities Advisers'
Letters and CVs**

Nick Spitzer, Ph.D., executive producer and host, is a folklorist internationally known for his work with community-based cultures of the Gulf South, American vernacular music, theories of cultural creolization, cultural policy and documentary media. Nick is also known as producer of *American Routes*, a weekly two-hour national public radio program devoted to vernacular music and cultures also on the web at americanroutes.org. Spitzer is Professor of anthropology and American studies at Tulane University in New Orleans. He received his B.A. in anthropology *cum laude* from the University of Pennsylvania, and his M.A. and Ph.D. with distinction in anthropology and folklore from the University of Texas.

Spitzer researched and edited the reference book, *Louisiana Folklife: A Guide to the State* (1985), as well as the plan devoted to living traditional cultures, *The Mississippi Delta Ethnographic Overview* (1979), a government document for the Jean Lafitte National Historical Park. In 1986 he wrote *Zydeco and Mardi Gras: Performance Genres and Identity in Rural Creole Louisiana* as a report for the National Park Service. Spitzer's writings have appeared in *American Anthropologist*, *Journal of American Folklore*, *Encyclopedia of Southern Culture*, *Encyclopedia of World Cultures* and many essay collections. His book *Public Folklore* (2007) with Robert Baron is widely used in graduate programs. He co-authored the book *Blues for New Orleans: Mardi Gras and America's Creole Soul* (2006).

Dr. Spitzer created the State of Louisiana's Folklife Program (1978-1985). His work generated research, programs, and publications that brought new understanding to Louisiana's traditional cultures. From 1985-89, Nick Spitzer was senior folklife specialist in the Smithsonian's Office of Folklife Programs. He curated exhibitions at the *Festival of American Folklife* and produced *Radio Smithsonian* documentaries about traditional cultures in transformation. He was elected to executive boards of the American Folklore Society and National Council for the Traditional Arts.

Nick Spitzer has produced or annotated over a dozen CD recordings of music from across America. As a commentator on culture for National Public Radio, he has used the medium as a means of extending the human conversation about the aesthetic and cultural life of communities. From 1990-96 Spitzer was a research associate with the Smithsonian and served as artistic director of *Folk Masters*, the Corporation for Public Broadcasting (CPB) award-winning concert series he established at Carnegie Hall. The *Folk Masters* performances and program documentation now encompass an archive of over 175 traditional artists of the last half-century. These are being issued on CD on Smithsonian-Folkways Recordings.

Spitzer received the Benjamin Botkin Award in Public Folklore from the American Folklore Society (2002), and was Mellon Professor in the Humanities at Tulane University in 2004. He received the New Orleans Mayor's Arts Award in 2005 and was named a Fellow of the American Folklore Society. He was recognized as Louisiana's Humanist of the Year in 2006 for cultural work after the Katrina Hurricane floods. He co-produced and annotated *Our New Orleans 2005: A Benefit Album* (Nonesuch Records) for Habitat for Humanity and was named a Guggenheim Fellow in 2007-08 for work on traditional creativity in Creole communities. He is working on a book: "Zydeco Nights & Mardi Gras Day: Music, Festival and Community in Creole Louisiana."

Maureen Loughran, Ph.D., senior contributing producer, is an ethnomusicologist studying popular music and media in the United States. She received her Ph.D. in ethnomusicology from Brown University. Her dissertation research concerned punk activism and underground radio in Washington, D.C. She has given academic presentations in the United States, Canada, Mexico, and Europe. Maureen studied at University College, Dublin, earning a graduate diploma in Irish folklore and earned an M.A. in Irish studies from Catholic University. From 2004-2006, she was adjunct professor of music at Trinity University, Washington, D.C., where she taught ethnomusicology and applied piano. Recent publications include *Muzikološki zbornik*/Musicological Annual and reviews in the *Journal of American Folklore* and *Western Folklife*.

Kaori Maeyama, managing producer, has a B.A. in film production from the University of New Orleans. She joined American Routes in 2000, where she manages audio and visual archives, assists on the weekly production, and provides administrative first-aid. She has continued to collaborate on numerous short films, documentaries, commercials and music videos. A recent production credit is an edit on “The Artisans’ Cut” for exhibition at New Orleans Museum of Art.

Bill Deputy, producer and technical director, has worked in sound recording for radio, television and film for over 30 years. Bill spent the majority of those 30 years as a recording engineer and technical director for National Public Radio. He’s traveled the globe for such programs as *National Geographic Radio Expeditions* served as Technical Director for *All Things Considered* participated in many performance and news remote broadcasts, and was the co-creator of NPR’s award winning web based music show *All Songs Considered*. In addition Bill served as one of the primary architects for NPR’s migration from analog tape to digital workstation production.

Matt Sakakeeny, Ph.D., contributing producer, has worked with American Routes since 1997 and is currently an Assistant Professor of Music at Tulane University. Matt recently completed his PhD in Ethnomusicology at Columbia University. His dissertation, “Instruments of Power: New Orleans Brass Bands and the Politics of Performance,” considers the brass band as a powerful symbol of local black culture. Research in New Orleans was facilitated by a fieldwork grant from the National Science Foundation and a writing fellowship from the Whiting Foundation. Matt has published in the journals *Current Musicology*, *Space and Culture*, and *Allegro*, contributed to *Mojo* and *Wax Poetics* magazines, and filed reports for public radio’s *All Things Considered*, *Marketplace*, and *WWOZ’s Street Talk*. He first moved to New Orleans as the co-producer of American Routes and he continues to serve as Senior Contributing Producer.

Davia Nelson, contributing producer, is one-half of the “Kitchen Sisters,” along with Nikki Silva, producers of the duPont-Columbia Award-winning NPR series *Hidden Kitchens*, and the two Peabody Award-winning NPR series, *Lost and Found Sound* and *The Sonic Memorial Project*. As an independent producer, she are the creators of more than 200 stories for public broadcast about the lives, histories, art and rituals of people who have shaped our diverse cultural heritage. The *Hidden Kitchen* series inspired their first book, *Hidden Kitchens: Stories, Recipes, and More* from NPR’s *The Kitchen Sisters*, a *New York Times* Notable Book of the Year for 2005 and nominated for a James Beard Award for Best Writing on Food. Their series *The Sonic Memorial Project*, was awarded the Archivists Round Table of Metropolitan New York Award for most innovative use of archives and the NCFB Golden Reel for Best Hour-Long Radio Documentary. In addition to producing radio, Davia Nelson is also a screenwriter and casting director.

Joel Rose, contributing producer, is a freelance journalist based in Philadelphia. His stories appear regularly on NPR's All Things Considered, Morning Edition, Day to Day and other public radio shows. He's also written for GOOD Magazine, Arthur and ARTnews. Rose is also a former associate producer at American Routes, a former freelance producer/reporter for KQED, and a former staff reporter at WHYY in Philadelphia.

Margaret Howze, contributing producer, is a 15-year veteran of NPR where she was a senior producer for cultural programs. Ms. Howze produced the Peabody-award winning 26-part series *Making the Music*, hosted by Wynton Marsalis. She also produced documentaries on Nat King Cole, Louis Armstrong, Hank Williams, and Mary Lou Williams among others, and served as music producer for the weekly live program *Anthem*. She received a second Peabody award as senior producer for NPR's long-running *Jazz Profiles*, and a Gracie Allen Award for her two-part series on "Women in Jazz". Howze has contributed to *American Routes* for the last seven years, combining her abilities as features producer and digital editor with a strong knowledge of recorded American vernacular music—especially jazz and rhythm and blues.

Emily Botein, contributing producer, is an independent radio producer based in New York, who helped launch PRI's The Next Big Thing in 1999 and served as its senior producer. Since 2005, she has worked with a range of shows and institutions, including American Radioworks, American Routes, Australian Broadcasting Corporation, Studio 360, National Public Radio and Weekend America. Before radio, Ms. Botein worked for seven years on local and national folklore programming initiatives, at the Smithsonian Institution, the Brooklyn Arts Council and the Center for Traditional Music and Dance.

Lauren Callihan, development associate, has served as the program associate for *American Routes* since its inception. Ms. Callihan, who holds an M.A. in Communications from Louisiana State University, assists Nick Spitzer in managing American Routes from development, contractual, budgetary and timeline perspectives.

Garrett Pittman, research and development associate, earned a B.A. in History and Anthropology with a Minor in Latin American Studies from Tulane University. In May of 2011, he received an M.A. in US History from Tulane, with concentrations in 20th Century social movements, economic history and Southern history. He is originally from Lumberton, North Carolina. As a Program Assistant at American Routes, he is charged with research and some digital content production. In addition, he hosts a weekly blues/R&B radio show and volunteers as the Blues Music Director at WTUL New Orleans.

Chandler Moore, production assistant, is a M.A. candidate in the New Orleans Music Program at Tulane University. He also plays old-time fiddle.

American Routes
**"From a Useable Past
to an Authentic Future"**

Humanities Advisers

**Hitchcock Institute for Studies in American Music
Brooklyn College, City University of New York**

January 6, 2014

Nick Spitzer
American Routes Radio

Dear Nick:

I write in support of your proposed American Routes program "The Carnavalesque Impulse: Coney Island, West Indian Carnival and New Orleans Mardi Gras Indians." I would be pleased to serve as a consultant on the Brooklyn West Indian segment of the program. As you know I have a long-time interest in Brooklyn Carnival music and during the late 1990s published several articles on the history of the borough's steel pan orchestras (in my edited volume *Island Sound in the Global City*) and the emergence of the J'Ouvert component of the Carnival celebration (in the journal *Western Folklore*). This past summer I have returned to the subject and am presently working on a book project titled *Jump Up! West Indian Carnival Music in Brooklyn* which will be the first comprehensive history of calypso and steel band music in Brooklyn.

Brooklyn Carnival will be a superb choice for inclusion in one of your American Routes programs. The celebration is particularly rich in music, ranging from acoustic steel band orchestras that compete each year in the Panorama contest to the high energy calypso and soca music that dominate the Eastern Parkway Labor Day parade and the central Brooklyn club scene during Carnival season. I have numerous contacts among Brooklyn's steel pan and calypso communities and would be pleased to introduce you to some of the most influential West Indian musicians in North America.

Please find attached a short vita that summarizes my scholarly interests and accomplishments. I look forward to advising on what promises to be an exciting American Routes episode.

Regards,

Ray Allen
Professor of Music and American Studies
Brooklyn College, City University of New York
rayallen@brooklyn.cuny.edu
718-951-5655

Curriculum Vitae

Ray Allen

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Current Status

Professor of Music and American Studies, Brooklyn College, CUNY

Professor of Music, CUNY Graduate Center

Senior Associate, Hitchcock Institute for Studies in American Music at Brooklyn College

Education

Ph.D Folklore and Folklife, University of Pennsylvania, 1987

MA Folk Studies, Western Kentucky University, 1981

BS Biology, Bucknell University, 1974

Teaching/Administrative Experience

1998-present - Professor of Music and American Studies, Brooklyn College.

1993-present - Sr. Research Associate, Hitchcock Institute for Studies in American Music,
Brooklyn College

1998-2010 - Director, American Studies Program, Brooklyn College

1993-1998 -Adjunct Professor of Music and American Studies, Brooklyn College.

Recent Awards

2011-12– Tow Professorship, Brooklyn College, CUNY

2011 – *Gone to the Country* awarded Certificate of Merit by the Association for Recorded Sound
Collections for Best Research in Recorded Country, Ethnic, or Folk Music.

2010 – *Gone to the Country* named for inclusion in the University of Illinois Press *Music in
American Life* series.

2006-7 – Wolfe Institute for the Humanities Fellowship to research and write a book-length
manuscript on the urban folk music revival.

Publications

BOOKS

Gone To the Country: The New Lost City Ramblers and the Urban Folk Music Revival. University of Illinois Press, 2010.

Ruth Crawford Seeger's Worlds: Innovation and Tradition in 20th Century American Music. Co-edited with Ellie Hisama. University of Rochester Press, 2007.

Island Sounds in the Global City: Caribbean Popular Music and Identity in New York. Co-edited with Lois Wilcken. University of Illinois Press, 1998.

Singing in the Spirit: African-American Sacred Quartets in New York City. University of Pennsylvania Press, 1991.

PROJECTS IN PROGRESS

Jump Up! West Indian Carnival Music in Brooklyn. Monograph on the history of steel pan and calypso music in Brooklyn.

"Woody Guthrie's Jewish Coney Island Songs." 8000 word chapter for forthcoming essay collection celebrating the Woody Guthrie Centennial. Edited by William Devereil for the University of California Press.

OTHER EDITED VOLUMES

Co-editor, *Music: It's Language, History, and Culture* (Kendall/Hunt, 2006, 2007); reader for Brooklyn College Music CORE classes.

Co-editor (with Jeff Taylor), *Behind the Beat: Jazz Criticism by Mark Tucker.* ISAM Special Publication, 2003.

Co-editor (with Ellie Hisama), *Ruth Crawford Seeger: Modernity, Tradition, and the Making of American Music.* ISAM Festival Booklet, 2001

Co-editor (with Jeff Taylor), *The Gershwins at 100.* ISAM Festival Booklet, 1998.

Co-editor (with Carol Oja), *Henry Cowell's Musical Worlds.* ISAM Festival Booklet, 1997.

Co-editor (with Nancy Groce), "Folk and Traditional Music in New York State." Special issue of *New York Folklore*, Vol. XIV, Nos. 3-4, 1988. Contributed article on African-American sacred quartet singing in New York City.

ARTICLES AND REVIEWS

"Empowering Bess, and Porgy Too: The Great American Opera One More time."

American Music Review (Fall, 2011).

"In Pursuit of Authenticity: The New Lost City Ramblers and the Post-War Folk Music Revival."

Journal of the Society for American Music (August, 2010).

"Performing Dio's Legacy: Mike Seeger and the Urban Folk Revival." In Ray Allen and Ellie

Hisama, eds., *Ruth Crawford Seeger's Worlds*. University of Rochester Press, 2007.

"Staging the Folk: New York City's Friends of Old-Time Music." *Institute for Studies in American*

Music Newsletter (Spring 2006).

"Cultural Uplift and Double-Consciousness in African American Responses to *Porgy and Bess*,"

co-authored with George Cunningham. *The Musical Quarterly* (Volume 88, Fall 2005).

"An American Folk Opera? Triangulating Folkness, Blackness, and Americanness in Gershwin and

Heyward's *Porgy and Bess*." *Journal of American Folklore* (Volume 117, Summer 2004).

"Reviving the Folk." Review essay of recent folk revival literature in the *Institute for Studies in*

American Music Newsletter (Volume 34, Fall 2004).

"Caribbean Music in New York City: An Overview," and "Trinidadian Calypso and Steel Pan

Music in Brooklyn." Review articles in *The American Musical Atlas*, edited by Jeff Titon and Bob Carlin (Macmillan Company, 2002).

"Folk Music in the United States." Review article in *The Encyclopedia of American Studies*

(Grolier Educational, 2001).

"*Porgy and Bess*: Otto Preminger's Forbidden Film." *Culture Front* (New York Humanities

Council, Fall 1999).

"J'Ouvert in Brooklyn Carnival: Revitalizing Steel Pan and Old Mas Traditions." *Western Folklore*

(Volume 58, Summer/Fall 1999).

"Folkways at Fifty." CD review essay in the *Institute for Studies in American Music Newsletter*

(Spring 1998).

"Unifying the Disunity: Teaching American Music from a Multi-Cultural Perspective." *American*

Studies (Spring 1996).

"Back Home: Southern Migration and Identity in African-American Gospel Performance," in *Place*

in Modern American Culture, edited by Wayne Franklin and Michael Steiner. University of Iowa Press, 1992.

"Shouting the Church: Narrative and Vocal Improvisation in African-American Gospel Quartet

Performance." *Journal of American Folklore* (Volume 104, Summer, 1991).

Date: January 3, 2014

To: Nicholas Spitzer

From: Barry Jean Ancelet
Granger and Debailon Endowed Professor of Francophone Studies
Research Fellow, Center for Louisiana Studies

Re: American Routes: From a Useable Past to an Authentic Future

I am delighted to hear about your proposal to do a segment of American Routes on Johnny Allen as performer, educator and collector (Recording, Collecting and Representing Music). Johnny's complex story is a critical piece of South Louisiana music history. His family's roots connect him to the earliest days of recorded Cajun music. He emerged to become a important singer and composer of both French Cajun and the South Louisiana English Rock music that came to be called Swamp Pop. This regional genre was an important part of the regional rock and roll story, producing such national hits as Rod Bernard's "This Should Go On Forever" and Dale and Grace's "I'm Leaving It Up To You," and Johnny Allen played a significant role in defining it and making it popular. Many of his songs have become classics, performed by numerous musicians, both locally and beyond. His distinctive, soulful vocal performances are still standard fare on many radio stations. His influence and popularity have also reached out nationally and internationally in popular recordings and live performances, notably his swmap pop version of Chuck Berry's "Promised Land" and his "South to Louisiana," a witty transformation of Johnny Horton's "North to Alaska." Meanwhile, his day job as an educator gave him an interesting and thoughtful perspective on the preservation of his heritage, as well as on the importance of preserving cultural continuity and creating within a tradition. His recent donation to the Cajun and Creole Music Collection at the University of Louisiana at Lafayette is representative of his sense of responsibility to the history and culture of his place.

I would be happy to serve as an advisor/consultant/interviewee on this project. In addition to the materials he has donated, there are additional materials and recordings related to this story in the Archive of Cajun and Creole Folklore in the university's Center for Louisiana Studies, including interviews I did in the 1970s with some of the members of the Falcon branch of his family. A number of musicians that he has performed with over the years, including former Scott Playboys bandmate Walter Mouton, are still alive and quite articulate and could provide interesting perspectives on Johnny's remarkable talents and career.

Barry Jean Ancelet is a native Louisiana French-speaking Cajun, born in Church Point and raised in Lafayette. He graduated from the University of Southwestern Louisiana (now the University of Louisiana at Lafayette) with a BA in French in 1974. He received an MA in Folklore from Indiana University in 1977, and a doctorate in Études Créoles (anthropology and linguistics) from the Université de Provence (Aix-Marseille I) in 1984. He has been on the faculty at U.L. – Lafayette since 1977, first as Director of the Center for Acadian and Creole Folklore, and later as a Professor of Francophone Studies and Folklore in the Department of Modern Languages, which he chaired for ten years. In 2005, he was named Willis Granger and Tom Debaillon / BORSF Professor of Francophone Studies. He has given numerous papers and published numerous articles and several books on various aspects of Louisiana's Cajun and Creole cultures and languages, including *Cajun and Creole Music Makers* (formerly *The Makers of Cajun Music* [with Elemore Morgan, Jr., 1984]; revised edition, Jackson: University Press of Mississippi, 1999), *Cajun Country* [with Jay Edwards et al] (Jackson: University Press of Mississippi, 1991), *Cajun and Creole Folktales* (New York: Garland Publishing, 1994), *One Generation at a Time: Biography of a Cajun and Creole Music Festival* [with Philip Gould] (Lafayette: UL Center for Louisiana Studies, 2007), and the *Dictionary of French as Spoken in Louisiana*, with Albert Valdman et al, (Jackson: University Press of Mississippi, in press, due November 2009), as well as two monographs, *Capitaine, voyage ton flag: The Cajun Country Mardi Gras* (Lafayette: UL Center for Louisiana Studies, 1989) and *Cajun Music: Origins and Development* (Lafayette: UL Center for Louisiana Studies, 1989). He is interested in expanding the classroom through festivals (including Lafayette's Festivals Acadiens et Créoles, which he helped found and still directs), special concerts, records, museum exhibitions, documentary films, and television and radio programs (such as the "Rendez-vous des Cadiens," a weekly live radio show from the Liberty Theater in Eunice, Louisiana). He has served as a consultant and fieldworker for several documentary films, including Pat Mire's *Dance for a Chicken: The Cajun Mardi Gras* and *Anything I Catch: The Handfishing Story*, Karen Snyder's *Cajun Crossroads*, Alan Lomax's *Lache pas la patate: Cajun Country*, André Gladu's *Zarico* Yannick Resch's *Les Cajuns*, Chris Strachwitz's *J'ai été au bal: The Cajun and Zydeco Music of Louisiana*, and Glen Pitre's *Good for What Ails You*, as well as Côte Blanche's *Conteurs de la Louisiane* radio storytelling series. He served as associate producer, along with Zachary Richard, and principal scholar, along with Carl Brasseaux, for Pat Mire's *Against the Tide: The Story of the Cajun People of Louisiana*, a production of Louisiana Public Broadcasting and Louisiana's Department of Cultural, Recreation and Tourism. He served as director of the team of scholars that provided the basic research to the National Park Service for the development of the Jean Lafitte National Park's three Acadian Culture Interpretive Centers.

He is a Chevalier in France's Palmes Académiques and in France's Ordre des Arts et des Lettres, a member of Quebec's Ordre des Francophones d'Amérique, and a Fellow of the American Folklore Society, which also recently awarded him its Americo Paredes prize for his work in his own community. He was recently named 2009 Humanist of the Year by the Louisiana Endowment for the Humanities.

January 3, 2014

To the officers of the National Endowment for the Humanities,

I am delighted to have this opportunity to express my support for Dr. Nick Spitzer's proposed programming for *American Routes*, a unique and groundbreaking program that continuously challenges listeners to consider the sonic foundations of American culture. With its steadfast commitment to examining the heterogeneous musical subcultures that shape and inform American life, Dr. Spitzer's program boldly travels down forgotten blues and jazz back roads, beloved folk highways and rugged rock and roll towpaths with the aim of re-framing our perspectives on the centrality of vernacular music in American life. *American Routes* is currently proposing a special series of programs and features entitled tentatively "*American Routes: From a Useable Past to an Authentic Future*," and I have happily signed on as a consultant to this project.

As a black feminist cultural theorist and popular music studies critic with an abiding interest in recuperating the socio-cultural influence of African-American women musicians, I am convinced that Dr. Spitzer's theoretical and methodological approach to examining "the complex nexus of memory and nostalgia in relation to the construction of a usable cultural past" is a dynamic one. As a scholar whose work focuses on archival research and the "lost sounds" of black women artists, I am especially thrilled that "*American Routes*" aims to consider the ways that artists and their music constitute living archives of cultural memory. The proposed program on Bessie Smith and Billie Holiday, for instance, promises to offer listeners a nuanced exploration of "the female perspective" in the blues that builds on landmark scholarship in the field by critics such as Hazel Carby, Daphne Duval Harrison and Angela Davis. What excites me about this project is that Dr. Spitzer and his staff are committed to illuminating the quotidian cultural labor of black female blues musicians and the counterpublics that these artists created through their work. By tracing the evolution of the form as well as the blues and jazz music industry through Smith and Holiday's respective careers, this episode of *American Routes* promises to tell a larger story about the life experiences and desires of African American women entertainers as well as the communities that embraced, nurtured and sometimes battled them.

I am confident that Nick Spitzer is more than capable of bringing this new chapter of *American Routes* richly to fruition. He is a gifted interviewer, and he combines deft academic analysis with fluid storytelling skills. His program is always guided by his mobile curiosity and his ability to limn diverse narratives for their complexities. As I am currently writing a book on black women musicians and American sonic subcultures, I am especially looking forward to serving as an advisor to this program. This important proposal has my enthusiastic endorsement.

Sincerely,

Daphne A. Brooks
Professor of English and African American Studies



UNC

CENTER FOR THE STUDY
OF THE AMERICAN SOUTH

THE UNIVERSITY
of NORTH CAROLINA
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January 3, 2014

Nicholas R. Spitzer
Professor of Anthropology and American Studies
Producer of *American Routes*
Alcée Fortier Studios, Suites 202/302
Tulane University
New Orleans LA 70118

Dear Nick,

It is with special pleasure that I write in strong support of your public radio program *American Routes* and of your proposal to the NEH: "*American Routes: From a Useable Past to an Authentic Future.*" Under your direction, *American Routes* is now widely recognized for the research base and production quality that your broadcasts bring to the vernacular humanities and to our understanding of how traditional and popular music relate to American cultural life.

Your fine proposal clearly demonstrates that you and your colleagues have learned from recent NEH-supported research and production of heralded programs on culture and economic recovery. I am mindful also of how you previously identified the "useable past"--of interest to all human communities--and its impact on present-day public humanities discourse. It is also clear that you are now staking out a new direction that builds on this earlier work by focusing on how memory and nostalgia relate to the construction of a usable cultural past, and may be considered creative forces for imagining the future. Your proposed focus on in-depth biography (people/musicians) and historic ethnography (places/music) in aesthetic and critical terms is especially important. This approach effectively reveals the relation of cultural continuity to significant personae and places of importance in American memory, and shows how they will continue to shape our national culture life now and in years to come. I am especially pleased that you will show how enduring memories are platforms for the creative evolution of community-based vernaculars writ large and woven into our national discourse. I greatly appreciate that respected colleagues like Michael White at Xavier University in New Orleans, Elizabeth Peterson at the Library of Congress and folklorist John Szwed at Columbia University are among a very strong team of national advisors and specialists in the topics at hand.

As our economy moves slowly toward forward in a divided polity, many of us wonder about the future of our nation and how hope, motivation, aesthetics and a sense of community will be expressed in the cultural lives of everyday people. Your work and this proposal clearly address these concerns. As a widely heard radio program, *American Routes* effectively presents important humanities issues through interviews, music and documentary features that focus on themes and topics in a manner that both engages and edifies the listening public. It helps us imagine a "more perfect union" and reminds us that our work is far from finished.

I have enjoyed my earlier conversations and visits with you and contributing producer/ethnomusicologist Maureen Loughran as *American Routes* has developed. Given my own field research and writing, I am especially excited about the program devoted to women in the blues, but I also note with interest that the argot of blues and its core style as a kind of *lingua franca* also informed the musical structure and repertoire of many British Invasion bands. The incredible new re-issue of the Paramount Records label shows the primacy of blues in the formation of American popular music from jazz to country, R & B to rock and roll--not to mention the influence on cartoonist R. Crumb! The ties between West Indian Carnival among immigrants in Brooklyn is a fascinating parallel to the historic ludic sphere of nearby Coney Island, as well as directly linked culturally to the Afro-Latin New Orleans Mardi Gras Indians.

In all these cases you describe cultural complexity and process through personal narratives of musicians and ritual festival actors as well as the lyrics and styles of songs, and your own and others expertise in the humanities. As a whole *American Routes* programs constitute a dramatic and performative history and ethnography toward the future possibilities for cultures and communities in America that you, the staff and your advisors are uniquely qualified to tell. I am honored to work with you to help realize this project.

Nick, both you and your impressive proposal have my strongest support.

Sincerely,



William R. Ferris
Joel R. Williamson Eminent Professor of History
Adjunct Professor of Folklore
Senior Associate Director

CURRICULUM VITAE

NAME: William R. Ferris

BIRTHDATE: (b) (6)

HOME ADDRESS: (b) (6)

WORK ADDRESS: Center for the Study of the American South
The University of North Carolina at Chapel Hill
CB # 9127, 410 East Franklin Street
Chapel Hill, NC 27599-9127

TITLE: Senior Associate Director, Center for the Study of the American South
Joel R. Williamson Eminent Professor of History
Adjunct Professor, American Studies, Curriculum in Folklore, and School of
Information and Library Science

TELEPHONE: (919) 962-5538 (Office)
(b) (6) (Home)

EMAIL: wferris@email.unc.edu

ACADEMIC TRAINING:

Summer Program	Union Theological Seminary (New York)	1963	
BA (English Literature)	Davidson College	1964	
MA (English Literature)	Northwestern University	1965	
One-Year Student	Trinity College (Dublin, Ireland)	1965-	
MA (Folklore)	University of Pennsylvania	1967	
PhD (Folklore)	University of Pennsylvania	1969	Dissertation: "Black Folklore From the Mississippi Delta"

TEACHING EXPERIENCE:

Assistant Professor Department of English	Jackson State University Jackson, Mississippi	1970-72
Associate Professor Afro-American and American Studies Programs	Yale University New Haven, Connecticut	1972-79
Director, Center for Study of Southern Culture and Professor of Anthropology	University of Mississippi Oxford, Mississippi	1979-1997
Visiting Fellow	Stanford Humanities Center Stanford University Palo Alto, California	1989-90
Chairman, National Endowment for the Humanities	Washington, DC	1997-2001
Public Policy Fellow Woodrow Wilson International Center For Scholars	Washington, DC	2002
Faculty Fellow Institute for the Arts and Humanities	University of North Carolina Fall,	2007

Guggenheim Fellowship

2007-2008

Joel R. Williamson Eminent Professor of History
Adjunct Professor in the Curriculum in Folklore
Senior Associate Director, Center for the Study of the American South
University of North Carolina at Chapel Hill

2002-present

BOOKS:

Blues From the Delta, Studio Vista (London, 1970); revised edition, Foreword by Billy Taylor, Doubleday (New York, 1978); DaCapo (New York, 1988); Il Blues Del Delta, Postmedia Books (Fiesole, Italy, 2011).

Mississippi Black Folklore: A Research Bibliography and Discography, University Press of Mississippi (Jackson, 1971).

Black Prose Narrative From the Mississippi Delta, published by Jazz Forschung/Jazz Research, Jahrbuch 6/7 (Graz, Austria, 1974-75).

Afro-American Folk Arts and Crafts, special edition of Southern Folklore Quarterly vol. 42, nos. 2 and 3 (1978); revised edition, G.K. Hall & Co. (Boston, 1983); University Press of Mississippi (Jackson, 1986).

American Folklore Films and Videotapes: An Index, Co-Editor with Judy Peiser and Carolyn Lipson, Center for Southern Folklore (Memphis, 1976).

Local Color, Foreword by Robert Penn Warren, McGraw-Hill (New York, 1982); Anchor Books/Doubleday (New York, 1992).

Folk Music and Modern Sound, Co-Editor with Sue Hart, University Press of Mississippi (Jackson, 1982).

Images of the South: Visits With Eudora Welty and Walker Evans, Center for Southern Folklore (Memphis, 1978).

Encyclopedia of Southern Culture, Foreword by Alex Haley, Co-Editor with Charles Wilson, University of North Carolina Press (Chapel Hill, 1989); four-volume paperback (Anchor/Doubleday, 1991).

"You Live and Learn. Then You Die and Forget It All." Ray Lum's Tales of Horses, Mules and Men, Foreword by Eudora Welty, Anchor Books/Doubleday (New York, 1992); reissued as Ray Lum: Mule Trader, University Press of Mississippi (Jackson, 1998).

Give My Poor Heart Ease: Voices of the Mississippi Blues, University of North Carolina Press (Chapel Hill, 2009); Les Voix du Mississippi (French Translation), Paris: Papa Guede, 2013.

The New Encyclopedia of Southern Culture, Volume 14: Folklife, Co-Editor with Glenn Hinson, Charles Wilson, General Editor, University of North Carolina Press (Chapel Hill, 2010).

The Storied South: Voices of Writers and Artists, University of North Carolina Press (Chapel Hill, 2013).

DOCUMENTARY FILMS:

1969---Mississippi Delta Blues.
Black Delta Religion.

1970---Delta Blues Singer: James "Sonny Ford" Thomas.

1972---Gravel Springs Fife and Drum.

1973---Green Valley Grandparents.

1974---Ray Lum: Mule Trader.
Fanny Bell Chapman: Gospel Singer.

1975---Give My Poor Heart Ease.
Two Black Churches.
I Ain't Lyin'.
Made In Mississippi.

1977---Four Women Artists.

1978---Hush Hoggies Hush.

1980---Bottle Up and Go
Du Cote de Memphis

1983---Painting In the South
Mississippi Blues (Associate Producer; Directed by Bertrand Tavernier and Robert Parrish and featured at Cannes Film Festival)

OTHER:

William Ferris is author of over 100 publications in fields of folklore, American literature, fiction, and photography. He was made a "Chevalier in the Order of Arts and Letters" in 1985 and an "Officer in the Order of Arts and Letters" in 1994 by the French government, and in 1995 he was given the Charles Frankel Award by President Bill Clinton. Ferris received a Doctor of Fine Arts from Rhodes College in 1997. He has served as a consultant to The Color Purple, Crossroads, and Heart of Dixie. Ferris has made over 225 presentations to audiences in 14 countries and was named one of the top 10 teachers in the nation by Rolling Stone magazine in 1991. He received the Richard Wright Literary Excellence Award presented at the Natchez Literary and Cinema Celebration (2006), a Lifetime Achievement Award presented at the Prague Music on Film-Film on Music Festival (2006), a Lifetime Achievement Award presented by the Mississippi Institute of Arts and Letters (2010), a Global Alumni Service to Humanity Award from the Rotary Foundation (2010), and a Certificate of Merit in the category "Best Research in Recorded Blues, Rhythm & Blues or Soul Music" by the National Association for Recorded Sound Collections for his book Give My Poor Heart Ease (2010).

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Gao, Bingzhong

高丙中

Institute of Sociology and Anthropology
Department of Sociology
Peking University, Beijing 100871, China
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Personal Data

Name: Gao, Bingzhong.

Sex: Male.

Date of Birth: (b) (6)

Place of Birth: (b) (6)

Citizenship: (b) (6)

Academic position: Professor(1999-), Institute of Sociology and Anthropology,
Department of Sociology, Peking University.

Social Service

Vice Director, 2001-, Center for Anthropology and Folklore Studies, Peking University.

Director, 2008-, Center for Civil Society Studies, Peking University.

Member, 2006-, Expert Committee of Safeguarding of Intangible Cultural Heritage, Ministry of Culture, China.

Vice President, 2006-, China Folklore Society.

Education

10/1991 - 9/1993	Post-Doctoral Fellow in anthropology, in the Institute of Sociology and Anthropology, Peking University, under the supervision of Professor Xiaotong(Hsiao-tung) Fei.
9/1988 - 7/1991	Ph.D. in folklore, in the Department of Chinese, Beijing Normal University, under the supervision of Professor Zichen Zhang and Professor Jingwen Zhong.
9/1986 - 7/1988	M.A. in folk literature in the Institute of Literature, Chinese Academy of Social Sciences, under the supervision of Professor Lianxiu Qi.
9/1978 - 7/1982	B.A. in Chinese literature, in the Department of Chinese, Hubei University.

Work and Academic Experience

7/1999 – present	Professor of anthropology, Institute of Sociology and Anthropology, and Department of Sociology, Peking University.
2/2001 – 7/2002	Visiting Scholar in anthropology, University of California at Berkeley
8/1996 – 8/1997	Visiting Scholar in Chinese studies, East West Center and Center for Chinese Studies, University of Hawaii at Manoa.
9/1993 – 6/1999	Associate Professor of anthropology, Institute of Sociology and Anthropology, Peking University.
8/1982 - 7/1986	Chinese Teacher, The First Middle School of Jingshan County, Hubei Province.

International Conference Participations

2008 Taking part in “Digital Heritage Symposium: Securing the Intangible Through the Virtual”, organized by the Department of Canadian Heritage and coordinated by the University of Ottawa, Beijing, August 2-3, 2008.

- 2008 "Folklore and Public Culture: The Practice of Safeguarding of Intangible Heritage in China", Keynote speech in the "Conference on Chinese Intangible Cultural Heritage", sponsored by Kanazawa University, May 23-27, 2008.
- 2007 "Folklore Studies and the Safeguarding of Intangible Cultural Heritage", in "The Politics and Practices of Intangible Cultural Heritage", 2007 Joint Annual Meeting of American Folklore Society and Folklore Studies Association of Canada, Quebec, Oct. 17-21, 2007.
- 2007 "Chinese Everyday Life and (Post-)Modern Encounters: A Story of 'Cultural Survivals'", in the conference "Culture Archives and the State: Between Nationalism, Socialism, and the Global Market", co-sponsored by the Mershon Center for International Security Studies and the Center for Folklore Studies, Ohio State University, May 3-5, 2007.
- 2007 "National Intangible Heritage Programs and Their Meanings for Chinese Public Culture", with Zhonghua, in the conference "Tunisia First International Meeting on the Intangible Cultural Heritage", hosted by Institute of National Heritage Tunisia, Feb.19-24, 2007, Mahdia.
- 2006 "Two New Year Celebrations as One Rite of Passage in China", in "Conference on Chinese Daily Ritual Practice" and "The Tenth Annual Conference on Holidays, Ritual, Festival, Celebration, and Public Display", June 2-4, 2006, Willamette University, USA.
- 2006 Keynote Speech: "Local Festivals, National Intellectuals and Public Culture", in "Conference on Chinese Daily Ritual Practice" and "The Tenth Annual Conference on Holidays, Ritual, Festival, Celebration, and Public Display" June 2-4, 2006, Willamette University, USA.
- 2005 "The New Temple as Museum of the Old: An Ethnography of Folklore in China", in "Bring the Past into the Present", 104th Annual Meeting of American Anthropological Association, Washington DC, Nov.30-Dec.4, 2005.
- 2004 "Chinese Intellectuals and the Folk Society: A Long Way from a Temple to a Museum", in "The Problem of (Public) Intellectuals", hosted by Center for Chinese Studies, UC Berkeley, April 2-3, 2004.
- 2003 "The Social Life of Poison: The Routinization of Suicide in a Chinese Village", in "The Question of Violence", hosted by Center for Chinese Studies, UC Berkeley, March 7-8, 2003.

Organizing International Conferences

- 2009 "Philanthropic Innovation Forum of PKU-SCF: Emerging Civil Society and Creation Time of Philanthropy", Jan. 15, 2009, Beijing.
- 2005 "The International Conference on Civil Society Development in Transitional China", organized by Bingzhong Gao and Ruijun Yuan on behalf of the Center for Civil Society Studies, Peking University, Oct.28-29, 2005, Beijing.
- 2005 "Calendars of Nation-States: Studies of Traditional Festivals and National Holidays", organized by Bingzhong Gao and Longyin Li on behalf of China Folklore Society and Beijing Folklore Museum, Feb. 14-15, 2005, Beijing.

Talks in English

- 2011 "The Rising Associational Cooperation and the New Landscape of Civil Society in China", Conference on Civil Society and Nonprofits in China, Kennedy School, Harvard University, Jan 21-23, 2011.
- 2011 "How a Superstition Became Intangible Heritage in China", Fairbank Center, Harvard University, Jan 27, 2011.
- 2011 "A New Landscape of Chinese Civil Society: Its Cooperative Nature", Indiana University Bloomington, April 8, 2011.
- 2011 "Should Philanthropic Donations go to Government? Identifying Key Changes of Chinese Society by Media Events", Creative Forms of Public Participation in China, Harvard-Yenching Institute, June 4-5, 2011.
- 2005 "An Ethnography of a Building Both as Museum and Temple", hosted by Department of Anthropology, Indiana University, Dec.9, 2005.
- 2005 "Folklore and the Cultural Reproduction of Chinese Society", hosted by Department of

- Folklore and Ethnomusicology, Indiana University, December 8, 2005.
- 2005 "An Ethnography of a Building Both as Museum and Temple", hosted by Department of Anthropology, University of Virginia, Nov.29, 2005.
- 2002 "Legitimation of Chinese Grass-Roots Associations", hosted by Center for Chinese Studies, UC Berkeley, March 13, 2002.
- 1997 "The Revival of Folk Religion in Chinese Rural Areas", hosted by Department of Sociology, University of Hawaii at Manoa, April 1997.

Talks Abroad in Chinese

- 2005 "New Development of Cultural Studies in China", in ICCS, Aichi University, Japan, February 4, 2005.
- 2005 "Cultural Differentiation in China: Elite Culture, Popular Culture and Folk Culture", in ICCS, Aichi University, Japan, January 28, 2005.

Publications

Books (in Chinese):

- 2008 *Bluebook of Chinese Civil Society Development 2008* (Zhongguo Gongmin Shehui Fazhan Lanpishu), co-ed. with Ruijun Yuan, Beijing: Peking University Press.
- 2008 *Folk Culture and Civil Society: Cultural Studies of Modern Process in China* (Minjian Wenhua yu Gongmin Shehui: Zhongguo Xiandai Licheng de Wenhua Yanjiu), Beijing: Peking University Press.
- 2007 *The Degeneration of Ecosystem and the Social and Cultural Changes in Alxa of Inner-Mongolia* (Alashan Shengtai Huanjing de Ehua yu Shehui Wenhua de Bianqian), co-ed. With Kuili Liu, Beijing: Xueyuan Press.
- 1999 *Living in a Cultural Space* (Juzhu zai Wenhua de Kongjian li), Guangzhou: Zhongshan University Press.
- 1998 *Ethnography of Chinese Folklore* (Minjian Fengsu Zhi), Shanghai: Shanghai People Press.
- 1997 *Modernization and the Changes of Ethnic Lifestyles* (Xiandaihua yu Minzu Shenghe Fangshi de Bianqian), co-authored with Nari Bilige, Tianjin: Tianjin people Press.
- 1994 *Folklore and Folklife* (Minsu Wenhua yu Minsu Shenghe), Beijing: Chinese Social Sciences Press.

Book Translations (from English to Chinese):

- 2008 *One Discipline, Four Ways: British, German, French, and American Anthropology* by F. Barth, A. Gingrich, R. Parkin and S. Silverman, University Of Chicago Press, 2005; co-translators with Wang Xiaoyan, Ouyang Min and Wang Yujue, Beijing: The Commercial Press(shangwu yinshuguan).
- 2007 *Reflections on Fieldwork in Morocco* by Paul Rabinow, University of California Press, 1977, co-translators with Kang Min, Beijing: The Commercial Press(shangwu yinshuguan).
- 2006 *Writing Culture: The Poetics and Politics of Ethnography*, edited by J. Clifford and G. Marcus, University of California Press, 1986; co-translators, Beijing: The Commercial Press(shangwu yinshuguan).
- 1996 *Social Organization of the Manchus: A Study of the Manchu Clan Organization*, by S. M. Shirokogorov, The Commercial Press, Shanghai, 1924. Chinese language edition was also published by The Commercial Press (shangwu yinshuguan).
- 1995 *Countercultures: The Promise and Peril of a World Turned Upside Down*, by J. M. Yinger, The Free Press, New York, 1982; co-translators with Zhang Lin, Taipei: Laureate Book Co., Ltd., Taiwan.

Series of Publications edited

- [Co-Editors] *Cultural Studies* (Wenhua Yanjiu), eds., Dongfeng Tao, Yuanpu Jin and Bingzhong Gao, Vol. 1, 2000; Vol. 2, 2001; Vol. 3, 2002; Vol. 4, 2003; Vol. 5, 2005, Tianjin: Tianjin Social Sciences Academy Press and Guilin: Guangxi Normal University Press.
- [Editor] *Series of Chinese Translation of Anthropological Classics* (Hangyi Renleixue Mingzhu

Congshu), Beijing: The Commercial Press, including: 1) *Coming of Age in Samoa* (Mead); 2) *Writing Culture* (ed., Clifford and Marcus); 3) *The Forest of Symbols* (Turner); 4) *Naven* (Bateson); 5) *Witchcraft, Oracles, and Magic Among the Azande* (Evans-Pritchard); 6) *Sweetness and Power* (Mintz); 7) *The Rites of Passage* (Van Gennep), etc..

[Co-Editors] *Series of Chinese Translation of Anthropological Visions* (Renleixue de Shiye Yicong), eds. Bingzhong Gao, Daming Zhou and Xudong Zhao, Beijing: The Commercial Press, including: 1) *One Discipline, Four Ways: British, German, French, and American Anthropology* by F. Barth, A. Gingrich, R. Parkin and S. Silverman, University Of Chicago Press, 2005; 2) *Visions of Culture* by Jerry D. Moore, AltaMira Press, 2004; 3) *Small Places, Large Issues* by Thomas Hylland Eriksen, Pluto Press, 2001; 4) *Power and its Disguises* by John Gledhill, Pluto Press, 2000; etc..

Selected Academic Papers:

- 2012 “The Concept of Civil Society and the Chinese Reality”, in *Thinking* (Sixiang Zhanxian), No1, Vol38, pp.30-38.
- 2010 “The Life-world of Chinese Common People: A Folkloric Perspective”, in *Folklore Studies* (Minsu Yanjiu), No 1.pp.5-16.
- 2008 “The Situation of Chinese Civil Society’s Development: An Assessment of Social Domain with ‘Civility’” (Zhongguo de Gongmin Shehui Fazhan Zhuangtai: Jiyu ‘Gongminxing’ de Pingjia), in *Exploration and Free Views* (Tansuo yu Zhenming), No.2, Vol.220, pp.8-14.
- 2008 “The Intangible Cultural Heritage as Public Culture” (Zuowei Gonggong Wenhua de Feiwuzhiwenhuayichan), in *Literature & Art Studies*(Wenyi Yanjiu), February, pp.77-83.
- 2008 “Participant Observations of Everyday Life in an American Community: Field notes of an Exploratory Fieldwork” (Jinju Kan Meiguo Shehui: Shihezhen Tianyazuoye Biji-Yudiaochapian), in *N.W. Ethno-National Studies* (Xibei Minzu Yanjiu), No.1 (pp.200-08) & No.2 (pp.65-73).
- 2007 “Folk Belief as a Research Subject of Intangible Cultural Heritage”, in *Jiangxi Social Sciences*(Jiangxi shehui kexue), No.3, pp.146-54.
- 2007 “Two New Year Celebrations in the Chinese Calendar as One Rite of Passage”, in *Journal of Chinese Renmin University*(zhongguo renmin daxue xuebao), No.1, pp.49-55.
- 2006 “Associational Cooperation and the Organic Solidarity of Chinese Civil Society”, in *Social Sciences in China* (Zhongguo Shehui Kexue), No.159(Third issue, 2006), pp.110-123.
- 2006 “Modern and Post-Modern Encounters of Everyday Life”, in *Forum on Folk Culture* (Minjian Wenhua Luntan), No.149 (Third issue, 2006), pp.6-14.
- 2006 “An Ethnography of a Building Both as Museum and Temple: On the Double-Naming Method as Arts of Politics”, in *Sociological Studies* (Shehuixue Yanjiu), No.121(1st issue, 2006), pp.154-168.
- 2005 “The Paradigm and its Reflections of Scientific Ethnography”, in *Thinking* (Sixiang Zhanxian), Vol.31, No.1, pp.75-81.
- 2005 “Holiday System in China: Issues and Their Solutions”, in *Open Times* (Kaifang Shidai), No.175 (1st issue, 2005), pp.73-82.
- 2001 “Folk Rituals and State Presence”, in *Journal of Peking University* (Beijing Daxue Xuebao), Vol.38, No.1, pp.42-50.
- 2000 “The Legitimacy Problems of Associations in China”, in *Social Sciences in China* (Zhongguo Shehui Kexue), No.122 (Second issue, 2000), pp.100-09.
- 1999 “The Function of the Third Sector and its Legitimation Problems”, in *Legal System and Its Development: The Legal Environment of the Third Sector* (Guizhi yu Fazhan: Disanbumen de Falu Huanjing), by Suli, Yunsong Ge, Shouwen Zhang, Bingzhong Gao, Zhejiang Renmin Press, pp.305-78.
- 1998 “An Outline of Western Studies of Lifestyle”, in *Sociological Research* (Shehuixue Yanjiu), No.75 (Third issue 1998), pp.59-70.
- 1997 “The Changes of Chinese Culture Discussed in Terms of Dominant Culture, Subculture and Counterculture,” in *Sociological Research*, no.1.
- 1996 “The Clash and Harmony of the Chinese Culture and World Culture”, in *Chinese Culture*

- Research*, No.14 (Winter issue, 1996), pp13-8.
- 1996 "Elite Culture, Popular Culture, and Folk Culture: Cultural Stratification in China," in *Social Science Front* (Shehui Kexue Zhanxian), No. 3.
- 1995 "Cultural Strategy During the Period of Social Transition: Cultural Integration or Multicultural Balance?" in *Culture Criticism*, no. 1.
- 1994 "Modernization and transitions in spatio-temporal arrangements: The case of the Tu ethnic group," in *Traditional Culture and Modernization*, No.12 (Sixth issue, 1994), pp.67-75.
- 1992 "Lifeworld: The domain of Folkloristics and its disciplinary position," in *Social Science Front*, no. 3.
- 1992 "The construction of a theoretical system of folklore: Reassessing W. G. Sumner's theory on Folkways," in *Tribune of Folk Literature*, no. 2.

THE HISTORIC NEW ORLEANS COLLECTION
KEMPER AND LEILA WILLIAMS FOUNDATION

WILLIAMS RESEARCH CENTER

410 CHARTRES STREET • NEW ORLEANS, LOUISIANA 70130-2102 • (504) 598-7171

Nick Spitzer
Professor of Anthropology and American Studies
Producer of *American Routes*
Alcee Fortier Studio, Suite 202
Tulane University
New Orleans LA 70118

January 6, 2014

To whom it may concern:

This letter is written in enthusiastic support for the grant application by the radio program *American Routes* to the National Endowment for the Humanities. As a museum professional, one of my chief concerns is how to make history and culture relevant and accessible to a wide audience. The challenge to keep history fresh and engaging is never-ending (and of course, that's half the fun). Nick Spitzer's radio program *American Routes* tackles these same issues weekly with great style and wonderful content, weaving music, culture, and people together in a seamless narrative. The ripple effects of the program's format and content are considerable. I offer the following as an example.

This spring, opening March 19, The Historic New Orleans Collection (THNOC) will launch the exhibition *Shout, Sister, Shout: The Boswell Sisters of New Orleans*. The Boswell Sisters were a musical trio who began their career in New Orleans and moved on to national success. Although they enjoyed immense popularity in their hey-day, the 1930s, their contributions have been overshadowed by performers such as Ella Fitzgerald and The Andrews Sisters, each of whom stated that the Boswell Sisters were a major influence. We're hoping that the exhibition will once again shine a spotlight on their pioneering sound and remind the public of the talents and far-reaching influence of this trio.

American Routes contacted us about including The Boswell Sisters in an upcoming program on musicians who have emigrated from and immigrated to New Orleans in search of better opportunities. We at THNOC are delighted to work with Nick Spitzer and his team to provide content and share research. The *American Routes* program will not only complement our exhibit, but also carry its message to an international audience. In the same way that *American Routes* can leverage the research and content of the exhibition, THNOC's own collaborative efforts in programming for this exhibition involve a documentary film team, and a variety of performers whose works reflect and interpret the era of the Boswells, and their multifaceted ways of reaching an audience: live performances, radio broadcasts, recordings, and movies.

Programs like *American Routes* keep history fresh, relevant, accessible, and fun. I whole-heartedly endorse funding for this program through the National Endowment for the Humanities.

Sincerely,



JOHN H. LAWRENCE
DIRECTOR OF MUSEUM PROGRAMS
THE HISTORIC NEW ORLEANS COLLECTION

JOHN H. LAWRENCE

(b) (6)

Work Address:
The Williams Research Center
The Historic New Orleans Collection
410 Chartres Street
New Orleans, LA 70130
Daytime Phone:
504.598.7114
johnL@hnoc.org

JOHN H. LAWRENCE
(born (b) (6))

Education

1975	Vassar College, Poughkeepsie, NY B.A. Art History B.A. English
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Continuing Education/Development

2001	Issues in Copyright Administration, Workshop sponsored by the Society of American Archivists, Washington, D.C.
1993	Museum Management Institute, University of California at Berkeley (Intensive, month long graduate seminar; certificate)
1983	Legal Problems in Museum Administration (ALI-ABA) (Professional seminar)
1985-present	Annual Meeting: Louisiana Historical Association (regular attendance since 1999)
1985-present	Annual Meeting: American Institute for Conservation and biennial meeting of the Photographic Materials Group of AIC (periodic attendance)
1981-present	Annual Meeting: American Association of Museums (periodic attendance)
1979-present	Annual Meeting: Southeast Museums Conference (periodic attendance)
1979-present	Annual Meeting: Louisiana Association of Museums (periodic attendance)
1977	Preserving Black & White Photographs Rochester Institute of Technology, Rochester, NY (Professional seminar)

Professional Experience

September 1993-present	Director of Museum Programs The Historic New Orleans Collection
July 1991-August 1993	Senior Curator The Historic New Orleans Collection
1987-1991	Curator of Photographs, The Historic New Orleans Collection
1980-86	Curator The Historic New Orleans Collection
1975-80	Curatorial Assistant, Assistant Curator, Associate Curator The Historic New Orleans Collection

Other Positions

1997	Picture editor, revised edition, <i>New Orleans: An Illustrated History</i>
1997	Co-editor, <i>Haunter of Ruins</i> , photographs and writings of Clarence John Laughlin. Bulfinch Press (1997)
1997	Visiting Artist, Ecole Nationale de la Photographie, Arles, France (one month residency)
1996 -2004	New Orleans Academy for Fine Arts, instructor in photography (portfolio critique; history of New Orleans photography)
1983-2000	Contributing Editor <i>New Orleans Art Review</i>
1987-89	Consultant, content specialist for documentary film on the life and work of photographer Clarence John Laughlin
1984-86	Photography Editor; Contributing Photographer <i>New Orleans Preservation in Print</i>
1983-87	Guest Lecturer, Museum Studies Course Tulane University, New Orleans, LA
1984	Instructor in Photography Delgado Community College, New Orleans, LA

Other Positions (cont'd.)

1979-80	Picture Editor, Windsor Publications <i>New Orleans: An Illustrated History</i>
1977-78	Photography Critic, <i>The Times-Picayune</i> New Orleans, LA
1977-present	Served as reviewer or juror on funding panels of various types (such as Louisiana Endowment for the Humanities, Louisiana Division of the Arts, Arts Council of New Orleans)

Selected Exhibitions Produced

New Orleans Through the Eyes of Charles L. Franck, 1979

The Changing Face of Canal Street, 1980

I Remember New Orleans: The Movies, 1983

Music in the Street: Photographs of New Orleans by Ralston Crawford, 1983

The Rites of Rex, 1984 (Co-producer of accompanying videotape)

Other Ghosts Along the Mississippi: Photographs by Clarence J. Laughlin, 1985

New Orleans Now: Commissioned Photographs of New Orleans by Michael A. Smith, 1986

The Mistick Krewe: 130 Years of Comus, 1986

Personal Visions: Photographs by Stuart Moore Lynn, 1988

Light & Time: 150 Years of New Orleans Photography, 1989

Yo El Rey...: Spanish Louisiana in the Time of Jean Francois Merieult, 1992

Letter Perfect: Three Centuries of Louisiana Correspondence, 1993

Through A Lens Softly: The Photographs of Eugene Delcroix, 1994

From Concept to Consumer: Selling New Orleans for 85 Years, 1995

Raising Cane: 200 Years of Louisiana Sugar Production, 1995

A Storyville Scrapbook, 1997

Haunter of Ruins: The Photography of Clarence John Laughlin, 1997
(Circulates through 2000)

Romance and Reality: American Indians in 19th-Century New Orleans, 1999

Queen of the South: New Orleans in the Age of Thomas K. Wharton, 1853-62, 1999-2000

A Fusion of Nations, A Fusion of Cultures: Spain, France, the United States and the Louisiana Purchase, 2003

From Louis XIV to Louis Armstrong, 2004

Common Routes: St. Domingue-Louisiana, 2006

City of Hope: New Orleans After Hurricane Katrina, 2006

What's Cooking in New Orleans?: Culinary Traditions of the Crescent City, 2007

In the Spirit: Photographs from the Michael P. Smith Archive, 2008

A Closer Look: The Antebellum Photographs of Jay Dearborn Edwards, 1857-1862, 2008

Between Colony and State: Louisiana's Territorial Period, 1803—1812, 2009

Residents & Visitors: 20th Century Photographs of Louisiana, 2010-11 (co-curator with E. John Bullard) presented at the New Orleans Museum of Art

The 18th Star: Treasures from 200 Years of Louisiana Statehood, 2011-12

Something Old, Something New: Collecting in the 21st Century, 2012

Seeking the Unknown: Natural History Observations in Louisiana, 1698-1840, 2013

Civil War Battlefields and National Parks: Photography by A. J. Meek, 2013-14

Selected Presentations, Lectures, Symposia

- "Caring for Old Photographs" Louisiana State Archives and Record Service, Baton Rouge, LA 1982 (presentation)
- "Music in the Street" Symposium on New Orleans Music and Photography, Tulane University, New Orleans, LA 1983 (organizer and moderator)
- "Preservation Seminar," the Historic New Orleans Collection 1984 and 1987 (presentation)
- "Seven Contemporary New Orleans Photographers," New Orleans Museum of Art Friends of Photographs 1985 (presentation as one of the seven chosen)
- "Clarence John Laughlin's Other Ghosts Along the Mississippi," New Orleans Museum of Art Friends of Photographs 1985 (presentation)
- "Clarence John Laughlin: Critical Commentaries," The Historic New Orleans Collection 1985 (symposium organizer and moderator)
- "History, Theory and Criticism of Photography" Southeast College Art Conference, New Orleans, LA 1986 (co-chairman and moderator)
- "The State of New Orleans Photography," New Orleans Museum of Art 1986 (panelist)
- "Resources in NonPrint Media" Southeastern Museums Conference, Louisville, KY 1986 (moderator and panelist)
- "The First Fifty Years of New Orleans Photography," University of New Orleans, Friends of the Library, 1987 (paper delivered)
- "Roles and Responsibilities in Couriering Works of Art," Southeastern Museums Conference, Hampton, VA 1987 (moderator and panelist)
- "Clarence John Laughlin and the Purist Influence," North American Print Conference, New Orleans, LA 1987 (paper delivered)
- "Care of Audiovisual Collections," Louisiana Association of Museums, Alexandria, LA 1987 (moderator and panelist)
- "Documentary Photography in Louisiana," Lafayette Museum of Natural History, Lafayette, LA 1987 (moderator and panelist)
- Mississippi Commission of Arts and Letters, Jackson, MS 1988 (juror of photographic awards)

Presentations, Lectures, & Symposia (cont'd.)

"We Have a History," Louisiana State Museum, New Orleans, LA 1988 (guest expert in photography)

"Postwar to Prosperity" Symposium on Documentary Photography, Louisiana State Museum, New Orleans, LA (panelist, paper delivered)

"Three New Orleans Photographers," New Orleans Museum of Art, New Orleans, LA 1988 (Slide presentation of my photographic work)

Keynote address, Friends of the Hill Memorial Library Symposium on Photography, Baton Rouge, (LSU) LA, 1989

Exhibition Lecture, Laughlin Photographic Society, New Orleans, LA, 1989

"Practical Copyright Administration in Museums," Southeastern Museums Conference, Atlanta, GA 1989 (presentation)

"Practical Copyright Administration in Museums," Society of Georgia Archivists, Decatur, GA 1990 (presentation)

"Clarence John Laughlin: A Philosophy in Photographs," Nelson-Atkins Museum of Art, Kansas City, MO 1991

"New Orleans Photography Today: The Photographers Speak," Society for Photographic Education Annual Meeting, New Orleans, LA 1991 (presentation/panelist)

"Clarence John Laughlin: A Philosophy in Photographs," Society for Photographic Education Annual Meeting, New Orleans, LA 1991 (paper delivered)

Exhibition Lecture, Laughlin Photographic Society, New Orleans Museum of Art, "Figure/Ground" exhibition, New Orleans, LA 1991

"Considerations in the Preservation and Care of Photographic Collections" New Orleans Chapter, Catholic Librarians Association, New Orleans LA 1992

"New Orleans Photography 1839-1899: From the Daguerreotype to the Snapshot", Fulbright Enrichment Seminar, New Orleans, LA 1992.

"Elemore Morgan in Context of his Time"; slide lecture, Alexandria Museum of Art; Alexandria, LA, 1992

"Creative Options for Contemporary Photographers"; panelist; South Central Region of the Society for Photographic Education, Baton Rouge, LA 1992

Presentations, Lectures, Symposia (cont'd.)

"An Approach to the Care of Photographs in Archives & Special Collections"; Association of Catholic Diocesan Archivists, Society of American Archivists conference, New Orleans, September 1993

"Careers in the Visual Arts" Talk given to art majors at the University of Mississippi, Oxford, MS, October 1993

"Light Among the Stones: A survey of New Orleans Cemetery Photography" Talk given to the Louisiana Landmarks Association, February, 1994

"An Evening with Eugene Delcroix" Symposium moderator
Historic New Orleans Collection, March 1994

"The Importance of New Orleans' Historic Neighborhoods", symposium organizer
Historic New Orleans Collection, June 1994

"New Orleans Riverfront Development: Present & Future", symposium organizer
Historic New Orleans Collection, June 1994

"The Grand American Avenue" lecture & slide presentation
The Orléans Club, New Orleans, July 1994

"Property Research Workshops" (series of four); organizer, moderator
The Historic New Orleans Collection, July 1994

"Clarence John Laughlin: Exploring the Boundaries" lecture & slide presentation
The Dallas Museum of Art, November, 1994

"Clarence John Laughlin: Louisiana Photographer" lecture & slide presentation (featured speaker)
Annual Meeting of the Louisiana Library Association, Kenner, LA , 1997

"Clarence John Laughlin: A Biographical Snapshot" lecture & slide presentation
The Historic New Orleans Collection, 1997

"Clarence John Laughlin: A Biographical Snapshot" lecture & slide presentation
Society of Photographic Education (South-Central Regional Meeting)
Loyola University, New Orleans, LA 1997

"The Photography of Clarence John Laughlin" lecture & slide presentation
The Morris Museum of Art
August, GA, 1998

“Looking at Documentary Photographs: Three Collections” lecture & slide presentation
 Society of Photographic Education (South Central Regional Meeting)
 Mississippi State University, Starkville, MS 1998

“Marie Adrien Persac: Louisiana Artist” lecture & slide presentation
 Symposium at Hill Memorial Library
 Louisiana State University, Baton Rouge, LA 2000 and
 The Historic New Orleans Collection, New Orleans, LA 2001

Photographic Collections in a History Museum, lecture & slide presentation
 Symposium on Photography
 Columbus Museum, Columbus, GA 2003

Exploring Museums off the Beaten Path (Session organizer)
 American Association of Museums Annual Meeting
 New Orleans, LA 2004

Museums and Collectors, a Collaboration, lecture and slide presentation
 Columbus Museum, Columbus, GA, 2007

Louisiana Book Festival, panel moderator
 State Library, Baton Rouge, LA, 2009

La Louisiane, La Luisiana, Louisiana (illustrated presentation)
 Third Annual New Orleans Antiques Forum, 2010

Photography in Post-Katrina New Orleans (illustrated presentation)
 Musée Fabre, Montpellier, France, 2010

One Mission, Many Buildings: A French Quarter Museum Campus, talk and slide presentation
 Society of Architectural Historians, Annual Meeting, New Orleans, LA, 2011

Following the Trail of French Bread Crumbs in the Coastal South (illustrated presentation)
 Fourth Annual New Orleans Antiques Forum, 2011

Louisiana, ca. 1812 (illustrated presentation)
 Fifth Annual New Orleans Antiques Forum, 2012

The Williams Prize of the Historic New Orleans Collection, 2013
 Louisiana Historical Association Annual Meeting, Lafayette, LA

Everyday Exotic: No Passport Required (illustrated presentation)
 Sixth Annual New Orleans Antiques Forum, 2013

The Perrilliat House of The Historic New Orleans Collection (illustrated presentation)
 Gulf South Humanities Conference, Pensacola, FL

Selected Collection Acquisitions

Jay Dearborn Edwards Photographs

Earliest known photographic views of New Orleans on paper support

Clarence Laughlin Photographs

Definitive collection of photographs and writings of pioneer surrealist photographer from LA

Charles L. Franck Photographs

New Orleans scenes and lifestyle of one of the largest commercial firms in the city, 1915-1955

Daniel S. Leyrer Photographs

Specialist in architectural views, and furniture photography for the New Orleans antique trade

Sam Sutton-Chester Dyer Photographs

Aerial views of New Orleans and vicinity, 1950-1980

Michael A. Smith Photographs

Commissioned photographs of New Orleans at a transitional period, 1984-86

Richard Koch Photographs

Louisiana urban and rural architecture from the Historic American Buildings Survey in Louisiana (1930s)

Charles L. Franck Collection (part II)

Commercial archive of the Franck-Bertacci firm from 1956-1990

Roy Trahan Collection

Photographs, negatives and business papers of a commercial practice, with an emphasis on activities of the United Fund and United Way organizations

Jules Cahn Collection

Photographs and negatives of New Orleans Jazz Musicians and related subjects (1945-95)

Lyle Bongé Collection

Photographs and negatives of New Orleans Jazz Musicians and related subjects (1955-70)

Guy Bernard Collection

Photographs and negatives of New Orleans cemeteries, plantations and other architecture (1940s-1960s)

Selected Collection Acquisitions (cont'd.)

Abbye A. Gorin Archive

Photographs and personal papers of a pioneering New Orleans visual artist and business woman.

Michael P. Smith Archive

Photographs, negatives, slides, and audio and written documentation of New Orleans music and urban culture, 1968—2003.

C. Bennette Moore Archive

Photographs and negatives of a multi-generation New Orleans studio (1920s-1960s)

C. F. Weber Archive

Photographs and negatives of a mid-20th century New Orleans studio (1940s—1990s)

A. J. Meek Archive

Photographic archive of an artist and educator, and research materials pertaining to the biography of Clarence John Laughlin.

Projects Supervised

Printing of Charles L. Franck and Daniel S. Leyrer Negatives, 1979-1986.

Seven year project involving supervision of full time darkroom technician in the printing of 7,500 negatives.

The New Orleans Warehouse District Photographic Survey, 1982

Co-operative effort between the Historic New Orleans Collection and the New Orleans Preservation Resource Center.

Photogrammetric project used as the basis for a published preservation study.

Commissioned Photographs by Michael A. Smith, 1984-86

A two year project resulting in 405 contemporary photographs of New Orleans during an era of change.

Clarence John Laughlin Collection, Worksheet Preparation for Data Entry, 1988

Co-designer of worksheet forms for logging of data. Supervise one full time and one part time employee during data recording phase.

Eugene Delcroix Collection, 1989-90

Supervise a part-time employee/intern in the sorting and rehousing of several thousand glass and film negatives

Conservation Intern, University of Delaware/Winterthur program, Summer 1990

Construct internship syllabus and work with paper/photography conservation intern and her faculty advisor on aspects of preservation and treatment of selected collections objects. Serve as overall liaison between intern and museum staff.

Sam Sutton/Chester Dyer Collection

Organization and data structure for collection processing, 1992

Roy Trahan Collection

Organization and data structure for collection processing, 1995

Jules Cahn Collection

Organization and data structure for collection processing, 1997

Guy Bernard Collection

Organization and data structure for collection processing, 1999

Professional Associations, Memberships, etc.

(periodic memberships)

American Association of Museums

Southeastern Museums Conference

Louisiana Historical Association

Louisiana Association of Museums

Curators Committee of the American Association of Museums

(regional representative, 1987-89)

NonPrint Media Committee of the American Association of Museums

(regional representative, 1985-87)

Laughlin Photographic Society of the New Orleans Museum of Art

(program co-chair, 1987-88)

American Institute for Conservation (Photographic Materials Group)

The Daguerrean Society

Society for Photographic Education

Society of Architectural Historians

Other Positions Held

Board Member, Friends of Vassar College Art Gallery (1985-1990)

Board Member, Treasurer, Secretary, Cultural Communications, Inc.

(cable access channel for cultural programming (1987-1993)

Board Member, New Orleans Photography Fellowship, (1985-87)

Editor, Bywater Neighborhood Association monthly Newsletter (1990-1994)

Book Review Columnist, Louisiana Association of Museums Newsletter (1990-1992)

Book Reviewer, Louisiana History *Quarterly* (1989-present)

Commissioner for Bywater Historic District, New Orleans Historic District Landmarks

Commission, mayoral appointment. (1995-1999)

Board Member, Vieux Carré Property Owners, Residents, and Associates (2004-2008)

Board Member, Tennessee Williams New Orleans Literary Festival (2009-present)

Board Member, Louisiana Historical Association (2010-2013); Chair, Williams Prize Committee (1999-present)

Selected Scholarly Writings

BOOKS AND CATALOGUES

Essay in *Creole World*, (April 2014); The Historic New Orleans Collection

Introduction to *Show and Tell*, (2013) by William K. Greiner, *et al.*; Center for Louisiana Studies

“Discovery and Recognition: Naturalists and Natural History in Louisiana’s first 150 Years” in *Seeking the Unknown: Natural History Observations in Louisiana, 1698-1840*. (catalogue essay, 2013) The Historic New Orleans Collection.

“Photography in the South” subject category essay in *The New Encyclopedia of Southern Culture, Art and Architecture*, Volume 21, University of North Carolina Press, 2012

Numerous entries on artists for KnowLA.org, and online encyclopedia of the Louisiana Endowment for the Humanities; some entries also published in *A Unique Slant of Light*, (2012); The Endowment

Essay in *Ralston Crawford and Jazz* (2011); Sheldon Art Galleries, St. Louis, MO

Afterword to *Public Spaces, Private Gardens: A History of Designed Landscape in New Orleans* By Lake Douglas (LSU Press, 2011)

Residents & Visitors: 20th Century Photographs of Louisiana (essay)
Arts Quarterly, Volume XXX, Number 4 New Orleans Museum of Art (October—December 2010)

Dogs in My Life: The Photographs of John Tibule Mendes (introduction)
University of New Orleans Press (2009)

In the Spirit: Photographs from the Michael P. Smith Archive (catalogue essay, 2009)
THNOC

A Closer Look: The Antebellum Photographs of J. Dearborn Edwards (catalogue essay, 2008)
THNOC

Destrehan: The Man, The House, The Legacy (co-author), 2008
River Road Historical Society

Terra Incognita: Photographs by Richard Sexton, (introduction)
Chronicle Press, 2007

Creole Houses: Traditional Architecture of Louisiana,
Harry N. Abrams, 2007

Printmaking in New Orleans, “Purism in the Photographs of Clarence John Laughlin” (chapter)
University Press of Mississippi, 2006

Prophet Without Honor: The Life of Clarence John Laughlin, (introduction)
University Press of Mississippi, 2007

Common Routes: St. Domingue-Louisiana (chapter co-author),
Somogy Editions d'Art, 2006

From Louis XIV to Louis Armstrong "Picturing the Idea of New Orleans" (chapter)
Somogy Editions d'Art, 2003

Marie Adrien Persac: Louisiana Artist, "The Canal Street Drawings" (chapter)
Louisiana State University Press, 1999

Haunter of Ruins: The Photography of Clarence John Laughlin (co-editor and essayist)
Bulfinch Press, 1997

"Raising Cane: 200 Years of Louisiana Sugar Production"; essay and checklist, 1995

"Grand American Avenues", Introduction to the catalogue for the exhibition: *The Grand American Avenue, 1850-1920*; 1993

"Close at Hand and Close to Home: The Photography of Elemore Morgan"; exhibition catalogue; Alexandria (LA) Museum of Art; 1992

"Clarence John Laughlin: A Philosophy in Photographs" published in *Clarence John Laughlin: Visionary Photographer* by Keith F. Davis (ed.), Hallmark Cards: Kansas City, 1990.

Foreword, *Walker Evans & Jane Ninas in New Orleans, 1935-36*, the Historic New Orleans Collection, New Orleans: 1990

Guide to Photographic Collections at the Historic New Orleans Collection, 1989

Preservation Guide II: Photographs. The Historic New Orleans Collection, New Orleans: 1983

Music in the Street: Photographs of New Orleans by Ralston Crawford. The Historic New Orleans Collection, New Orleans: 1983

ARTICLES (HISTORIC NEW ORLEANS COLLECTION NEWSLETTER/QUARTERLY)

Curatorial Acquisitions Column (1991-2010, quarterly)

"Raising Cane, 200 Years of Louisiana Sugar Production," *Quarterly*, Volume XIII, #4, 1995

"The Grand American Avenue," *Quarterly*, Volume XII, #4, 1994

"Eugene Delcroix: Master of the Soft Focus Lens," *Quarterly*, Vol X, #3, 1992

"Light and Time," Historic New Orleans Collection *Newsletter*, Vol.VII, #4, 1989

"Stuart M. Lynn: Personal Visions," Historic New Orleans Collection *Newsletter*, Vol. 6, #1, 1988

"Highlighting the Photographic Collections," Historic New Orleans Collection *Newsletter*, Vol. V, #3, 1987

"N.O. Now," Historic New Orleans Collection *Newsletter*, Vol. IV, #3/4, 1986

"Tribute to a Master: Clarence John Laughlin," Historic New Orleans Collection *Newsletter*, Vol. III, #2

"Historic New Orleans" Historic New Orleans Collection *Newsletter*, Vol. I, #4, 1984

SELECTED CRITICAL WRITINGS

"Photography in New Orleans, the Early Years" (book review) *Louisiana Library Association Bulletin*, Winter, 1983

"Natchez and New Orleans: The Mississippi River Steamboats in Historic Photographs," (book review), *Louisiana Library Association Bulletin*, Fall, 1987

"Photography and Architecture 1839-1939" (book review) *Landscape Architecture*, May/June, 1983

"Constance Hennessey Cone: Platinum Photographs," *Journal of American Photography*, 1984

Dictionary of Louisiana Biography (contributor), University of Southwestern Louisiana, Lafayette, LA: 1988

Regular contributor of book reviews for *Louisiana Historical Quarterly* (1995 — present)

OTHER WRITINGS

"The New Orleans Warehouse District Photography Project," *Journal of American Photography*, Vol. I, #1

"The Photographs of Elemore Morgan," *Cultural Vistas* [quarterly of the Louisiana Endowment for the Humanities], Fall 1992

"An Approach to Preserving Photographs in Libraries and Special Collections," *Louisiana Library Association Bulletin*, Volume 55, Number 3, Winter 1993.

Twenty entries on artists and photographers for KnowLA.org (online encyclopedia of Louisiana) and *A Certain Slant of Light: 200 Years of Louisiana Art* (forthcoming, Fall 2012). Both projects are from the Louisiana Endowment for the Humanities

Articles written for the *New Orleans Art Review*

- "Tina Freeman: A Sense of Place and Mortality"
March/April 1983
- "John H. Lawrence: Three Photographs" (portfolio)
March/April 1983
- "Two Exhibitions" (pseudonym: Hugh Ellis Hill)
March/April 1983
- "Emmet Gowin and Poetic Logic"
May/June 1983
- "Ralston Crawford: The Photographs"
May/June 1983
- "Mirrors, Messages, Manifestations and Minor White"
November/December 1983
- "Inner Visions"
January/February 1984
- "Leslie Gill"
January/February 1984
- "A Century of Louisiana Photography" (pseud: Hugh Ellis Hill)
March/April/May 1984
- "The Red Couch"
October/November 1984
- "Joshua Paillet: Ten Years"
January/February 1985
- "Ron Todd"
January/February 1986
- "Fresson: No Frisson"
January/February 1986
- "Jan Saudek"
May/June 1986
- "Goodine: Altered Statements"
September/October 1986
- "Four Mexicans"
November/December 1986
- "Neo-Neon"
November/December 1986
- "Gardens of Reflection"
May/June 1987
- Ruth Bernhard at A Gallery"
May/June 1987
- "Greene: Records of Another Cosmos"
September/October 1987

Articles/Reviews for the New Orleans Art Review (cont'd.)

- "Style and Vision"
January/February 1988
- "Three Photographs: Portfolio"
January/February 1988
- "Adrienne Anderson"
January/February 1988
- "Linda Adele Goodine"
March/April 1988
- "Alternative Photographic Processes"
March/April 1988
- "James Vanderzee"
May/June 1988
- "Birney Imes at A Gallery"
September/October 1989
- "Duane Michals: New Work"
January/February 1990
- "Antipodal Exhibitions"
May/June 1990
- "Christine Hope"
November/December 1991
- "Photograms and Linkings"
January/February 1992
- "V. E. Scott's Modern Credo"
January/February 1993
- "Every Picture Asks A Question"
March/April 1993
- "Joyce Tenneson's Transformations"
November/December 1993
- "Simon Gunning's Fictions"
March/April 1994
- "Eight Men (and Women) Out"
September/October 1994
- "Novas, Red Giants and Dwarfs"
November/December 1994
- "Debbie Fleming Caffery's Rich Mysteries"
November/December 1994
- "The Body Photographic"
January/February 1995
- "Maklansky's/64"
November/December 1995
- "Body Count"
January/February 1996
- "Under Construction"
May/June 1996

Jens Lund, Ph.D.

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January 2, 2014

National Endowment for the Humanities
1100 Pennsylvania Ave NW
Washington DC 20506

To the Program Grant Panel:

Please accept this letter asking you to support the American Routes "From a Useable Past to an Authentic Future" radio series. I believe this series will contribute greatly to an understanding of how the musical heritage of specific communities in the various regions of the United States links them to the future. Here in the Pacific Northwest, there are vital communities of indigenous people (ten federally recognized tribes in Oregon, twenty-nine in Washington, and several recognized only by the respective states); geographically-linked occupational groups such as fishers, loggers, ranchers, and saw- and pulp-mill workers; older settler communities who strongly identify with their ancestry, such as Scandinavian-, Chinese-, Dutch- and Filipino-Americans, the Skagit and Snohomish County Tar Heels, and Dust Bowl Midwesterners; and such recent immigrant groups as Russians, Ukrainians, Vietnamese, Cambodians, Somalis, Ethiopians, Asian Indians, and Latinas/os from Mexico and Central America. (The last of these actually make up a majority in at least three central Washington counties and are now that state and Oregon's largest minority group.)

All of the aforementioned communities celebrate and sustain their respective heritages at least partially with music and song. Seattle's annual Northwest Folklife Festival, which has existed since 1971, draws between 200- and 300,000 people every Memorial Day to a weekend showcase of many of these musical traditions and also offers an opportunity for them to share their cultural expressions outside their respective communities, thus fomenting cross-cultural understanding as well as validating the respective communities' traditions as part of a mosaic of vital American diversity thriving in the Pacific Northwest. And the Folk and Traditional Arts in the Parks Program of the Washington State Parks and Recreation Commission, which I managed from its inception in 2004 until my retirement in 2013, works with many of these same communities developing celebratory events in state parks throughout our state.

I believe it is time for the American Routes listening audience to experience some of this richness and diversity of the cultures of the Pacific Northwest and to appreciate how in our region our communities use their culture, in particular their musical and other oral culture, to sustain and strengthen their identities, thus ensuring their strength in the future.

I have lived in the state of Washington since 1984 and have worked continuously in various capacities researching and presenting the traditions of Washington and Oregon's occupational, ethnic, and indigenous communities. I am eager to assist Dr. Nick Spitzer with advice and support for the segments of the "Routes to a Creative Future" project that pertain to the Pacific Northwest.

I urge the National Endowment for the Humanities to support this worthy project and I am looking forward to being part of it in whatever capacity Dr. Spitzer deems useful. Please feel to contact me for further information or input.

Sincerely yours,

A handwritten signature in cursive script that reads "Jens Lund". The signature is written in dark ink and is positioned above the typed name.

Jens Lund, Ph.D.

Washington State Parks and Recreation Commission Program Manager, retired

Jens Lund, Ph.D.

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Résumé

Jens Lund received his doctorate in folklore and American Studies from Indiana University (1983) and his M.A. in American Studies and popular culture from Bowling Green State University (1975). His doctoral thesis concerns traditional commercial and subsistence fishing in the Ohio River valley. It was published, as *Flatheads and Spoooneys*, by the University Press of Kentucky in 1995. He is also the author of *Folk Arts of Washington State*, published by Washington State Folklife Council and distributed by University of Washington Press (1989), and over fifty published articles, including one, in 1990, in *The New York Review of Books*.

Jens Lund is adjunct faculty in Scandinavian Studies and folklore at the University of Washington; and he has taught Liberal Studies at the University of Washington—Tacoma Branch, history and social sciences at Linfield College, folklore and oral history at Indiana University-Purdue University-Indianapolis, and community research at Southern Illinois University. He has been a consultant and contract researcher for numerous museums and federal, state and local agencies, and has conducted folklore and folklife research in twenty-three states. Lund has organized local oral history programs throughout the state of Indiana for Indiana University's Indiana Communities Project.. He was co-producer/director of the American Anthropological Association-award-winning film, "The Pearl Fisher," about freshwater mother-of-pearl fishing in Indiana (1985), and helped produce the Documentary Video Association-award-winning program, "Loggers and Their Lore" (1986).

From 1984 through 1990, Jens Lund was the director of the Washington State Folklife Council, a state-supported nonprofit association, organized to research and present the traditional cultures of the state. In that capacity, he helped organize the first Cowboy Poetry Gathering for the Western states (Elko, Nevada, 1985), and the first logger poetry gatherings in the Pacific Northwest (1986-90). He also developed and researched the Washington State Centennial's statewide folk art exhibitions, "For As Long As I Can Remember" (1988-90), served on the State Songbook Committee, the Centennial Ethnic Heritage Committee, and he developed Washington's Governor's Ethnic Heritage Award. During the last three years of his directorship, the Washington State Folklife Council's annual budget was over \$100,000. In 1997-98, working for City Lore of New York City he conducted research for and develop the first People's Poetry Gathering, held at the Cooper Union.

From 1997 through 2004, Jens Lund developed, researching, and producing a series of heritage-based audio tours of highways in Washington and Utah. Using interviews and field recordings of performances, the tour tapes, which are intended to be played in car stereos, give the traveler a look at the otherwise invisible cultural landscape through which they pass, as they drive the state's designated "Heritage Corridors."

In 1999, Jens Lund worked as an oral historian for Duke University Center for Documentary Studies and Pew Charitable Trusts' "Indivisible" project, interviewing people in a Montana timber community and in four Alaska fishing communities, for a museum exhibit, a Web site,

and a book. Portions of these interviews appear in the book *Local Heroes Changing America* (Ed. Tom Rankin. W.W. Norton, 2000).

From 2004 until his retirement in 2013 Jens Lund managed the Folk and Traditional Arts in the Parks Program for the Washington State Parks and Recreation Commission. In this capacity he organized 266 events, including festivals, concerts, storytelling sessions, and traditional arts demonstrations in thirty-three state parks throughout the state of Washington.

In 2005–06, he conducted video interviews of Northwest Coast Native American carvers for the Northwest Native American Carvers Gathering Project of The Evergreen State College’s Longhouse Education and Cultural Center.

In 2004, Jens Lund’s colleagues in the American Folklore Society honored him with the annual Benjamin A. Botkin Prize “for significant achievement in public folklore.”

In 2010-11 Jens Lund served as oral historian in the production of City Lore, the Erie Canal Museum, and Paul Wagner and Associates’ documentary film *Heartland Passage*, about the deindustrialization of the Erie Canal.

In 2013 Lund delivered the guest lecture, “Multicultural Tourism Programming in Washington State Parks,” in the Tourism Seminar Series of the Graduate School of Gadjah Mada University, Yogyakarta, Indonesia. Also in 2013, he delivered the Benjamin A. Botkin Lecture, “‘I done what I could’: Occupational Folk Poetry in the Pacific Northwest,” at the Library of Congress American Folklife Center.



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AMERICAN FOLKLIFE CENTER
202-707-5510 (Voice)
202-707-2076 (FAX)
folklife@loc.gov (Email)

January 6, 2014

To our colleagues at the National Endowment for the Humanities:

This letter is written in strong support of the proposal submitted by *American Routes* to the National Endowment for the Humanities (NEH) to expand beyond their two previous successful radio documentary series entitled “Routes to Recovery” (2010) and, more recently, “Routes to a Creative Future: Cultural Sustainability and the Usable Past” (2012). The 2014-15 proposal, “*American Routes: From a Useable Past to an Authentic Future*” represents a new focus on varied cultural concepts of “a usable past” as expressed in aesthetic, mostly musical and narrative, terms that shape the understandings of an authentic and idealized future -- one that places localized community creativity within the currents of community humanities discourse. I view the proposed series as completing a trilogy of humanities-themed programming over what will be six years by the end of 2015.

As you may know, *American Routes* is an award-winning national radio series that has just concluded its 15th year on the air. The program is that rare entity that is not only engaging, but also combines breadth with substantial depth in addressing the American vernacular. The program’s special in-depth series such as that proposed to the NEH are curated and hosted by Nick Spitzer, a renowned folklorist and professor of American Studies and Anthropology at Tulane University. One of his great talents is in making plain the ways in which humanities issues play out and are expressed at the vernacular level of communities and extended into popular culture accessible to a variety of audiences.

American Routes is produced in collaboration with Tulane University and a highly regarded staff that includes Dr. Maureen Loughran, an ethnomusicologist who has worked on the cultural aspects of musical soundscapes in local media, as well as internationally respected Tulane jazz archivist and music historian, Dr. Bruce Raeburn and the variety of noted contributing humanities project scholars. These humanists are augmented by the seasoned *American Routes* production staff lead by 12 year veteran managing producer and editor Kaori Maeyama, and former NPR “All Things Considered” technical director and producer Bill Deputy, along with noted outside producers such as Joel Rose and Emily Botein (New York) and the Kitchen Sisters (San Francisco) among others.

For over a decade and a half, *American Routes* has used words and music to explore the intersection between contemporary American culture and the aesthetic traditions and creativity of the nation's regional, ethnic, tribal and occupational groups. Each week on nearly 300 NPR stations nationwide, Nick Spitzer takes listeners on a two-hour journey to the heart of American community and vernacular cultural life by employing music, narrative, interview and documentary segments. As noted above, "Routes to Recovery" (the first in a series of three related radio documentary series) provided a voice to New Orleans and Gulf South musicians, native intellectuals and culture-bearers in general who struggled to reclaim their careers and lives after the devastation of hurricanes Katrina and Rita. With funding from a Library of Congress Fellowship, the 2010 series also explored the impact of the international economic downturn on working Americans, and the special role played in recovery by artists and musicians of varied backgrounds (cowboys, jazz musicians, Philadelphia, Detroit... etc.). The series proposed now will complement and amplify this "cultural conservationist turn" by examining the cultural distinctiveness and "authentic futures" that emerge from the graceful co-mingling of culture nurtured in smaller-scale, local community settings, abetted by an array of new technologies. The "authentic future" is revealed as a process, but not *fixed* as a process.

I have enthusiastically agreed to continue as an advisor to this on-going project and I am prepared to assist with content advice, script review, and especially guidance in locating archival holdings that relate to the series topics. This is public humanities at its best, girded by scholarship and concern for our future as a unified nation of many cultures of, by, and for the people. It comes at a time when basic civility, tolerance of multiple cultural sensibilities, and a too often unexamined populism require a means to demonstrate what Americans gainfully share as a people and what favorably distinguishes us into many groups. "*American Routes: From a Useable Past to an Authentic Future*" promises to not only document the past and present world of culture-bearers and vernacular humanists, but to make these thoughts and aesthetic forms accessible to a broad audience of Americans concerned about where we are headed as a nation.

Sincerely,

A handwritten signature in black ink, reading "Betsy Peterson". The signature is fluid and cursive, with the first name "Betsy" written in a larger, more prominent script than the last name "Peterson".

Betsy Peterson
Director

Hogan Jazz Archive

Howard-Tilton Memorial Library
Tulane University
New Orleans, Louisiana 70118-5698
(504) 865-5688

January 2, 2014



National Endowment for the Humanities
1100 Pennsylvania Ave. N.W.
Washington, DC 20506

Dear NEH colleagues:

I am writing this letter to affirm my willingness to serve as a Humanities advisor and scholarly voice on Nick Spitzer's "American Routes" radio series. "American Routes" offers a unique celebration of the diversity, eccentricity, and synergy that make American vernacular music not only powerful but also a necessary reflection of our national experience.

Spitzer's work is respectful of the terrain it inhabits, carrying forward traditions established by pioneer folklorists such as Alan Lomax, yet it also offers an adventurous and eclectic juxtaposition of the current and arcane with the established vernacular canon, always with a didactic purpose enhancing the connection. Through an enlightened selection of program themes and informants, Spitzer reveals the strong Humanities content within the American musical patchwork, encouraging listeners to view vernacular culture as a crossroads in which meaning can be experienced on multiple levels—simultaneously informing, entertaining, and edifying audiences by engaging them in a meaningful way.

Proposed "American Routes" programs addressing issues of cultural sustainability and the negotiation of difference to which I have been asked to contribute ("Timekeepers," on the development of jazz drumming; "Afro-American, Creole, and Sicilian Relations"; "The Carnavalesque Impulse," on NYC, West Indies, and NOLA festival traditions; "NOLA Emigrants and Ex-Patriots") will draw upon both my scholarly work and my experience as a New Orleans drummer. I am delighted by that coincidence and pleased to once again participate in this uniquely important radio series. I urge the National Endowment for the Humanities to afford this proposal its most serious consideration and support.

Sincerely,

Bruce Boyd Raeburn, Ph.D.
Director of Special Collections and Curator, Hogan Jazz Archive
Encl/vitae

Council of Friends

Helen Arlt
Danny Barker
Henry Blackburn
Gigi Cavicchioli
Terry Dash
Lawrence Gushee
Samuel I. Hayakawa
Haywood Hillyer III
Godfrey Hirsch
Allan Jaffe
Conrad Jones
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S. Frederick Starr
Mary Tunis
Michael White

Bruce Boyd Raeburn, Ph.D., Director of Special Collections, Curator, Hogan Jazz Archive, and adjunct professor of History, Tulane University, is a specialist on the history of New Orleans jazz and jazz historiography.

Contact: Work: Hogan Jazz Archive, 6801 Freret Street, Room 304, Tulane University, New Orleans LA 70118; phone (504) 865-5688; fax (504) 865-5761; email: raeburn@tulane.edu;

Education: Ph.D., U.S. Cultural History, December 1991, Tulane University; Masters, U.S. History, May 1976, University of Southwestern Louisiana; Baccalaureate, History (Political Science/English minors), with Distinction, May 1975, University of Southwestern Louisiana (one year of undergraduate study, University of California at Los Angeles, 1965-66);

Selected publications:

New Orleans Style and the Writing of American Jazz History (Ann Arbor: University of Michigan Press, 2009);

“Jamming with Disaster: New Orleans Jazz in the Aftermath of Hurricane Katrina,” in *Forces of Nature and Cultural Responses*, ed. Katrin Pfeifer and Niki Pfeifer (Springer Publishing, 2013);

“Beyond the Spanish Tinge: Hispanics and Latinos in Early New Orleans Jazz,” in *Eurojazzland: Jazz and European Sources, Dynamics, and Contexts*, ed Luca Cerchiari, Laurent Cugny, and Franz Kerschbaumer (Boston: Northeastern University Press, 2012);

“Fifty Years of Preservation Hall: A Celebration,” liner notes for 4 CD boxed set, *Preservation Hall Jazz Band 50th Anniversary Collection*, Columbia/Legacy: Sony Media Entertainment (September 2012);

“New Orleans Jazz Styles of the 1920s: Sam Morgan’s Jazz Band,” xv-xxxiv in *Sam Morgan’s Jazz Band: Complete Recorded Works in Transcription*, eds John J. Joyce, Bruce Boyd Raeburn, and Anthony M. Cummings, Recent Researches in American Music Volume 73/Music of the United States of America, Volume 24 (Middleton, WI: A-R Editions, Inc., 2012);

“Too Hip to Hop(e)? Post-Katrina Brass Bands and New Orleans Carnival,” in *Carnival: Theory and Practice*, pp. 163-74, eds Christopher Innes, Annabel Rutherford, and Brigitte Bogar (London: Africa World Press, 2011);

“Stars of David and Sons of Sicily: Constellations Beyond the Canon in Early New Orleans Jazz,” *Jazz Perspectives*, vol. 3, no. 2 (August 2009), 123-152;

“‘They’re Tryin’ to Wash Us Away’: New Orleans Musicians Surviving Katrina,” *The Journal of American History*, 94/3 (December 2007), 812-819;

“King Oliver, Jelly Roll Morton, and Sidney Bechet: M n ge   Trois, New Orleans Style,” in *The Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, 2000);

“The Atlantic New Orleans Jazz Sessions,” liner notes booklet for Mosaic boxed-set (Mosaic MD4-179/1998);

as well as numerous articles and reviews for journals such as *The Southern Quarterly*, *Journal of Southern History*, *The Chronicle of Higher Education*, *Louisiana Cultural Vistas*, *The Gulf Coast Historical Review*, and others.

Selected presentations and teaching:

“Italian Americans in New Orleans Jazz: Bel Canto Meets the Funk,” keynote address, 46th annual conference of the Italian American Studies Association, Marriott Hotel, New Orleans, Louisiana, October 4, 2013;

“Reflections of Senegambia in New Orleans Jazz,” paper presented at “Saint-Louis, Senegal and New Orleans: Two Mirror Cities, 17th-21st Centuries,” Saint-Louis, Senegal, June 6, 2012 and New Orleans, Louisiana, April 24, 2013;

Faculty member, “Teaching Jazz as American Culture,” National Endowment for the Humanities-sponsored teachers institute, administered by Gerald Early and the Humanities Center, Washington University, St. Louis, Missouri, July 5-6, 2005 and July 2-3, 2007;

Directeur d’ tudes, Centre d’ tudes nord-am ricaines,  cole des hautes  tudes en sciences sociales, 105, boulevard Raspail, 75006 Paris, France, December 2005;

Media: Historical consultant with interviews for various media projects, including “New Orleans: A Living Museum of Music,” television documentary co-produced by Marc and Chesney Doyle as part of the “Great Museums” series, (PBS 2010); “The Prehistory of New Orleans Music,” with Lynn Abbott and Ned Sublette, (Afropop Worldwide radio, November 2009); “The Rise and Fall of Jim Crow” Quest Productions/Videoline/WNET (PBS, 2002); “Ken Burns’ Jazz” Florentine Films’ (PBS, 2001); Joe Lauro and Don McGlyn’s “Louis Prima--The Wildest” (AMC, 2000); “I’ll Make Me a World: A Century of African-American Arts,” Blackside Films (PBS, 1999); Filmmaker’s Collaborative, “River of Song: Music Along the Mississippi” (PBS, 1999).

Dr. Raeburn has been a cast member and writer for the WWNO radio series “Crescent City” and has appeared in such NPR programs as “CD Wish List” and “The Wonderful World of Louis Armstrong.” He has worked as a drummer in New Orleans and elsewhere for the past forty years, performing and recording with artists such as James Booker, Earl King, Clark Vreeland, and the Pfister Sisters and is the son of bandleader Boyd Raeburn and jazz vocalist Ginnie Powell.



The John D. Calandra Italian American Institute
Associate Director for Academic and Cultural Programs

January 3, 2014

National Endowment for the Humanities
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

I am very excited to participate as an advisor to the "American Routes" program dedicated to the topic of cultural and musical exchanges between African Americans and Italian Americans in New Orleans and beyond. The serious scholarship that has emerged in recent years and is continuing to be written on the subject deserves to be further disseminated through the preeminent radio program headed by folklorist Nick Spitzer.

New Orleans is a key city for exploring the cultural *mélange* of the United States, and the Italian-American presence is a significant one. Italian Americans' historical racial ambiguity (i.e., in-between status/not quite white enough), their residency among and working relationships with African Americans in urban neighborhoods and in farmlands in rural parishes, and the significant role of professional musicians within the community are factors that have contributed to various cultural conversations. Such a dynamic exchange is one that happened as well in other American cities during different time periods.

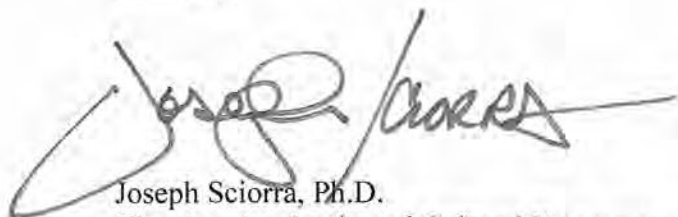
Over the past thirteen years I have conceptualized and organized a number of symposia exploring this topic and other related musical subjects at the John D. Calandra Italian American Institute, a Queens College research institute at the City University of New York. "Narrating Race and *Italianità*: Language and Text in the Construction of Race and Italian Americans," "Italian Americans and Early Rock & Roll," "Eye-talian Flava: The Italian American Presence in Hip Hop," and "Neapolitan Postcards: The *Canzone Napoletana* as Transnational Subject" presented scholars discussing their research in a public forum. In addition to contributing an essay to the seminal book *Are Italians White?: How Race is Made in America* (2003), I have also published on various musical genres in the Northeast such as Italian-American brass and reed religious festival bands, Neapolitan song, vocal harmony/doo wop, and rap. It is keeping with this work and that of other scholars such as John Gennari at the University of Vermont that we at the Calandra Institute support the proposed "American Routes" program.

I remember distinctly an "American Routes" program from 2000 that traced the Italian-American tinged mix of jazz and rhythm and blues that emerged in New Orleans and traveled to Las Vegas to define that city's sense of musical spectacle. The lives and work of Louis Prima and Sam Butera were explored with an attention to the African American/Italian American connection in

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New Orleans. It was refreshing to hear the seriousness and sensitivity in which Spitzer discussed this strain of American music. I have yet to encounter anything similar in the public realm since that program fourteen years ago. I look forward to working with Nick Spitzer and others in making the "American Routes" program "Afro-American, Creole and Sicilian relations in New Orleans and Beyond" an informative, exciting, and entertaining contribution to the humanities.

Sincerely,

A handwritten signature in dark ink, appearing to read "Joseph Sciorra". The signature is stylized with a large, sweeping initial "J" and a long, horizontal flourish extending to the right.

Joseph Sciorra, Ph.D.
Director, Academic and Cultural Programs
Editor, *Italian American Review*

cc. Dean Anthony Julian Tamburri

JOSEPH SCIORRA

Curriculum Vitae

Education

- 1996 Ph.D., University of Pennsylvania,
Department of Folklore and Folklife.
- 1987 M.A., New York University,
Department of Performance Studies.
- 1980 B.A., Brooklyn College,
Departments of Anthropology and Art History.

Professional Experience

- 1999- THE JOHN D. CALANDRA ITALIAN AMERICAN
INSTITUTE, QUEENS COLLEGE (CUNY)
Director for Academic and Cultural Programs
Conceptualize and implement scholarly research and public
programs including the annual conference and numerous
symposiums, as well as the monthly "Writers Read" author series,
the "Documented Italians" film and video series, and the "Philip V.
Cannistraro Seminar Series in Italian American Studies"; curate
exhibitions; created an archive of approximately 450 artifacts that
become the core of the Italian American Museum's permanent
collection; oversaw and professionalized the Institute's research
library; editor of the peer-review, social science journal *Italian
American Review*; raised or helped raise over \$50,000.
- 1997-1999 iXL
Project Manager
Responsibilities included managing development efforts for
engineering, design, authoring, information architecture, and
quality assurance teams for web sites. Assisted in the transition
from startup Smallworld Software to multinational iXL.
- 1996-97 ART REACH NEW JERSEY
Program Coordinator
Provided technical assistance and linked community-based artists
and their representative cultural organizations with mainstream arts
institutions in northeast New Jersey.
- 1992-96 NATIONAL AUDUBON SOCIETY
Development Associate

Worked with program staff to strengthen programs, develop funding requests to foundations and corporations, and visit funders; part of a team that met fundraising goal three years in a row; 1995-96 goal was \$4 million.

- 1989-91 CITY LORE, THE CENTER FOR URBAN CULTURE
Director of Public Programs
Initiated and administered a variety of projects such as exhibitions, oral histories, and neighborhood projects for this community-based arts organization.
- 1988-90 BRONX COUNCIL ON THE ARTS
Arts and Research Consultant (freelance)
- Produced borough-wide concert series, "In the Tradition: Black Music from the Bronx."
 - Administered and implemented a borough-wide survey of traditional craftspeople and musicians.
- 1985-89 QUEENS COUNCIL ON THE ARTS
Arts and Research Consultant (freelance)
- Produced "New Americans" concert series featuring immigrant musicians and dancers.
 - Located and interviewed traditional artists and craftspeople for publication and two exhibitions.
- 1985-89 INSTITUTE FOR ITALIAN AMERICAN STUDIES
Research Administrator (freelance)
Initiated and administered research projects, as well as a survey of Italian American life and culture in Queens and Nassau counties.
- 1980-90 ETHNIC FOLK ARTS CENTER
Coordinated and presented concerts of Italian folk musicians in New York State. (freelance)

Exhibitions

- 2011 Co-Curator, "Graces Received: Painted and Metal Ex-votos from Italy," John D. Calandra Italian American Institute.
- 2009 Co-Curator, "Chist'è New York: The Mark Pezzano Collection of Neapolitan Sheet Music from New York," John D. Calandra Italian American Institute.
- 2005 Curator, "Architecture of Devotion: Italian American Religious Expression in New York City," Photographs by Larry Racioppo, Italian American Museum.

- 2005 Curator, "Dennis, Rose, and Sal: Family Portraits," Photographs by John Milisenda, Italian American Museum.
- 2004 Co-Curator, "The Art of Freedom: Onorio Ruotolo and the Leonardo Da Vinci Art School," Italian American Museum.
- 2003 Curator, "Sacred Emblems, Community Signs: Historic Flags and Religious Banners from Italian Williamsburg, Brooklyn," Casa Italiana Zerilli-Marimò, New York University.
- 2002 Curator, "'Evviva La Madonna Nera!': Italian American Devotion to the Black Madonna," traveling exhibition for the Calandra Institute.
- 1993 Co-Curator, "Welcome to Your Second Home: New York's Ethnic Social Clubs," Museum of the City of New York.
- 1989-90 Co-Curator, "The Giglio: Brooklyn's Dancing Tower," Brooklyn Historical Society.
- 1989-90 Curatorial Consultant and Editor, "*Las Casitas*: An Urban Cultural Alternative," Experimental Gallery at the Smithsonian Institution and the Bronx Museum of the Arts.
- 1989 Researcher, "The Grand Generation: Memory, Mastery, Legacy," Smithsonian Institution.
- 1988-89 Researcher, "City Play: The History and Customs of Play in New York," Museum of the City of New York.
- 1987 Researcher, "Traditional Folk Art of Montgomery County," Montgomery County Historical Society.
- 1983 Researcher, "New Traditions and Old: Making Brooklyn Home," Brooklyn Educational and Cultural Alliance.

Teaching Experience

- 2003 "Processions, Puppets, and Pasta: Everyday Performance of Italian Americans," Calandra Institute, Queens College (CUNY).
- 1983-97 Guest lecturer for classes held at Columbia University (Planning), C.U.N.Y. Graduate Center (Environmental Psychology), Museum of American Folk Arts/Folk Art Institute, New School for Public Research (Humanities; Social Sciences), New York University

(Performance Studies), and University of Pennsylvania (Folklore).

1997 Co-taught graduate course “Methods in the Study of Urban Life and Religion,” Drew University.

Editorial Experience (journal)

Editor, *Italian American Review*, a bi-annual, social science journal (2009 to present), associate editor, 1999-2008.

Guest editor for a special issue on “Italian-American Folklore,” *The Italian American Review* 8.2 (Autumn/Winter 2001).

Publications

Books

Authored

Built with Faith: Italian-American Imagination and Catholic Material Culture in New York City. (Knoxville: University of Tennessee Press) – in production.

R.I.P.: Memorial Wall Art. (New York: Henry Holt and Company, 1994; reprinted by Thames and Hudson, 2002), (with Martha Cooper). Also published by Thames and Hudson in Great Britain as *R.I.P.: New York Spraycan Memorials* and in France as *R.I.P N.Y.C: Bombages in Memoriam a New York City*.

Edited

Neapolitan Postcards: The Canzone Napoletana as Transnational Subject, with co-editor Goffredo Plastino (Lanham, MD: The Scarecrow Press) – in progress.

Embroidered Stories: Interpreting Women’s Domestic Needlework from the Italian Diaspora, with co-editor Edvige Giunta (Jackson, MS: University Press of Mississippi, 2014).

Graces Received: Painted and Metal Ex-votos from Italy (From the Collection of Leonard Norman Primiano) [exhibition catalogue], with co-editor Rosangela Briscese (New York: John D. Calandra Italian American Institute, 2012).

Italian Folk: Vernacular Culture in Italian-American Lives, editor (New York: Fordham University Press, 2011).

Mediated Ethnicity: New Italian-American Cinema, with co-editors Giuliana Muscio, Giovanni Spagnoletti, and Anthony Julian Tamburri (New York: John D. Calandra Italian American Institute, 2010).

Sacred Emblems, Community Signs: Historic Flags and Religious Banners from Italian Williamsburg, Brooklyn [exhibition catalogue], (New York: Casa Italiana Zerilli-Marimò, New York University, 2003).

Malidittu la lingua/Damned Language (New York: Legas, 1990; republished 2010), bilingual edition of Vincenzo Ancona's Sicilian poetry, with co-editor Anna L. Chairidakis.

Essays in Edited Anthologies

“‘Core ‘ngrato’: Diasporic Musings on Veracity and Uncertainties of a Wop Song,” *Neapolitan Postcards: The Canzone Napoletana as Transnational Subject*, Ed. Goffredo Plastino and Joseph Sciorra. (Lanham, MD: The Scarecrow Press) – in progress.

“‘Why a Man Makes the Shoes?’: Italian American Art and Philosophy in Sabato Rodia's Watts Towers,” *Sabato Rodia's Towers in Watts*, Ed. Luisa Del Giudice (New York: Fordham University Press) – in progress.

“Miracles in a Land of Promise: Transmigratory Experiences and Italian-American Ex-votos,” *Graces Received: Painted and Metal Ex-votos from Italy (From the Collection of Leonard Norman Primiano)*, Ed. Rosangela Briscese and Joseph Sciorra (New York: John D. Calandra Italian American Institute, 2012, 38-51.

“The Mediascape of Hip Wop: Alterity and Authenticity in Italian American Rap,” *Global Media, Culture, and Identity*, Ed. Rohit Chopra and Radhika Gajjala (New York: Routledge, 2011), 33-51.

“Introduction: Listening with an Accent,” *Italian Folk: Vernacular Culture in Italian-American Lives*, Ed. Joseph Sciorra (New York: Fordham University Press, 2011), 1-10.

“Locating Memory: Longing, Place, and Autobiography in Vincenzo Ancona's Sicilian Poetry,” *Italian Folk: Vernacular Culture in Italian-American Lives*, Ed. Joseph Sciorra (New York: Fordham University Press, 2011), 107-131.

“Real Italians” (reprint from blog post), *Guido: Italian/American Youth and Identity Politics*, Ed. Letizia Airos and Ottorino Cappelli (New York: Bordighera Press, 2011), 39-43.

“Preface: Mediated Ethnicity” (coauthored with Anthony Julian Tamburri), *Mediated Ethnicity: New Italian-American Cinema*, with co-editors Giuliana Muscio, Giovanni Spagnoletti, and Anthony Julian Tamburri (New York: John D. Calandra Italian American Institute, 2010), ix-xviii.

“A Lived History under Scrutiny: Italian American Performance Art” (with accompanying appendix coauthored with Stefania Taviano), *Teaching Italian American Literature, Film, and Popular Culture*, Ed. Edvige Giunta and Kathleen Zamboni McCormick (New York: Modern Language Association, 2010), 182-199.

“Concetta De Iorio’s Granddaughter Remembers/B Amore’s Journey into the Realm of Memory,” in *An Italian American Odyssey: Lifeline-filo della vita: Through Ellis Island and Beyond*, B. Amore (New York: Fordham University Press, 2006), 209-211 (Italian translation, 353-357).

“Our Lady of Mount Carmel Grotto” and “Storefront Chapel to the Black Madonna,” *Hidden New York: A Guide to Places that Matter*. Ed. Marci Reaven and Steve Zeitlin. (New Brunswick, NJ: Rivergate Press, 2006), 326-334.

“Greetings from the City of Lights: Place Consciousness and the Public Spectacle of the Decorated House.” *Somerville: City of Lights* (Somerville, MA: Somerville Arts Council, 2006), 4-5.

“Making the World Safe for Graffiti: Reflections on Legal Graffiti/Un mondo sicuro per i graffiti: Riflessioni sui graffiti legali,” *Circumwriting: Viaggio nell’arte metropolitana*, Ed. Luca Borriello (Naples: La Moderna Stampa, 2004), 141-146.

“Religious Banners and Ceremonial Life in Italian Williamsburg, Brooklyn,” *Sacred Emblems, Community Signs: Historic Flags and Religious Banners from Italian Williamsburg, Brooklyn* [exhibition catalogue], Ed. Joseph Sciorra. (New York: Casa Italiana Zerilli-Marimò, New York University, 2003).

“‘Italians Against Racism’: The Murder of Yusef Hawkins (R. I. P.) and My March on Bensonhurst,” *Are Italians White?: How Race is Made in America*, Ed. Jennifer Guglielmo and Salvatore Salerno. (New York: Routledge, 2003), 192-209. Published in Italian in *Gli italiani sono bianchi?: Come l’America ha costruito la razza* (Milan: Gruppo Editoriale il Saggiatore, 2006).

“Una chiacchierata” with actress Annabella Sciorra, *Screening Ethnicity: Cinematographic and Representations of Italian Americans in the United States*, Ed. Anna Camaiti Hostert and Anthony Julian Tamburri. (Boca Raton: Bordighera Press, 2002), 337-351.

“‘We Go Where the Italians Live’: Religious Processions as Ethnic and Territorial Markers in a Multi-Ethnic Brooklyn Neighborhood,” *The Gods of the City: Religion and the Contemporary American Urban Landscape*, Ed. Robert A. Orsi. (Bloomington: Indiana University Press, 1999), 310-340.

Entries for “Casitas” and “Yard Shrines” in *Encyclopedia of Vernacular Architecture of the World*, Ed. Paul Oliver. (Cambridge: Cambridge University Press, 1997).

“Return to the Future: Puerto Rican Vernacular Architecture in New York City,” *Re-Presenting the City: Ethnicity, Capital and Culture in the 21st Century Metropolis*, Ed. Anthony King. (London: Macmillan Press Ltd./New York: New York University Press, 1996), 60-92.

Entries for “Casitas,” “Giglio,” and “Yard Shrines” in *The Encyclopedia of New York City*. Ed. Kenneth T. Jackson. (New Haven: Yale University Press, 1995).

“Multivocality and Vernacular Architecture: The Our Lady of Mount Carmel Grotto in Rosebank, Staten Island,” *Studies in Italian American Folklore*, Ed. Luisa Del Giudice. (Logan, UT: Utah State University Press, 1993), 203-243.

Eleven biographical sketches in *Made by Hand, Played by Heart: Folk Arts in Queens*, Ed. Kathleen Condon. (Queens: Queens Council on the Arts, 1991), 14-35.

“Yard Shrines and Sidewalk Altars of New York’s Italian-Americans,” *Perspectives in Vernacular Architecture, III*. Ed. Thomas Carter and Bernard L. Herman. (Columbia, Missouri: University of Missouri Press, 1989), 185-198.

Articles

“Remembering and Imagining: Italian American *Presepi* in New York City,” *Ethnologie française* 42.1 (2013), 109-121.

“The Decorated Flowerpots of Brooklyn/I vasi decorati di Brooklyn,” *Atlantis* 2.1 February-March 2013, 82-85

“The Black Madonna of East 13th Street,” *Voices: The Journal of New York Folklore* 30.1-2 (Spring-Summer 2004), 14-17 (available online: www.nyfolklore.org/pubs/voic30-1-2/madonna.html).

“‘Hip Hop from Italy and the Italian Diaspora’: A Report from the 41st Parallel,” *Altreitalie* 24 (January-June 2002), 86-104. (available online: www.altreitalie.it/UPLOAD/ALL/00026.pdf).

“Who Put the Wop in Doo-Wop?: Some Thoughts on Italian Americans and Early Rock and Roll,” *Voices in Italian Americana* 13.1 (2002), 16-22.

“Rita Passeri’s Uncommon Women,” *Primo Magazine* (March-April 2002), 26-30.

“Imagined Places, Fragile Landscapes: Italian American *Presepi* (Nativity Crèches) in New York City,” *The Italian American Review* 8.2 (Autumn/Winter 2001), 141-173.

“The Lisanti Family Chapel in Williamsbridge, the Bronx,” *Voices: The Journal of New York Folklore*. 27: 3-4 (Fall-Winter 2001), 26-30.

“‘Welcome to Your Second Home’: Ethnic Social Clubs in New York City,” *New York Folklore* 25.1-4 (1999), 17-24, with Ray Allen and Steve Zeitlin.

“Rappresentando il Bronx,” *AL Magazine* 37 (June 1999), 100-101.

“Yard Shrines of Italian New York,” *culturefront* 7.3 (Fall 1998), 57-64.

“‘We’re Not Here Just to Plant. We have Culture.’: An Ethnography of the South Bronx *Casita Rincón Criollo*,” *New York Folklore* 20.3-4 (1994), 19-41.

“In Memoriam: New York City’s Memorial Walls,” *Folklife Annual 1990*. Ed. James Hardin. (Washington, D.C.: American Folklife Center at the Library of Congress, 1991), 144-151.

“‘I Feel Like I’m in My Country’: Puerto Rican Casitas in New York City,” *The Drama Review* 34.4 (1990), 156-168. Published in Spanish as “*Las Casitas de Madera de Nueva York*,” *Claridad* (July 12, 1990), 20-21.

“‘O’ Giglio e Paradiso’: Celebration and Identity in an Urban Ethnic Community,” *Urban Resources* 5.3 (1989), 15-20, 44-46.

“A Knack for Nicknames,” *Fra Noi* (June 1988), N-9, N-12.

“Religious Processions in Italian Williamsburg,” *The Drama Review* 29.3 (1985), 65-81.

“Reweaving the Past: Vincenzo Ancona’s Telephone Wire Figures,” *Clarion* (Spring/Summer 1985), 48-53.

“Brooklyn’s Dancing Tower,” *Natural History* 92.6 (June 1983), 30-37, 77, with I. Sheldon Posen.

Reviews

Review of *Pride in Modesty: Modernist Architecture and the Vernacular Tradition in Italy* by Michelangelo Sabatino (Toronto: University of Toronto Press, 2010), *Buildings & Landscapes* 18.1 (Spring 2011), 100-101.

Review of *History on the Road: The Painted Carts of Sicily* by Marcella Croce and Moira F. Harris (St. Paul: Pogo Press, 2006), *Voices: The Journal of New York Folklore* 32.3-4 (Fall-Winter 2006), 47.

Review of video documentary *Heaven Touches Brooklyn in July*, *Journal of American Folklore* 117.465 (Fall 2004), 459-462.

Review of *Recycled, Re-Seen: Folk Art from the Global Scrap Heap* by Charlene Cerney and Suzanne Seriff (New York: Harry N. Abrams, 1996), *Folk Art Finder* 18.4 (1997), 14-16.

Review of *Hajj Paintings: Folk Art of the Great Pilgrimage* by Ann Parker and Neil Avon (Washington, D.C.: Smithsonian Institution Press, 1995), *Folk Art Finder* 17.2 (1996), 12-14.

Review of *Miracles on the Border: Retablos of Mexican Migrants to the United States* by Jorge Durand and Douglas S. Massey (Tucson: University of Arizona Press, 1995), *Folk Art Finder* 17.1 (1996), 14-15, 20.

Review of videos *My Town—Mio Paese* and *Ave Maria: The Story of the Fisherman's Feast*, *Visual Anthropology* 4.1 (1991), 78-80.

Creative

"Una canzone d'amore" and "Park Bench," *Voices in Italian Americana* 24.1 & 2 (2013), 109-110.

"The Poetics of Sociology," "The Women of Washington Heights," "Civilization," "The Smell of Cigars," "This Is Not Your War," "Wedding Cookies," and "On the Border," *Voices: The Journal of New York Folklore* 38 (Winter-Fall 2012), 13, 27, 29, 33, 39, 43, 47.

"Among her meticulously . . ." and "There she was . . ." *Up the Staircase Quarterly*, 12 (2011),
<http://www.upthestaircase.org/Archives/issue12JosephSciorra.htm>.

Media

Invited blogger, as the avatar "Joey Skee," "Occhio contro occhio," <http://www.i-italy.org/bloggers/occhio-contro-occhio>, 2007 to present.

Producer, www.italianrap.com, personal Web site about Italian Hip Hop, 1998 to 2012.

Miscellaneous

- Editorial Board, “Critical Studies in Italian America” series, Fordham University Press, 2010 to present.
- Non-Stipendiary Research Fellowship, Bard Graduate Center, 2014.
- Italian American Studies Association (formerly the American Italian Historical Association), executive council member, 2009 to 2013.
- Acceptance into the Wertheim Study, Stephen A. Schwarzman Building, The New York Public Library, 2012-2013.
- Winner of the Anne and Henry Paolucci Prize in Italian American Writing, for the essay “‘Italians Against Racism’: The Murder of Yusef Hawkins (R. I. P.) and My March on Bensonhurst,” 2003.
- Assisted in the successful nominations of the Our Lady of Mt. Carmel Grotto (2000) and the Lisanti Family Chapel (2001-2002) to the National and New York State Registers of Historical Places.
- New York State Council for the Humanities Speakers Program, 1988-2002.
- New York State Council on the Arts/Folk Arts Program, auditor and review panelist, 1985-91, 1997, 1999, 2000-2003.
- Italian Americans for a Multicultural United States (IAMUS), steering committee, 1992-95.
- Languages: Italian (professional working proficiency); Spanish (elementary proficiency).



Smithsonian Folkways Recordings

Daniel Sheehy, Ph.D.
Director and Curator

January 2, 2014

National Endowment for the Humanities
Washington, DC 20506

Dear colleagues:

I write to urge approval of the application requesting support for public humanities two-hour “radio specials” as part of the weekly *American Routes* radio series, directed by Dr. Nicholas Spitzer, renowned radio producer and host and Professor of Anthropology and American Studies Tulane University. I have followed this series over all of its nearly 16 years. My first acquaintance with the project concept was when the program I directed at the National Endowment for the Arts funded the initial pilot series.

American Routes is one of the most innovative and impactful public humanities projects I have experienced. Spitzer’s series as an engaging window into the diversity and currents of American culture has only improved and matured over time. His current concept—“*American Routes: From a Useable Past to an Authentic Future*”—is brilliant and strategically well poised to benefit large numbers of Americans during a time when rapid technological change and demographic shifts cause us to look to our “heritage” as a guide. I place heritage in quotes to highlight the fact that our legacy of the past is constantly under construction in order to increase its utility in forging a meaningful and fruitful future. This, I expect, is how “Authentic” will be defined: a confident, informed populace in touch with itself as a cultural community and actively engaged in forging its cultural future. When Spitzer writes that “as citizens across the nation look toward culture as a constructive element of community building, we find that it is especially important to explore the usefulness of culture’s past for the creation of a community’s future,” he is absolutely accurate. Broader public understanding of the dynamics at work will have a wholesome effect on our population as we look to build a future based on both self-discovery and mutual understanding.

Deserving of special mention is the two-hour segment “Vernacular Cultural Diplomacy.” Over my 36 years working in the federal cultural world, I have seen the ebb and flow of the use of vernacular culture both by the U.S. and other countries in international diplomacy. Except for an occasional mention by a couple of scholars, this deserving topic merits deeper and broader treatment. Spitzer has outlined a lively plan to do just this.

Smithsonian Folkways Recordings
P.O. Box 37012
MRC 520
Washington, DC 20013-7012

American Routes is one of the most effective tools I could imagine to achieve the project's stated goals. I have long admired Spitzer's genius at presenting content that is rich in humanities substance, is engaging musically and culturally, and instills in its listeners a "bottom-up" sense of what it means to be American. This particular project is both the capstone of the cultural sustainability and a logical extension of the value of our nation's (and other nations') tradition-based assets as a means of communicating cultural values and achievements across national boundaries in the form of diplomacy.

I have been invited by Dr. Spitzer to serve as a consultant to the upcoming season of programs and features, enabling the use of archival audio drawn from Smithsonian Folklife Festival research and programming, especially from the summer 2014 program on China, curated in consultation with the Chinese Ministry of Culture. He also would like to carry out targeted interviews with participants from China to include in the *American Routes* programming. As Director of Smithsonian Folkways Recordings and supervisor of the Ralph Rinzler Folklife Archives and Collections, I am glad to assist Dr. Spitzer any way that I can in doing this.

A major strength of *American Routes*, of course, is Nick Spitzer himself. His lively, creative mind and extraordinary ability to express complex issues in graspable terms using music is impressive. He has assembled a sterling team to produce *American Routes* at the highest technical level. *American Routes* is a sound investment of precious NEH funds, and I urge you to lend it your support.

Sincerely,

A handwritten signature in black ink, appearing to read "Daniel Sheehy". The signature is fluid and cursive, with a long horizontal line extending to the left.

Daniel Sheehy, Ph.D.

Smithsonian Folkways Recordings
P.O. Box 37012
MRC 520
Washington, DC 20013-7012

Dr. Daniel Sheehy is the Director of the Smithsonian Center for Folklife and Cultural Heritage, Director and Curator of Smithsonian Folkways Recordings, the national museum's nonprofit record label and educational website offering information, video mini-documentaries, and downloads of traditional music from around the world. Previous to joining the Smithsonian Institution in 2000, he served as Director of Folk & Traditional Arts at the National Endowment for the Arts (1992-2000) and staff ethnomusicologist and Assistant Director (1978-1992). At the NEA, Dr. Sheehy supervised the National Heritage Fellowship awards and grants programs providing approximately \$4 million annually for projects in the folk and traditional arts across the United States and its territories. A Fulbright Hays scholar in Veracruz, Mexico (1977-78), he earned his Ph.D. in ethnomusicology from UCLA (1979). He served as co-editor (with Dale Olsen) of the 1100-page *South America, Mexico, Central America, and the Caribbean* volume of the *Garland Encyclopedia of World Music* (1998). His book *Mariachi Music in America: Experiencing Music, Expressing Culture* was published by Oxford University Press in 2006. His nine-year Smithsonian Folkways initiative, the *Tradiciones/Traditions* recording series, has produced more than thirty recordings of grassroots *música latina*, earning eight Grammy nominations, two Grammys, one Latin Grammy, and other music industry awards. In 1997, the American Folklore Society honored him with the Benjamin A. Botkin prize, recognizing major impact on the field of public folklore and on public understanding of folklore, and in 2010, with the Américo Paredes prize, recognizing a career of excellence in integrating scholarship and engagement with the people and communities one studies. In 2006, the Municipio de San Juan, Puerto Rico dedicated the Second Annual International Crafts Fair to Dr. Sheehy in recognition of his longtime support of Puerto Rican crafts workers. Sheehy has served on the boards of the American Folklore Society, the Society for Ethnomusicology, the National Council for the Traditional Arts, the Alliance for California Traditional Arts, the Association for Cultural Equity, and the Community Council of WAMU public radio.

COLUMBIA UNIVERSITY

IN THE CITY OF NEW YORK

CENTER FOR JAZZ STUDIES

January 2, 2014

Public Media Program
National Endowment for the Humanities

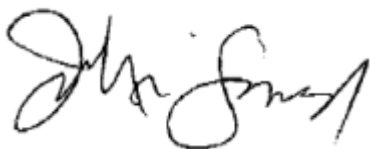
Dear Humanities Colleagues:

I am more than willing to serve as a national advisor to *American Routes'* planned series of programs entitled "From a Useable Past to an Authentic Future" in realms that touch on vernacular culture and music performance history and symbols with special reference to jazz, blues, traditions of percussion, and historic recordings/collections. More specifically, I believe that I can help with the relations between African Americans, Creoles and Sicilians in New Orleans and elsewhere; issues of storage, retrieval, and presentation of music in audio and graphic formats; the role of women in the blues; and New Orleans emigrants and ex-patriots.

These issues, I believe, go beyond the folklorists' interest in looking backward to the past of community life or in examining the distinctiveness of one American community from another; they also raise questions about how group and individual creativity and artfulness can be sustained and responsive in a globalized and corporate world. These are not exclusively matters of bottom-up concern: we live in times when many corporations are now attempted to explore similar questions. One example is the recent interest of businesses in learning how to understand and adapt the interaction and improvisatory methods of jazz musicians to corporate culture.

It is an honor to be asked to participate in whatever way I can in *American Routes*, which I believe to be one of the finest arts programs presented to the public today. It would be no exaggeration to say that *Routes* is an American institution at this point, and one whose continuance is of great importance to me and so many others. The care and skill in which its programs are researched and structured are wonders in a time when traditional media are rapidly shrinking in both influence and quality. I might only add that this is the sort of programming that can be best done on radio, and *Routes* has amply demonstrated its mastery now for fifteen years.

Sincerely,



John Szwed
Professor of Music,
Director, Center for Jazz Studies,
and
John M Musser Professor Emeritus of Anthropology, African American Studies, and Film Studies
Yale University

**Brown
University**



JEFF TONG THON, EMERITUS PROFESSOR OF MUSIC
Department of Music, Box 1824
1 Young Orchard Avenue
Providence RI 02912-1824
Tel. 401-440-8906
Email: Jeff_TThon@brown.edu

January 6, 2014

National Endowment for the Humanities
Washington, D.C.

Dear Colleagues:

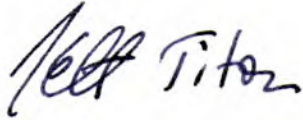
I write to acknowledge my deep commitment to be an advisor for American Routes in 2014-15. Much of the strength of their projected programming lies in their imaginative use of cultural diversity in regional American musical expression, considered both historically and as a sustainable resource. Although public radio programs in total do represent the nation's commitment to pluralism, cultural and aesthetic, public radio stations today are narrowing their range to all-talk, all the time, or most of it anyway. Commentators pontificate on contemporary statehouse politics one day, and consumer electronics gadgets the next. Listeners may learn something about how to sign up under the affordable care act on Monday, and on Tuesday then learn how to find bargains at the flea market.

Missing is that sense of history, of unity in diversity, exemplified so well by our regional and ethnic musics, a niche American Routes has occupied now, almost alone in public radio, for several years. American Routes is one of the few places on public radio where you can take pride in America's regional accents, local vernacular, and the voices of so-called "ordinary Americans" from all walks of life articulating thoughtful responses to host Nick Spitzer's penetrating questions. In the mix of public radio talk today where the hosts and reporters sound like they all graduated from the same broadcast school, the musician-talk on American Routes is arresting and refreshing. And so is the music. One look at the treatments for the two-hour programs projected for 2014-15 will confirm the show's continuity and promise. Whether the topic is music from settlers and loggers and fiddlers from the Pacific Northwest, or Carnival among the West Indian populations of New York and the Mardi Gras Indians of New Orleans, or the effects of sound recordings in the twentieth century on the musical heritage of Americans from different backgrounds, the treatments show a combination of imagination with humanities depth worthy of continued support.

My commitment to advise American Routes rests in part on my admiration for the program's vision and its accomplishments. It also

rests on my hope that public radio in the United States will serve the public by embodying our cultural commonwealth. Important as it is for discussion of contemporary issues in the public sphere, public radio must also act as a powerful resource commons, offering our nation's "useable past" in aesthetic forms of culturally diverse communicative creativity, worthy of recognition, celebration and a sustainable future.

Sincerely,

A handwritten signature in dark ink, reading "Jeff Titon". The signature is fluid and cursive, with the first name "Jeff" and last name "Titon" clearly legible.

Jeff Todd Titon
Emeritus Professor of Music



XAVIER UNIVERSITY OF LOUISIANA

Keller Chair in the Humanities

1 Drexel Drive • Box 89
New Orleans, Louisiana 70125-1098
(504) 520-5158 • FAX (504) 520-7944

January 15, 2014

To my National Endowment for the Humanities colleagues:

I wish to strongly express my intent and willingness to serve as a humanist and adviser for the *American Routes* project, "From a Useable Past to an Authentic Future." I will advise at the broadest level on inclusion of jazz in the program series with a particular focus on the rituals, festival, rhythms and personalities associated with New Orleans traditional of my native city in this time of resurgence for the city and its cultural expressions, especially music.

In my own research and career as a traditional New Orleans style jazz artist the concept of spirit has had a very important and recurring role. Our local music tradition is often based on, connected to, or centered around aspects of spirituality: through religious songs that are typical in local jazz performance, to ceremonial functions such as the jazz funeral. In this regard I am especially interested in the focus on jazz funerals.

Many of the beliefs and practices of seminal musicians throughout jazz history have been reflected in compositions and personal playing styles. For this reason I expect to bring a parallel perspective to your biographical work on the on the late gospel queen Mahalia Jackson. As you know I have been researching her opus and bringing it forward in my performances.

Finally I expect to comment on the matter of Congo rhythms in New Orleans music and to look broadly at "Timekeepers" in jazz, blues and Latin music in and beyond New Orleans.

As you know my home was badly flooded in 2005. I lost recordings, instruments, books and manuscripts devoted to jazz. After much struggle, my spirit and music are wholly intact. This is because much of my early career as a performer was spent among over two dozen elder musicians born before 1910. Much of the knowledge and wisdom gained from years of interaction with them can be of valued assistance to this project about the creative cultural future of our city.

Sincerely,

Michael G. White, Ph.D.
Keller Chair in the Humanities, Professor of Spanish
And Instructor of African American Music



Nick Spitzer
Professor of Anthropology and American Studies
Producer of *American Routes*
Alcee Fortier Studio, Suite 202
Tulane University
New Orleans LA 70118

January 3, 2014

Dear Humanities Colleagues:

As an educator, author, and producer in the realm of American pop and roots music, I enthusiastically support the work of Nick Spitzer and *American Routes*.

Indicative of my profound commitment to the discovery and dispersal of significant foundational music from the dawn of sound recording is my own work including the book *Great God A'Mighty! The Dixie Hummingbirds: Celebrating the Rise of Soul Gospel Music* (Oxford University Press) and most recently *Chimpin' the Blues with Robert Crumb and Jerry Zolten* (East River Records) and, as a writer/researcher, *The Rise and Fall of Paramount Records* (Revenant/Third Man). The latter two make available over 800 musical tracks in accessible form, many for the first time, of historically noteworthy blues, jazz, gospel, and hillbilly recordings released originally on 78 rpm during the early Twentieth Century.

78-rpm records were a ubiquitous technological leap that made it possible for the first time in the history of humans on the planet to hear the music of forebears in exactly the form in which they once heard it. The phonograph recording gave rise to the "recording artist," though their performances sonically limited, constrained by the three-minute limit of a 10-inch shellac disk, nonetheless introduced a new way to experience music.

Through early sound recordings, in situ "traditional" or "folk" artists previously limited to isolated cultural pockets or region could now reach listeners across the land and, as it turned out, across time.

The result is today's loop of influence, the 78-rpm music of the past influencing perhaps like never before the music of the present. So, the American roots music legacy lives on in contemporary artists - Jack White reimagining Blind Lemon Jefferson, Gillian Welch and David Rawlings tapping into the Carter Family, Mumford and Sons taking on Clarence Ashley's "House Carpenter" - not by fluke or implication, but by direct exposure to the original recordings. CD releases certainly help make this possible, but a radio program such as Nick Spitzer's *American Routes* has far broader reach and appeal and is, therefore, vital, indeed paramount, in preserving American musical tradition.

I encourage continued support of Nick Spitzer's work via *American Routes* and additionally would be honored to serve as an ongoing advisor to the program in matters of traditional music as heard on 78s.

Sincerely,

Jerry Zolten
Associate Professor of Communication Arts & Sciences, Integrative Arts, and American Studies
Penn State University, Altoona College

ABBREVIATED CURRICULUM VITAE (2003-2013)

JERRY ZOLTEN

Associate Professor, Communication Arts & Sciences, American Studies, and Integrative Arts Penn State University, Altoona College, 1985-Present.

PUBLICATIONS

Books

Co-editor with Womack, Kenneth and Bernhard, Mark, *Bruce Springsteen, Cultural Studies and the Runaway American Dream*. Farnham, England and Burlington, Vermont: Ashgate (2012).

Great God A'Mighty! The Dixie Hummingbirds: Celebrating the Rise of Soul Gospel Music. Oxford, England and New York City: Oxford University Press (2003). **Winner, Association for Recorded Sound Collections, Best Research Recorded Blues and Gospel Music (2004).

Book Contributions

Field Manual: The Rise and Fall of Paramount Records. Revenant/Third Man (2013).

"The Beatles as Recording Artists," in *The Cambridge Companion to the Beatles*, London: Cambridge University Press. (2009).

On-Line Publications

"On Discovering Rev. T.T. Rose, the Man Who Wrote and Sang 'Goodbye Babylon.'" <http://www.dust-digital.com/rose/> (2013).

Journals and Scholarly Articles

"Black and White Depression-Era Roots Music: How Time, Place, Need, and Culture Shaped the Contrasting Sounds of the Dixie Hummingbirds and the Buffalo Ragged Five." *The International Journal of the Humanities*. Vol. 5 (2007).

Articles in Popular Publications

"Making a Joyful Noise: Music Traditions in Huntingdon County's African American Community." *From These Hills and Valleys*, Huntingdon County Arts Council, (2010).

"The Dixie Hummingbirds & the Little Wonders...Recordings from the Collection of Brandywine Friends of Old Time Music. Field Recorder Collective FRC208." *The Old-Time Herald*, 11(1): 53-54 (2007).

"A Tale of Two Technologies...And the Buffalo Ragged Five, Pioneering Country Music Recording Artists," *The Journal of Country Music* (2007).

SPECIAL PROJECTS, CONSULTING AND ADVISING

Consultant and Content Creation, C. F. Martin Guitars, Nazareth, PA. "Infographic" website on the history of American roots music, significant musical artists, and the role of Martin guitars. Site to be launched in early 2014.

Consultant, *Night Train to Nashville: Music City Rhythm & Blues 1945-1970*. Exhibit and Publication, Country Music Hall of Fame. Nashville, TN (2004).

Assistant to Producer, WQED/PBS Doo Wop Television Broadcast, The Benedum Theater, Pittsburgh, PA (2006).

FILMED ARCHIVED INTERVIEWS

Pete Seeger on Woody Guthrie and a Life in Music. (2012)

Art Rupe and Specialty Records (2011)

PUBLIC RADIO AND SOUND RECORDING PRODUCTIONS

Recordings

It's the Rhythm We Want (work in progress). In collaboration with Van Dyke Parks, early calypso recordings.

Jerry Zolten and Robert Crumb. *Chimpin' the Blues*, East River Records, New York City, NY (2013).

Isaac Freeman and the Bluebloods. *Beautiful Stars*, Lost Highway Records, Nashville, TN (2002).

The Fairfield Four. *Wreckin' the House*, Dead Reckoning/Compendia Records, Nashville, TN (2000).

INVITED AND PROFESSIONAL PRESENTATIONS

"We Were What We Laughed At: A Cultural History Through Stand-Up Comedy," Bloomsburg University, Bloomsburg, PA (2013).

"On Pete Seeger and Woody Guthrie, The Greenwood Furnace Folk College, Huntingdon County, PA (2013).

"Movin' the Mountains: African American Rhythm and Blues in Appalachia," Appalachian Studies Conference, Indiana University of Pennsylvania, Indiana, PA (2012).

CONFERENCES ORGANIZED

"Woody@100 Conference and Concerts," Penn State University. In conjunction with the Grammy Museum and the Guthrie Family Foundation (2012).

LINER NOTES

Chimpin' the Blues. East River Records (2013)

The Rise and Fall of Paramount Records. Revenant/Third Man (2013).

HONORS AND AWARDS

Recipient, Kjell Meling Award for Contributions to the Arts and Humanities, Penn State Altoona, (2010).

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August 18, 2009

National Endowment for the Humanities
c/o Dr. Nick Spitzer
American Routes
Alcée Fortier Studios, Suites 202/302
Tulane University
New Orleans LA 70118

Dear Humanities Colleagues

This is to express our interest in collaborating editorially with *American Routes* in production and broadcast of "Routes to Recovery" features on cultural and economic issues in American community settings nationwide.

As you may know, NPR has worked with Dr. Spitzer in the field since 1979 as a cultural producer on a variety of programs and feature segments. Between 1990 and 1997 he regularly provided 7-14 minute documentary features to *All Things Considered* under the rubric of two series titled *Make a Joyful Noise* and *Aural Tradition*, as well as singular music reviews and cultural commentaries—all framed by his professional work as a folklorist. From 1993-2001 Nick hosted and programmed NPR's live *American Roots Fourth of July* broadcasts from the Washington Monument grounds. Since Hurricane Katrina, he has been interviewed by ATC, advised our hosts and producers when they have sought him out, and served as co-host of NPR's *Higher Ground* broadcast from Lincoln Center in September 2005.

We are pleased to seriously consider selected broadcast of the proposed "Routes to Recovery" features underwritten by the National Endowment for the Humanities. We understand they would be redacted and augmented from efforts to research and produce the longer topical music and culture programs of *American Routes*. We look forward to cooperating in this activity and engaging in the editorial process of reshaping the material for *All Things Considered*.

Bringing humanities issues and ideas surrounding questions of culture, economy and environment to public media in this moment of transition is a great idea—but it's one that needs funding to be viable. I urge and would appreciate your support for this exciting proposed collaboration.

Christopher A. Turpin

A handwritten signature in black ink, appearing to read 'Chris Turpin', with a stylized flourish extending to the right.

Executive Producer,
All Things Considered

Attachment 9

American Routes

"From a Useable Past to an Authentic Future"

Sample Description

American Routes

“From a Useable Past to an Authentic Future”

Sample Description

[Going Down the Road with Woody Guthrie: A Centennial Celebration](http://americanroutes.wwno.org/archives/show/752/)

[Originally aired June 2012]

See link to stream audio:

<http://americanroutes.wwno.org/archives/show/752/>

The sample we submit this grant period is one of our most successful recent programs on *American Routes*. The program commemorates the centennial of our nation's greatest roving troubadour and social commentator, Woody Guthrie. Following a somewhat chronological and thematic line, the first hour includes Guthrie's own commentary on his childhood in Oklahoma, alongside explication by Guthrie scholar Guy Logsdon. An examination of Guthrie's involvement in the cultural responses to the Depression, Dust Bowl and Okie Migration, converge in his relationship to John Steinbeck's novel *Grapes of Wrath*. Alan Lomax biographer John Szwed comments on the historic recordings of Woody Guthrie made by Alan Lomax at the Library of Congress, revealing the prevailing perception of Guthrie as the “authentic” Dust Bowl refugee, while Guy Logsdon contends that Guthrie's original intent for migration to California was to become a country music singer. The first hour concludes with a meditation on the Guthrie's philosophies on greed and capitalism as formed during his experiences in California among Dust Bowl migrants. The second hour begins with an exploration of Guthrie's iconic song, “This Land is Your Land,” written upon his arrival in New York City in 1940. Pete Seeger, Woody's daughter Nora Guthrie, Studs Terkel and Guy Logsdon all comment on the creation of what some consider to be a national anthem. The hour continues with Woody Guthrie's experiences as a folk singer and “authentic” dust bowl representative in New York City. This included reflections by his friends Bess Lomax Hawes and his wife Marjorie, as well as remembrances from Tiny Robinson, Leadbelly's niece, who recalls Guthrie's friendship with Leadbelly during this time. The program concludes with a consideration of Guthrie's impact and influence on future generations of singers, including Bob Dylan and Ramblin' Jack Elliot.

The program was produced by the staff of *American Routes* in June 2012. Dr. Nick Spitzer conducted several of the interviews with research support by program assistant Garrett Pittman. Select archival audio was provided by the Woody Guthrie Foundation under the direction of Nora Guthrie. The show was edited and produced by senior contributing producer Maureen Loughran. The script was written by Dr. Spitzer and Maureen Loughran, who both also curated the playlist. Engineer for the program was Bill Deputy.

CD Work Sample Log/Script

American Routes
**Going Down the Road with Woody Guthrie:
A Centennial Celebration**

See link to stream audio:

<http://americanroutes.wwno.org/archives/show/752/>

HOOR ONE

Open Bed: “Goin Down the Road Feelin’ Bad” Woody Guthrie
My Dusty Road (Rounder)

NS: This is American Routes, I’m Nick Spitzer with our special program: Goin’ Down the Road: a Woody Guthrie Centennial celebration.

POST: “Goin Down the Road Feelin’ Bad” Woody Guthrie
My Dusty Road (Rounder)

Guy Logsdon: “Woody was a working man’s poet. Period.”

Studs Terkel: “If you were to choose the greatest American singer of folk songs, say, the American balladeer, it would have to be Woody Guthrie.”

POST: “Goin Down the Road Feelin’ Bad” Woody Guthrie
My Dusty Road (Rounder)

NS: The American songmaker and troubadour Woodrow Wilson Guthrie was born on July 14, 1912 in Okemah, Oklahoma. Woody created tales of travel, stories and songs of protest, love, drama, humor and morality. His voice and quest from the 1930s to the 1950s still resonate with Americans everywhere. Among those helping us sing and tell Woody’s story: This hour Pete Seeger and Arlo Guthrie, Bruce Springsteen and Wilco.

POST: “Goin Down the Road Feelin’ Bad” Woody Guthrie
My Dusty Road (Rounder) [bed ends]

NS: Woody Guthrie singing “Goin’ Down the Road Feeling Bad.” A song he learned from Uncle Jeff Guthrie. It was used in John Ford’s film, “The Grapes of Wrath.”

Woody Guthrie’s first hit song on radio in Los Angeles had a country sound (start music) in folk ballad style. Rose Maddox heard it and recorded Woody’s tale of the Philadelphia Lawyer. On American Routes.

“Philadelphia Lawyer” Rose Maddox
Sing a Little Song of Heartache (Bear Family)

NS: Rose Maddox with Woody Guthrie’s song back when he worked with Lefty Lou at KFVD-AM in L.A. “Philadelphia Lawyer”: A tale of the Big City East meets Cowboy West... and now you know the rest. Rose Maddox herself a Dust Bowl migrant who made the journey out to California with her family.

A. Oklahoma Beginnings:

NS: A generation later Oklahoma singer and songwriter James Talley went to the West Coast for school and he took comfort in Woody Guthrie's songlines to home...

James Talley: I remember the sheer power and the sheer poetry, one time I was sitting in my apartment in Los Angeles, back about 1965. And I remember sitting there, just reading the words to "Oklahoma Hills," and I saw the line, "you know many a month has come and gone since I wandered from my home." And I thought, "Man, isn't that the truth?" "In those Oklahoma hills where I was born, many a page of life is turned and many a lesson I have learned and I feel like in those hills I still belong." And I just thought, "God, you know, this man, his soul runs so deep, you know, it's like the blackjack trees that grow on the prairie. I mean their roots just anchor them." The power of his words were just reaching into my heart. And I just broke down and sobbed and I cried because I was so far from my home and those words hit me so hard."

POST: "Oklahoma Hills" James Talley
Woody Guthrie and Songs of My Oklahoma Home (Cimarron)

NS: James Talley singing Woody Guthrie's Oklahoma Hills. In 1940, Woody Guthrie told of his life in song and story for a series of recordings made by folklorist Alan Lomax at the Library of Congress

Woody Guthrie: "I don't know Alan, to start with, I was a little bit different from, I wasn't in the class that John Steinbeck called the Okies because my dad to start with was worth about \$35-40,000 dollars and he had everything honky dory. Then he started having a little bad luck, in fact our whole family had a little bit of it, I don't know whether it's worth talking about or not. I never do talk it much but then, when this 6 room house burnt down that I told you about, just a day or two after it was built, it was supposed to be one of the biggest, finest in that whole country, well...right after that, my fourteen year old sister, she caught afire while she was doing some ironing that afternoon on the old kerosene stove. It was highly unsafe and highly uncertain in them days and this one blowed up, and caught her afire and she run around the house about twice before anyone could catch her. The next day she died.... Then about that same time, my father mysteriously for some reason or other caught afire. There's a lot of people say he set himself afire others say that he caught afire accidentally. I always will think that he'd done it on purpose because he'd lost all his money. Lost his hog ranch, he used to raise some of the best Poland, China pure blood hogs in that whole country and had something proud to work for, and felt like that he was part of the world and doing some good and working hard...all of my brothers and sisters. I got another sister and two brothers and they all felt pretty good until all these things happened and they found themselves scattered. All us kids had to scatter out and be adopted by different families."

NS: Woody Guthrie at the Library of Congress telling of his family's losses in the Depression ... and especially a fire that took his sister's life and sent his mother to an insane asylum ... where she died.

Bed: "Hen Cackle" Woody Guthrie
Muleskinner Blues (Smithsonian Folkways)

Woody Guthrie: "...So they said that in order to relieve me and the suffering of this family too that I was living with, that they'd take me up to their house and I could live with them. So I went up and lived with them. And they had a dad-gum, dad-gum little old banty hen that sat out on the

icebox and roosted out there like she owned that whole part of town. And my job, mainly while I was living with that family of people, was to keep track of that cussed banty hen. I'd have to go find her eggs, where'd she laid the egg, what time of day she laid the egg. Bring the egg in, assort the egg, lay the egg up, tell the miss...tell the lady about the egg, then go show her the hen, and then she'd go out and pet the hen. And then when night come I'd have to go get the hen again and set her back up on the icebox to where she'd be safe from all harm, and I used to carry her hay fourteen blocks across town from a leverage table in a tow sack. I'd have to make it every month, by George, to get that hay for the banty henSo I thought, well, hell's bells, instead of being a chambermaid to a banty hen, I'm going to take to the highways!"

POST: "Hard Travelin'" Woody Guthrie

Hard Travelin': The Asch Recordings (Smithsonian Folkways)

NS: "Hard Travelin'" Woody Guthrie in 1947 from the Asch Recordings, now on Smithsonian Folkways. Woody took to the road at a young age, first heading down to the Gulf Coast for farm work, and ended up with relatives in the oil fields of Pampa, Texas. That's where he honed his skills as a musician, playing house parties. Eventually, woody would make his way to Los Angeles looking for fame and fortune... OK music historian Guy Logsdon

B. Ramblin' from Pampa, TX to LA:

NS: Guy Logsdon: "He wanted to be a country music singer. That was what he wanted. That's what took him to California."

POST: "Big City Ways" Woody Guthrie

Woody at 100 (Smithsonian Folkways)

NS: Woody Guthrie... recorded in L.A. ...singing about those "Big City Ways" to the tune of the Delmore Brothers' Brown's Ferry Blues. Woody often used old melodies as a back drop for his new words ...and experiences ... including meeting up in CA ... with his cousin Jack ... Guy Logsdon.

Guy Logsdon: "Now Jack was three years younger but had already been in CA a few years. And Jack and Woody decided they'd get a radio show, so they went on KFVD Hollywood as a radio duo, it was the Oklahoma and Woody show."

POST: "I Ain't Got No Home (in This World Anymore)" Woody Guthrie

Woody at 100 (Smithsonian Folkways)

NS: Woody Guthrie singing "I Ain't Got No Home" in 1937, heard on the new collection "Woody at 100" on Smithsonian Folkways. In 1940, Guthrie told Alan Lomax why he wrote this song...

Woody Guthrie: "I wrote that song because after I was on the highway to California, I made about three trips back to Texas, and back to Oklahoma and back to California again by freight train. And every time I saw hundreds and thousands and hundreds and thousands of my relatives and the Okies... people from Oklahoma and Arkansas and Texas and New Mexico and Kansas that couldn't live in the drought and in the dust and in the conditions back down in there anymore. They owed more money to the banks than they could ever pay, so they just packed up what little goods they had and took out down the road. As I rambled around over the country and kept looking at all these people, seeing how they lived outside like coyotes, around in the trees

and timber and under the bridges, and along all the railroad tracks and in their little shack, houses that they built out of cardboard and tow sacks and old corrugated iron that they got out of the dumps, that just struck me to write this song called, “I ain’t got no home in the world in the anymore.”

POST: “I Ain’t Got No Home” Bruce Springsteen
A Vision Shared (Columbia)

NS: Bruce Springsteen’s way with Woody Guthrie’s song, slowed down, somber. That was part of the 1988 collection, “A Vision Shared,” devoted to the songs of Woody and Leadbelly.

Guthrie’s “original vision” in song was both cultural and political, based on his Oklahoma upbringing and life on the road beyond. Again Guy Logsdon...

Guy Logsdon: “At the same time he started listening to some of the people who were local programmers and all, and it was there where Woody was really introduced to socialism and eventually to communism. He went to communist meetings in Hollywood, I might add along with Ronald Reagan! For those who might be critical of this.”

NS: Woody’s daughter, Nora Guthrie.

Nora Guthrie: “Well he was a non-card carrying kind of guy, if you know what I mean. He was all-inclusive and in order to be freely inclusive you can’t be a member of any one thing. He couldn’t sign up, you know, whether it was for marriage or the communist party or this candidate or that candidate. He was happier being a kind of soundtrack for lots of different movements and I include you know his personal relationships. He wrote many of his love songs were his own soundtrack to his own relationships.”

POST: “I Ain’t Got Nobody” Woody Guthrie
This Land is Your Land: The Asch Recordings, (Smithsonian Folkways)

NS: “I Ain’t Got Nobody,” Woody Guthrie. When we come back, Woody writes a soundtrack for the Great Depression, on American Routes.

zipper: “Square Dance Medley” Woody Guthrie, Sonny Terry and Cisco Houston
My Dusty Road (Rounder)

NS: I’m Nick Spitzer and this is American Routes with Goin’ Down the Road: a Centennial Celebration of Woody Guthrie in words and music.

C. Dust Bowl & Grapes of Wrath:

POST: “Talking Dust Bowl Blues” Woody Guthrie
Dust Bowl Ballads (BMG)

NS: Woody’s son, Arlo Guthrie.

Arlo Guthrie: “You know there’s this great thing at the end of Grapes of Wrath, the Steinbeck novel, where after this great catastrophe of the dust bowl, here is a family, fictional, but real enough for most people, been just broken up. Some of them died on the way to California hoping for a better life. Some is in trouble with the law. Anyway, the family is dispersing and times are

hard and here is this old woman, she says basically, "we're the people. And the times come and go and things change, but we're the people and we've been here forever and we do all the work and we have the kids and we raise the families and we put the food on the table and we endure and the people will endure because we are the people." And I always think of that because sometimes people seem to wait to see what the president is going to say or who the president might be or who is in the congress or who is not or what political leadership has to say or what the big institutions of the world deem important, it is important to remember that all of that comes and goes. The Presidents come and go. Congress comes and goes. All these other places and people come and go but the people are always there. So I think my dad would be standing with the people reminding them of how important it is to be a person and the value of what it means to be a person who can actually do something and not wait and see what other people are going to do about it."

POST: "Pastures of Plenty" Woody Guthrie

This Land is Your Land: The Asch Recordings (Smithsonian Folkways)

NS: "Pastures of Plenty" Woody Guthrie in 1947 from This Land is Your Land: The Asch Recordings, Vol. 1 on Smithsonian Folkways. *The Grapes of Wrath*, John Steinbeck's 1939 novel of a Dust Bowl migrant family later won him a Nobel Prize. John Ford's film based on the book came out in 1940. Woody wrote his song "Tom Joad" after seeing the movie...Guy Logsdon:

Guy Logsdon: "Steinbeck merely chose Oklahoma as the starting point for the Joad's to move to California, Steinbeck's purpose was to show how terrible California was in their treatment of migrants. Oklahomans interpreted it as a blast against Oklahoma, and it wasn't. It was never Steinbeck's attempt to blast Oklahoma, it was to show how evil the people in California treated migrant laborer."

POST: WNYC radio, Dec. 1940: Woody intros the "Ballad of Tom Joad" on Leadbelly's radio show.

Woody Guthrie: "Well I think now we're going to sing you one, here's a song here that has to do with a book and a motion picture that come out here a while back by the name of "The Grapes of Wrath." Wrote down by a man, John Steinbeck, that throwed a pack on his back and went right out amongst the people to see just what was going on in the United States. And just so happened that he hit a jackpot b/c he knew where he was going and he knew what he was writing about...So, I didn't read the book, but then I seen the picture 3 times and I come home and I sat down and I wrote up a little piece about it. The name of this is the ballad of Tom Joad..."

POST: "The Ballad of Tom Joad" Woody Guthrie

Woody at 100 (Smithsonian Folkways)

NS: The late oral historian, Studs Terkel

Studs Terkel: "Woody's songs are what John Steinbeck's *Grapes of Wrath* was as a novel to the '30's. The great novel of the '30's, of course. One of the three great novels I think of America: *Huck Finn*, *Moby Dick* and *Grapes of Wrath*. Well, Woody, you know Woody took *Grapes of Wrath*, he didn't read the book, he saw the movie a couple of times. He was able to synthesize it. Tom Joad is a walkin' down the road. He just got out of McAllister Pen. He gets a ride from a truck driver. He meets preacher Casey. You get all that. You meet the family of Muley Graves. A little graveyard ghost, you see. They are all gone. And last of course, when they find out that he

had killed a deputy or killed preacher Casey, he's on the run and ma says, 'when am I going to see you, where I am going to know? You are going to see me ma. Ma, whenever you hear kids crying and hungry about to be fed, I'll be there, wherever guys are living in the homes they build, I'll be there, wherever guys eat the food they raised, I'll be there. Wherever there's someone that's Preacher Casey' he says, 'we're all just one big soul.'"

POST: "The Ballad of Tom Joad" Woody Guthrie, Woody at 100 (Smithsonian Folkways)

NS: Woody Guthrie singing his tale of migrant farmer Tom Joad and family on WNYC radio in 1940. Whether it was his influence on Bob Dylan or later Bruce Springsteen, Guthrie established the popular idea of the songmaker as social commentator. His daughter, Nora Guthrie:

Nora Guthrie: "He was like a supermarket of songs. He'd say sure "I'll give you ten songs about unions, I'll give you 15 songs about the war, I'll give you whatever. And so he was kind of commissioned in many cases to work up this material. And again remember he was kind of only paid attention to by a kind of small left wing, whether it was a record company or a group of his audience. It was a very, very small group. There was no one looking at him objectively and saying "That's interesting literature; that's interesting language. Let's get that." So there was no one covering him. The only people covering him were people that had causes that asked him to write songs for those causes."

NS: Pete Seeger recalled a 1940 benefit concert on Broadway for migrant agricultural workers. It included stars of the folk scene: Leadbelly, Burl Ives, the Golden Gate Quartet. Pete sang one song and got polite applause.

Pete Seeger: "They introduced Woody who nobody had ever heard before or seen as one of the Okies that we were raising money for. Cause in those days it was mostly Okies, and Arkies and Texies that were the pickers of the fruit and vegetables in California. And on the stage Woody was very relaxed. He'd tell a joke: 'You know Oklahoma is a very dry state. I once saw several telephone poles chasing one little dog.' And then he'd sing a song 'My Oklahoma hills where I was born' or something like that. And then he'd tell another joke. 'You know in Oklahoma we got lots of oil in the ground. You want some oil go down the hole and get you something. We got lead in the ground. If you want get some lead go down the hole and get you some lead. We got some coal in Oklahoma. You want some coal go down the hole get you some coal. You want food, clothes and groceries just go in the hole and stay there.' And then he'd sing another song."

NS: Guy Logsdon...

Guy Logsdon: "Woody was a very charismatic performer and the New York audience was infatuated with him, and in the crowd was Pete Seeger and Alan Lomax. And Alan Lomax immediately said, "hey, we need to record this man"

POST: "Hard Times" Woody Guthrie
Woody Guthrie: Library of Congress Recordings (Rounder)

NS: Woody with Alan Lomax at the Library of Congress. Lomax biographer, John Szwed:

John Szwed: "He had at the same time the idea of writing a book. There was a kind of bookish quality. He's feeding him lines to get him to flow. And he had no long playing recording equipment, no tape and so forth, but he's trying to find a way to make these records flow as if they were a giant show of some sort or a book. And every now and then Woody seems to come

up with something to break the pompousness or potential pompousness of it. As in one place where he says, “Woody where did you get the idea for that song?” He said, “Out in the waiting room reading one of those magazines there’s a story in there. And it’s an epic production he’s working here.”

POST: “Hard Times” Woody Guthrie

Woody Guthrie: Library of Congress Recordings (Rounder)

“Sowing On the Mountain” The Flatlanders 5:06

Hills and Valleys (New West)

NS: The Flatlanders, Jimmie Dale Gilmore, Butch Hancock and Joe Ely, with that Lubbock, Texas to Austin connection. “Sowing on the Mountain” was a song written by Woody Guthrie and heard on their 2009 release Hills and Valleys. Before that, “Hard Times” Woody Guthrie at the Library of Congress with folklorist Alan Lomax in March 1940.

Coming up, Woody’s portrayal of migrant workers and how he inspired players like Los Super Seven and Wilco, when American Routes returns.

zipper: “Train Breakdown” Woody Guthrie, Sonny Terry and Cisco Houston

My Dusty Road (Rounder)

NS: I’m Nick Spitzer and this is American Routes. Woody Guthrie was on a quest to discover America and the potential in its collective people and in himself.

His life as a cultural traveler became a model for a new generation seeking to find themselves and their country out on the road. Texas Singer and Songwriter Joe Ely:

Joe Ely: “...when I was a teenager I started leaving town and going out and into the world. I had a rubber band on my back, we’d go out to California, jump freight trains out there. Kind of chase Woody Guthrie, where the songs came from and where they ended up.”

Joe Ely: “I think it goes back to the time when working with my dad in Lubbock...that period of time was really special, working side by side in this used clothing store, and here’s all these migrant workers, the dust is blowing you know, and the cotton trucks are going up and down the road and there is cotton blowing down the middle of the street and here’s these guys, stone broke, 500 miles from home, picking cotton and playing music and trying to eke out a living so they can take it back to their families. For me, when I discovered Woody Guthrie later on, all of it made sense.”

POST: “Plane Wreck at Los Gatos (Deportees)” Los Super Seven

Los Super Seven (RCA)

NS: “Plane Wreck at Los Gatos (Deportees)” as sung by Joe Ely with Los Super Seven, including David Hidalgo Cesar Rosas and Flaco Jimenez. That’s Woody Guthrie’s account of a tragedy in 1948 where migrant workers were being deported.

E. Greed:

NS: Oklahoma songwriter James Talley:

James Talley: “People don’t understand their history. They don’t understand that in the 1930s, capitalism almost failed. There were a lot of people who were you know looking for other ways for the country to survive, and whether they worked or whether they didn’t. I mean I don’t personally think communism works. But at the same time, I also feel like capitalism is an unequivocal system that needs regulations and that sort of thing to serve all of the people instead of just some of the people. But it’s the only system that takes care of the basic human instincts of greed, ambition, and self-interest.”

POST: “Do Re Mi” Woody Guthrie

Woody at 100: The Woody Guthrie Centennial Collection (Smithsonian Folkways)

Guy Logsdon: “Woody’s bottom line was he was opposed to greed. And that’s the only thing we need to keep in mind! It wasn’t communism, it wasn’t socialism, it wasn’t capitalism. It wasn’t anything. He totally believed in democracy. But to him, greed was the evil. It obsesses people. They want more, more and more and Woody was not that way. He almost spent his life proving you can live with less, less and less, if you want to.”

POST: “Do Re Mi” Woody Guthrie

Woody at 100: The Woody Guthrie Centennial Collection (Smithsonian Folkways)

“California Stars” Wilco

Mermaid Avenue: The Complete Sessions (Nonesuch)

NS: Jeff Tweedy fronting Wilco and adding their music to Woody Guthrie’s lyrics for “California Stars.” That’s from the 1998 “Mermaid Avenue Sessions” with Billy Bragg.

More of our Woody Guthrie Centennial special coming up.

American Routes is produced at Tulane University’s School of Liberal Arts in New Orleans. Our program is underwritten by the Louisiana Department of Culture, Recreation and Tourism. Celebrating 200 years of LA at Louisianatravel.com. I’m Nick Spitzer and this is PRX.

Bed: “Blood of the Lamb” Billy Bragg and Wilco

Mermaid Avenue: The Complete Sessions (Nonesuch)

HOOR TWO

Bed: “So Long it’s Been Good to Know You” Woody Guthrie

Hard Travelin’: the Asch Recordings (Smithsonian Folkways)

NS: I’m Nick Spitzer and this is American Routes [start bed music] Goin Down the Road: A Centennial celebration of the American songster, Woody Guthrie .

POST: “So Long it’s Been Good to Know You” Woody Guthrie

Hard Travelin’: the Asch Recordings (Smithsonian Folkways)

Guy Logsdon: “He was in my opinion one of the most creative geniuses this nation has ever had.”

Pete Seeger: “Woody had the genius of simplicity. Some people can get complicated but Woody knew how to get simple.”

NS: This hour we’ll hear words and music from Woody’s family and friends: Arlo and Nora Guthrie, Ry Cooder and Bob Dylan among others. One of Woody’s friends from his California days was actor Will Geer. Geer introduced Woody to the author John Steinbeck. Geer and Woody performed in CA migrant labor camps. Here’s Will Geer reciting Woody’s thoughts on what makes a good song:

A: This Land is Your Land

“Will Geer Reading Woody Guthrie” Will Geer 1:00

Folkways: The Original Vision (Smithsonian Folkways)

“This Land is Your Land” Sharon Jones and the Dap-Kings 4:31

Naturally (Daptone)

NS: “This Land Is Your Land”... Sharon Jones and the Dap Kings. How about that? Hey, it is a soulful country if we want it to be. The late Studs Terkel gave us his opinion about the song...

Studs Terkel: “...What should be our national anthem? Obviously This Land is Your Land. That’s our national anthem, that’s the real national. Nothing about bombs bursting in air or sanctimonious blessings, you know, that God has given us. I’m talking about of course naturally the God Bless America and the Star Spangled Banner. Since when are they anthems? The anthem This Land is Your Land, this Land was made for you and me. If I had to name one it would have to be Woody.”

POST: “This Land is Your Land” Woody Guthrie

This Land is Your Land: The Asch Recordings (Smithsonian Folkways)

NS: Woody’s daughter, Nora Guthrie:

Nora Guthrie: “...One of the first things I discovered, that most people don’t know, is that it was actually written in New York City...”

Pete Seeger: “He was hitchhiking from California to New York. February! You can imagine how cold it was with his thumb sticking out there and the cars going “zoom, zoom”....sometimes he’d be standing there sometimes for hours before he’d get a lift.”

Nora Guthrie: “He had just literally blown into town in a snowstorm, and kinda had scraps of this song kinda lying around in his pocket...”

Pete Seeger: “It was the year that Kate Smith had a hit record of God Bless America. And his first verses had a last line “God Blessed America for Me.”

Nora Guthrie: “...something stuck a chord in him, you know, kind of ironic chord, who’s blessing America, and what Americans are being blessed. The people he was encountering didn’t appear to be blessed in that sense. They certainly weren’t blessed with success or monetary goods, and even homes or cars or clothing or food.”

Guy Logsdon: “In the 1930s, Capitalism was under fire. The Depression was bringing Capitalism to its knees. Working people, not 10s of thousands or 100s of thousands, but millions

of people were doing without. And Woody was merely reflecting in song what he saw.”

POST: “This Land is Your Land” Woody Guthrie

This Land is Your Land: The Asch Recordings (Smithsonian Folkways)

Pete Seeger: “And when I first heard that song, I must say I didn’t think it was a great song. I said that’s the most ordinary tune...da dee da dee, da dee da dee, da dee da dee, da dee da dee, etc. Over and over and over. I said to myself: This is one of Woody’s lesser efforts.”

Nora Guthrie: “Actually the original title is “God Bless America,” and he wrote it as a response to Irving Berlin’s song, and so, if you look at the original lyric, the last line of every chorus, is “God blessed America for Me.”

Nora Guthrie: “...And then he turned it around at the very end, I think, probably on the day that he finally wrote up this final version and crossed off ...the title and changes it to an affirmative, “this land is made for you and me.” And that change...turns the song from an insignificant parody into a quintessential American statement of what our government and our people and our land really are really all about.”

Pete Seeger: “Woody had the genius of simplicity. Some people can get complicated but Woody knew how to get simple.”

Nora Guthrie: “...and in five or six verses he kind of nails it. The east coast, the west coast. The good and the bad. The relief office. The issue of private property and capitalism. He kind of covers it in 5 or 6 verses with a very catchy chorus. And that’s probably his genius if you look at all his songs. You know that’s the beauty of ‘em.”

NS: Woody’s daughter Nora Guthrie and before her Pete Seeger... This is American Routes for Woody Guthrie’s centennial. As with other songs he wrote, Woody often had a musical model. (start music) He loved the Carter Family’s old time country sound from southwest VA’s Clinch Mountains. You can hear the melody to This Land Is Your Land on Maybelle Carter’s steel guitar as they sing the hymn: “When The World Is On Fire”

POST: “When The World Is On Fire” The Carter Family

In The Shadow of the Clinch Mountain: The Carter Family (Bear Family)

Guy Logsdon: “Woody took melodies and adapted them to fit what he wanted to say.”

Nora Guthrie: “You know he used to kind of joke and say “If you play more than three chords on the guitar then you’re showin’ off”. And that was kind of his way of dealing with the fact that he played about 3 or 4 chords on the guitar. He wasn’t a studied musician and couldn’t read music. He would memorize tunes and had this great memory for remembering tunes from his childhood and from his hometown and songs that his mother sang. And that’s how he used melody.”

Guy Logsdon: “Woody was a poet, more than a songwriter, because he merely took someone else’s music and wrote the poetry that fit.”

Nora Guthrie: “It’s just whatever was in his head. That’s the melody that he used at the time because he didn’t compose music and didn’t write music.”

NS: Nora Guthrie also tells a story about her first encounter with her dad's iconic song in grade school....

Nora Guthrie: "We were sent to a progressive elementary school in Brooklyn, New York when we were little... And it was a kind of red diaper baby elementary school...the first day of school and they have an assembly program and everyone stands up, and the three of us who had been to public school before that kind of put our hands on our chest and were about to say the "Pledge of Allegiance" and sing our National Anthem and the kids start going "THIS LAND IS YOUR LAND" and we kind of fell over like "huh?" It never occurred to us that anyone outside of our small circle on the weekends knew that song. That was my first experience with the song. Well like Arlo says "We were the only ones who didn't know the words." You see my dad really wrote it for people... kind of the down-and-outers" to have a song... I don't think he at all intended it to be an anthem.

POST: "This Land is Your Land" Woody Guthrie

This Land is Your Land: The Asch Recordings (Smithsonian Folkways)

NS: The alternative version of "This Land Is Your Land" with the once overlooked lines, about private property. More about Woody ... in NYC ... when American Routes returns.

zipper: "This Land is Your Land" Arlo Guthrie and the Dillards

32 Cents Postage Due (Rising Son Records)

NS: I'm Nick Spitzer and this is an American Routes special, all about the life and times of Woody Guthrie... **(start music)** That includes his days in NYC in the 1940s

B. NYC:

POST: "New York Town" Woody Guthrie

This Land is Your Land: The Asch Recordings (Smithsonian Folkways)

NS: Woody's Daughter Nora...

Nora Guthrie: "...once he got into New York and he was listening to jazz, and he was listening to big band sounds and he would sing up in Harlem all the time and sing out in Brooklyn all the time and on the subways. And he was a very sponge-like character. He would take in all kinds of sounds and rhythms. And I hear that when I look at the lyrics. I see that."

POST: "New York Town" Woody Guthrie

This Land is Your Land: The Asch Recordings (Smithsonian Folkways)

NS: Once Woody had moved to NYC, he fell in with a group of singers and artists all part of the "folk song movement,"... becoming friends with Pete Seeger, Lee Hayes and others. They formed a singing group for progressive causes called the Almanacs and set up shop in a townhouse in Greenwich Village. Bess Lomax Hawes recalls those days..

Bed: "Hard Ain't It Hard" Jimi Zhivago and Boo Reiners

My Name is New York: Ramblin' Around Woody Guthrie's Town (Woody Guthrie Publications)

Bess Lomax Hawes: "Basically it was a co-op. Everybody pitched in to do dishes and things

like that and kept the place up, so far that it was ever kept up. And everybody did, what they wanted to. And every once in a while we would have what was referred to disparagingly as an organizing meeting-we never organized a thing. But at that point people who had been working on songs would bring in what they were working on. And everybody would get a crack at helping out.”

NS: From this new living arrangement, the Almanac singers soon took to organizing what Lee Hays coined as “Hootenany’s”

Bess Lomax Hawes: “When we moved into this new apartment, we began to look at this big room and think of the potentiality for putting on things. And we decided to try some sort of mixed concerts with different people being part of it. ”

POST: “People’s Hootenany” Woody Guthrie & Almanac Singers
Woody at 100 (Smithsonian Folkways)

NS: A bit of “People’s Hootenany” with Woody Guthrie & The Almanac Singers... recorded at Town Hall by Moses Ash.

It was around this time that Woody would meet a modern dancer Marjorie Mazia. Her mother was a Yiddish poet. And they would later marry and sometimes collaborate... Marjorie was dancing with Sophie Maslow’s troupe, when Maslow decided to hire Woody to sing his Dust Bowl Ballads in person for their performance...but first they needed to find him...

Bed: “I Know the Night” Jackson Browne
My Name is New York: Ramblin’ Around Woody Guthrie’s Town (Woody Guthrie Publications)

Marjorie Mazia: When I heard that I said ‘Sophie, I’m going with you to look for Woody.’ And I came what was then Almanac house. There was a great big loft on Sixth Avenue down here in the Village. And I remember picturing in my mind what Woody was going to look like. You see, I hadn’t seen a picture of him. But I had pictured a very tall thin man sort of thinking of Oklahoma, cowboy I could see the boots, high hat and the kerchief you know. And I walked in and way in the distance I see this little tiny guy with what I thought when he turned around was kind of a high forehead and beady eyes and he looked as if he were asking a question. That was the look on his face. And he didn’t look anything like what I had imagined. But it was truly love at first sight so that’s how we met.”

POST: “I’m Blowin’ Down This Old Dusty Road” Woody Guthrie
Dust Bowl Ballads (BMG)

NS: Woody Guthrie’s song ... One that he rehearsed with Marjorie for the dance performance of his Dust Bowl Ballads...His artistic life in NYC wasn’t limited to public performances. Woody was soon making records. In April of 1944, he was on shore leave from the Merchant Marine with his buddy and singing partner Cisco Houston. The two of them went into the Folkways Records studio to put down as many as 55 songs in one session alone!...the late Moses Asch of Folkways Records

Mo Asch: ...He came to me and said, “This is my home. I want to express myself here.” And we understood again each other that this, if you want to call it hippie, hippie today, you should have seen Woody then, because he was the most unrestricted, uninhibited human being in the world. Wild hair. And He wouldn’t sit on a chair, had to flop on the floor. He got tired, he went to sleep

right then and there. He was the person most illustrative of Walt Whitman that I'd ever come across.

POST: "So Long It's Been Good To Know You" Woody Guthrie w. Cisco Houston
That's Why We're Marching: World War II and the American Folk Song Movement
(Smithsonian Folkways)

NS: Woody Guthrie w. Cisco Houston... "So Long It's Been Good To Know You" ... written in 1942, transposed from Dust Bowl lyrics to a WWII setting. Woody fully supported the war effort ... To him, a guitar and typewriter were just as good weapons as a gun and grenade.

Woody also did battle on the home front: civil rights... His friendship with Leadbelly was tested by Nicholas Ray...the producer supervising Guthrie and Leadbelly's work together on the CBS radio program "Back Where I Come From." Alan Lomax biographer, John Szwed.

John Szwed: Nicholas Ray said no one can understand Leadbelly, I'm firing him. So Woody says, I'm out of here too and split for the West Coast. And they worked out a deal so that the lead singer with the Golden Gate Quartet would pretend he was Leadbelly and he would say Leadbelly's lines, but Woody wouldn't come back. He said, "naw, that's fake, I'm not gonna do that."

Nora Guthrie: He was not a great musician and he really revered great musicians, someone like Lead Belly who he considered a very, very good musician

NS: Leadbelly's niece, Tiny Robinson, witnessed Woody and Leadbelly's friendship first hand.

Bed: "Untitled" Jimi Zhivago
My Name is New York: Ramblin' Around Woody Guthrie's Town (Woody Guthrie Publications)

Tiny Robinson: "The two of them were just like, as they say, two peas in a pot. Where one went the other one went too. There was something about them too, that Lead Belly was crazy about Woody's playing, guitar playing and his singing. I think their life what they had experienced and in their life and their music what really brought them so close together. Because Lead Belly always was dressed very unique – tie, and shirt, and his hair combed. And Woody would come around one curl hanging on this side, and another curl hanging on this side. And when they got ready to go out that was just the way they went out. And Huddy never said, 'well man, you gotta put on something, you know, aren't you gonna change your clothes.' Never. They went along as they were made to be together. That was their life. I've seen Woody sit right in the corner on the floor. And write ten and fifteen songs without stopping. Just sit there on the floor. And I was seeing Lead Belly get up in the morning as he had his breakfast and play for five or six hours without stopping. Nobody's around. And Lead Belly would say, 'Man I got a new song.' And Woody would say, 'I got a new song today myself.' And he would say 'Let me hear it man'."

POST: "We Shall Be Free" Woody Guthrie and Leadbelly
Woody Guthrie Sings Folk Songs (Folkways)

NS: "We Shall Be Free" Woody Guthrie and ... Leadbelly who wrote the song...
Coming up: Woody as a writer... and his influence on future generations of singers and songwriters... including Ry Cooder and Bob Dylan, when AR returns.

zipper: “Not Fade Away/Goin’ Down the Road Feelin’ Bad” Grateful Dead
Grateful Dead (Warner Brothers)

NS: I’m Nick Spitzer with our program about Woody Guthrie: the man and his music at 100...
(start music)

Woody Guthrie loved to write grand tales of Heroes and Outlaws in American history. Sometimes, they were one and the same. Here’s Woody Guthrie’s *Vigilante Man* performed by the Los Angeles guitarist Ry Cooder on his 1972 LP *Into the Purple Valley*... on American Routes.

“Vilgilante Man” Ry Cooder 4:15
Into the Purple Valley (Reprise)
“Pretty Boy Floyd” Bob Dylan 4:26
Folkways: AVision Shared (Columbia)

NS: Bob Dylan singing Woody Guthrie’s tale of “Pretty Boy Floyd” 1988 ... a song with many quotable lines about social justice. That outlaw hero was one of what Woody called the “big men” he wrote about... Speaking of Big Men... Woody Guthrie played that role for Bob Dylan who referring to Woody’s autobiography, said: I thought *Bound for Glory* was the first *On the Road* ...and of course it changed my life like it changed everyone elses’

C. Woody as a writer

NS: Guthrie’s impact on singers and songwriters... is not easily quantified... Bess Lomax Hawes knew Woody well, was in the Almanac singers. She saw his creative muse up close in the 1940s.

Bed: “Hard Ain’t It Hard” Jimi Zhivago and Boo Reiners
My Name is New York: Ramblin’ Around Woody Guthrie’s Town (Woody Guthrie Publications)

Bess Lomax Hawes: “He was a writer and he was a singer. He loved it. He liked the guys. He liked me. He liked the situation. He wanted to sing, he didn’t want sing very much. He was not basically a performer in his desires. Though he was perfectly happy to do it. But what he really wanted to do was write. And he sat up every night and wrote all night long. And then he would stagger up to bed. And I would come down in the morning, because I had a job and I had to get up. And the whole room would be covered with sheet after sheet after sheet of typing paper. All single-spaced. Never anything backtracked. Never anything X’d out. Never anything changed in any respect. He would just tear it out of the typewriter and throw it on the floor. And then he’d tear the next one out and throw that one on the floor. He was kind of like a fountain, he just pushed them out every day and every night and so there was always something new coming out of Woody.”

NS: Alan Lomax biographer, John Szwed:

John Szwed: “Woody had the qualities of Will Rodgers but in a less corny and more pointed way. But also with what Alan would later cynically call his lumpen Proletariat shtick. He could really come off as a hick, but a hick who tricked the hell out of you. A hick who charmed everybody. Well the way Alan put it was, he said, this guy actually does the things that I’ve been trying to record to say, he’s actually creating stuff in this way and he was wild! Not only was his talk engaging, but he wrote in a way that read like those great social realist novels that he hoped

would come out of the South.”

NS: Woody’s late wife, Marjorie Mazia:

Bed: “Bound for Glory” Jimi Zhivago

My Name is New York: Ramblin’ Around Woody Guthrie’s Town (Woody Guthrie Publications)

Marjorie Mazia: “He did all kinds of ways of writing. But the general procedure was. Early in the morning he’d read the newspaper, first thing. And then he would take a notebook and write down the titles of ten songs. Titles. Put the title down. Covered maybe a notebook full of titles. And then one by one go back. And then he would tear out of the newspapers what was happening that day. And that’s the way he would write. And then he would sit down. He could write ten songs or five, you know.”

Nora Guthrie: He would write, “Use whatever you got. If you’ve got tin drums. If you’ve got old coffee cans, pound ‘em and write a goddamn song, and don’t say you can’t because you don’t have a guitar. Just use whatever sounds are available to you.”

POST: “Talking Hard Work” Woody Guthrie

This Land is Your Land: The Asch Recordings, vol. 1 (Smithsonian Folkways)

NS: “Talking Hard Work.” ... Guthrie sang so much about labor..but looking at pictures of Woody with his kids on the Coney Island beach near their house ... you feel his love of play... for it’s own sake...and that also came out in songs ... many for his children.

“Why, Oh Why” Woody Guthrie 3:27

Woody at 100 (Smithsonian Folkways)

NS: “Why oh, Why” Woody Guthrie in 1947. One of his many kids songs. By 1952, Woody’s battle with an inherited neurological disease- Huntington’s Chorea -made life increasingly hard for Guthrie and his young family... Nora Guthrie:

D. Fighting Huntington’s

Nora Guthrie- It was strange honestly because my dad developed Huntington’s disease, I think the day I was born. I mean it feels like it was that close... he was in and out of hospitals from the time I was born until I was about four years old. And he would kind of go off and maybe take side trips with friends around the country and do things like that and then come back. But, and he would have... emotional episodes and physical things happening to him. My mother knew that something terrible was going on but no one really suspected at all what it might be.

NS: Soon Woody was confined to long hospital stays, as his health deteriorated. Ramblin’ Jack Elliot recalls those days:

Ramblin’ Jack Elliot: I was singing a lot of Woody Guthrie songs because I had met Woody and traveled with him and sang with him. We traveled together up until ‘54. Then in ‘55 I met my bride. June of ‘55 and in September we took a ship to Europe and spent the next six years bumming around Europe. Came back, went to visit Woody and bumped into Bob Dylan in one day. I was surprised because I hadn’t heard about him at all and I had been communicating with some friends back in the states, talking about Woody, these friends were friends of Woody’s. He

used to take them out of the hospital so that all his nearby friends could visit him in a pleasant place up in their apartment rather than have to go to that hospital where he was, New Jersey. That is where Bob got that remark, “So long New York, howdy East Orange.” ...

POST: “Talkin’ New York” Bob Dylan
Bob Dylan (Columbia)

Guy Logsdon: “It was a closet disease. People put their relatives in the closet when company came if they had Huntington’s because no one understood it.”

Nora Guthrie: There was such a tough guy there, but it wasn’t like macho tough. It was just essentially tough. And I remember looking at his eyes and he had this beautiful kind of blue grey twinkling eyes, and it’s like a little bit of a trip in time, for me, to go back and say, oh, you know, if he had been healthy, if I could have talked to him, if I could have known him in that way what kind of conversations would we have had, what would he say to me, what would we talk about. And it’s all there in the archives. It’s just been an incredibly personally cathartic experience for me because he is so alive and well in his writings and I realize that his writings is really totally his spirit, and kind of that’s what I was seeing all those years in his eyes.

POST: “Ramblin Round” Woody Guthrie
This Land is Your Land (Smithsonian Folkways)

Arlo Guthrie: I think if my dad was around and he was a young man these days, he’d probably be playing on some street corner like one that might exist in New Orleans where he could be playing for beers or tips or something like that. He’d be standing up for the little guys of the world. He’d be organizing people to stand up together on certain things and having thoughts and philosophies about you know the current events that are going on just like people do... We hear the big voices of the world but it is the little voice that actually are the people of the world.

Guy Logsdon: Woody Guthrie’s creativity is what counts. This man was one of the most creative citizens this nation has ever had.

POST: “Ramblin Round” Woody Guthrie
This Land is Your Land (Smithsonian Folkways)

NS: “Ramblin Round” Woody Guthrie in 1947 ... and that’s where we’ll leave him after these hundred years. Like many who followed: Still “Goin down the road...”

End bed: “Raincrow Bill” Woody Guthrie, Cisco Houston and Sonny Terry
My Dusty Road (Rounder)

Credits:

American Routes is produced at Tulane University’s School of Liberal Arts in New Orleans. Producer of this “Woody Guthrie: Goin’ down the Road” program was Maureen Loughran.

Thanks to Nora Guthrie and Anna Canoni at the Woody Guthrie Archives, Jeff Place at Smithsonian Folkways, Todd Harvey at the Archive of Folk Culture at the Library of Congress.

Also to Michael Kleff, co-producer with Nora Guthrie and Steve Rosenthal of “My Name is New York,” an upcoming audio walking tour of Woody’s New York. To find out more about the

project see: mynameisny.com

American Routes Managing producer is Kaori Maeyama. Producer and Technical Director is Bill Deputy. Station Relations Director is Ken Mills. Development associate is Lauren Callihan. Program assistants are Leidy Cook and Garrett Pittman.

American Routes is supported by a major grant from the National Endowment for the Humanities ... and by the National Endowment for the Arts...

Also the Louisiana Department of Culture, Recreation and Tourism, **Celebrating 200 Years of Louisiana** ... on the web at LouisianaTravel.com.

Our presenting station is WWNO-FM at the University of New Orleans.
You can find American Routes and the entire archive streaming 24/7 from our website:
americanroutes DOT org

Until that time ... I'm Nick Spitzer ... for American Routes, from P-R-X.

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NATIONAL ENDOWMENT FOR THE HUMANITIES

Budget Form (rev. 10/2010)

Applicant Institution Tulane University
Project Director Nick Spitzer
Project Grant Period 8/1/2014 - 7/31/2015

[See Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1 NEH Funds (8/1/2014-7/31/2015)	Year 1 Cost Share Funds (8/1/2014-7/31/2015)	Project Total
1. Salaries & Wages					
Project Director/Host Nick Spitzer	(b) (6) x 25%			(b) (6)	(b) (6)
2. Fringe Benefits					
Project Director/Host Nick Spitzer	19.8% of Salary			(b) (6)	(b) (6)
3. Consultant Fees					
4. Travel					
	Spitzer Travel (4-4 to 6 day trips*)	travel \$700; subsistence \$1800 per trip	\$10,000		\$10,000
	Spitzer Travel (1-10 day trip to Pacific NW)	travel \$500; subsistence \$2500 per trip	\$3,000		\$3,000
5. Supplies & Materials					
6. Services					
Subcontract to American Routes, LLC			\$242,800		\$242,800
Third Party Cost Share from American Routes, LLC				53,200.00	\$53,200
7. Other Costs					\$0
8. Total Direct Costs	Per Year		(b) (6)	(b) (6)	(b) (6)
9. Total Indirect Costs	Per Year		(b) (6)	(b) (6)	(b) (6)
Indirect Cost Calculation: Rate: Tulane's negotiated rate is 36% MTDC. 3.5% of direct cost per year are requested from NEH. The remainder will be cost shared by Tulane					
10. Total Project Costs (Direct and Indirect costs for entire project)			\$269,675	\$103,988	\$373,663
11 Project Funding					
a. Requested from NEH	Outright:				\$269,675
	Matching Funds:				\$0
	Total Requested from NEH:				\$269,675
b. Cost Sharing	Applicant's Contributions:				\$50,788
	Third Party Contributions:				\$53,200
	Project Income:				\$0
	Other Federal Agencies:				\$0
	Total Cost Share:				\$103,988
12. Total Project Funding					\$373,663

* 4 4 to 6 day trips for Nick Spitzer to travel to Chicago, New York, Washington, DC, and San Francisco to gather material and conduct interviews.

* 1 10 day trip for Nick Spitzer to travel to the Pacific Northwest to gather material and conduct interviews.

NATIONAL ENDOWMENT FOR THE HUMANITIES

Budget Form (rev. 10/2010)

Subcontractor Budget American Routes, LLC
Project Director Lauren Callihan
Project Grant Period 08/01/2014-07/31/2015

[See Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1 NEH Funds (8/1/2014-7/31/2015)	Year 1 Cost Share Funds (8/1/2014-7/31/2015)	Project Total
1. Salaries & Wages					
Operations Director	(b) (6) x 65%		(b) (6)		(b) (6)
Senior Producer	(b) (6) x 60%		(b) (6)		(b) (6)
Technical Director	115 days @ (b) (6)/day		(b) (6)	(b) (6)	(b) (6)
Production Assistant	(b) (6) x 50%		(b) (6)		(b) (6)
Station Relations Director	Based on carriage		0.00	(b) (6)	(b) (6)
2. Fringe Benefits					
Operations Director	(b) (6) x 65%		(b) (6)		(b) (6)
3. Consultant Fees					
Contributing Producers	50 days x (b) (6)/day		(b) (6)		(b) (6)
Contributing Web Feature Producers	60 days x (b) (6)/day		(b) (6)		(b) (6)
Production Associate Lauren Callihan	(b) (6)/day x 75 days		(b) (6)		(b) (6)
Humanities Advisors	10 @ \$750 each		7,500.00		\$7,500
Music Advisors	8 @ \$500 each		4,000.00		\$4,000
Artist Fees	\$500 each		10,000.00		\$10,000
4. Travel					
Feature Producer	5 Trips**	travel \$800; subsistence \$1800 per trip	13,000.00		\$13,000
Spitzer (host/producer)	travel to China for recordings-8 days	travel \$1800; subsistence \$2500		4,300.00	\$4,300
Spitzer (host/producer)	travel to London for recording - 7 days	travel \$1800; subsistence \$2500		4,300.00	\$4,300
5. Supplies & Materials					
Office supplies	\$400 per month	based on prior years	4,800.00		\$4,800
Production supplies	\$600 per month	based on prior years	7,200.00		\$7,200
cd purchases	\$4000 per year	based on prior years	4,000.00		\$4,000
6. Services					
Website Maintenance	\$6000 per year	based on prior years	6,000.00		\$6,000
Technology Upgrades for Website design and maintenance				\$3,000	\$3,000
Outside Studio	\$175/hour x 35 hours	for telephone interviews with artists unavailable for in house interview	6,125.00		\$6,125
Advertisements	3 current ads @ \$1500	based on prior years	4,500		\$4,500
7. Other Costs					
8. Total Direct Costs	Per Year		242,800.00	53,200.00	\$296,000
9. Total Indirect Costs	Per Year				\$0
10. Total Project Costs (Direct and Indirect costs for entire project)			242,800.00	53,200.00	\$296,000

** 5 4-day trips for a features producer to be selected to travel to various locations to gather material and conduct interviews. Estimated cost of travel is \$1500 per trip with \$1800 in subsistence.



DEPARTMENT OF HEALTH & HUMAN SERVICES

Program Support Center
Financial
Management Service
Division of Cost Allocation

1301 Young Street, Suite 732
Dallas, TX 75202
PHONE: 214-767-3261
FAX: 214-767-3264

May 14, 2013

Mr. Doug Harrel
Vice President for Finance and Controller
Tulane University
7029C Freret Street
New Orleans, LA 70118-5698

Dear Mr. Harrell:

A copy of your Facilities and Administrative (F&A) cost Rate Agreement is being faxed to you for signature. This Agreement reflects an understanding reached between your organization and a member of my staff concerning the rate(s) that may be used to support your claim for indirect costs on grants and contracts with the Federal Government.

The Office of Management and Budget (OMB) has requested that we reach an agreement with each institution on components for the published F&A cost rates. The attached form(s) are provided for that purpose. Please sign the form(s) and return them with the agreement.

Please have the original signed by an authorized representative of your organization and fax it to me, retaining the copy for your files. Our fax number is 214-767-3261. We will reproduce and distribute the Agreement to the appropriate awarding organizations of the Federal Government for their use.

An indirect cost proposal, together with the supporting information, is required to substantiate your claim for indirect costs under grants and contracts awarded by the Federal Government. Thus, your next proposal based on actual costs for the fiscal year ending 06/30/2016 is due in our office by 12/31/2016.

Sincerely,

A handwritten signature in black ink, appearing to read "Arif Karim", is written over a horizontal line.

Arif Karim
Director
Division of Cost Allocation

Enclosures

PLEASE SIGN AND FAX A COPY OF THE RATE AGREEMENT

COMPONENTS OF PUBLISHED F&A COST RATEINSTITUTION: **Tulane University**FY COVERED BY RATE: **July 1, 2013 through June 30, 2017**APPLICABLE TO: **ORGANIZED RESEARCH**

RATE COMPONENT:	ON CAMPUS	OFF CAMPUS
Building Depreciation	2.9	
Equipment Depreciation	2.7	
Interest	0.5	
Operation & Maintenance	14.7	
Library	2.4	
Utility Allowance	1.3	
Administration	26.0	26.0
TOTAL	50.5	26.0

CONCURRENCE:

Tulane University

(Institution)

(Signature)

(Name)

(Title)

(Date)

COLLEGES AND UNIVERSITIES RATE AGREEMENT

EIN: 1720423889A2

DATE: 05/14/2013

ORGANIZATION:

Tulane University

FILING REF.: The preceding
agreement was dated
02/19/2013

7029C Freret St.

New Orleans, LA 70118-5698

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

SECTION I: INDIRECT COST RATES

RATE TYPES: FIXED FINAL PROV. (PROVISIONAL) PRED. (PREDETERMINED)				
<u>EFFECTIVE PERIOD</u>				
<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE(%) LOCATION</u>	<u>APPLICABLE TO</u>
PRED.	07/01/2010	06/30/2013	50.50 On Campus	Organized Research
PRED.	07/01/2010	06/30/2013	36.00 On Campus	Other Sponsored Activities
PRED.	07/01/2010	06/30/2013	26.00 Off Campus	All Programs
PRED.	07/01/2013	06/30/2017	50.50 On Campus	Organized Research
PRED.	07/01/2013	06/30/2017	34.00 On Campus	Other Sponsored Activities
PRED.	07/01/2013	06/30/2017	26.00 Off Campus	All Programs
PROV.	07/01/2017	Until Amended	Use same rates and conditions as those cited for FYE 06/30/2017.	

*BASE

ORGANIZATION: Tulane University

AGREEMENT DATE: 5/14/2013

Modified total direct costs, consisting of all salaries and wages, fringe benefits, materials, supplies, services, travel and subgrants and subcontracts up to the first \$25,000 of each subgrant or subcontract (regardless of the period covered by the subgrant or subcontract). Modified total direct costs shall exclude equipment, capital expenditures, charges for patient care, student tuition remission, rental costs of off-site facilities, scholarships, and fellowships as well as the portion of each subgrant and subcontract in excess of \$25,000.

ORGANIZATION: Tulane University

AGREEMENT DATE: 5/14/2013

SECTION I: FRINGE BENEFIT RATES**

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE(%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
FIXED	7/1/2012	6/30/2013	21.00	All	Uptown Faculty
FIXED	7/1/2012	6/30/2013	28.20	All	Uptown Staff
FIXED	7/1/2012	6/30/2013	5.50	All	Uptown Fac-Sum
FIXED	7/1/2012	6/30/2013	18.30	All	HSC Faculty
FIXED	7/1/2012	6/30/2013	29.50	All	HSC Staff
FIXED	7/1/2012	6/30/2013	17.90	All	HSC Physicians
FIXED	7/1/2012	6/30/2013	4.70	All	HSC FPP
FIXED	7/1/2012	6/30/2013	8.70	All	HSC Residents
FIXED	7/1/2012	6/30/2013	9.20	All	Students & PT Staff
FIXED	7/1/2012	6/30/2013	20.30	All	Post Docs
FIXED	7/1/2013	6/30/2014	19.80	All	Uptown Faculty
FIXED	7/1/2013	6/30/2014	27.20	All	Uptown Staff
FIXED	7/1/2013	6/30/2014	4.80	All	Uptown Fac-Sum
FIXED	7/1/2013	6/30/2014	17.20	All	HSC Faculty
FIXED	7/1/2013	6/30/2014	30.90	All	HSC Staff
FIXED	7/1/2013	6/30/2014	17.50	All	HSC Physicians
FIXED	7/1/2013	6/30/2014	5.20	All	HSC FPP
FIXED	7/1/2013	6/30/2014	8.40	All	HSC Residents
FIXED	7/1/2013	6/30/2014	6.40	All	Students & PT Staff
FIXED	7/1/2013	6/30/2014	24.40	All	Post Docs
PROV.	7/1/2014	Until amended			Use same rates and conditions as those cited for fiscal year ending June 30, 2014.

** DESCRIPTION OF FRINGE BENEFITS RATE BASE:

Salaries and wages.

ORGANIZATION: Tulane University

AGREEMENT DATE: 5/14/2013

SECTION II: SPECIAL REMARKS

TREATMENT OF FRINGE BENEFITS:

The fringe benefits are charged using the rate(s) listed in the Fringe Benefits Section of this Agreement. The fringe benefits included in the rate(s) are listed below.

TREATMENT OF PAID ABSENCES

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

OFF-CAMPUS DEFINITION: For all activities performed in facilities not owned by the institution and to which rent is directly allocated to the project(s), the off-campus rate will apply. Actual costs will be apportioned between on-campus and off-campus components. Each portion will bear the appropriate rate.

Equipment Definition -

Equipment means an article of nonexpendable, tangible personal property having a useful life of more than one year and an acquisition cost of \$2,500 or more per unit.

FRINGE BENEFITS:

FICA
Retirement
Worker's Compensation
Life Insurance
Unemployment Insurance
Health Insurance
Tuition Remission
Early Retirement Payout
Sabbatical Leave
Termination Pay
Day Care Subsidy

ORGANIZATION: Tulane University

AGREEMENT DATE: 5/14/2013

SECTION III: GENERAL

A. LIMITATIONS:

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

B. ACCOUNTING CHANGES:

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

C. FIXED RATES:

If a fixed rate in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

D. USE BY OTHER FEDERAL AGENCIES:

The rates in this Agreement were approved in accordance with the authority in Office of Management and Budget Circular A-21, and should be applied to grants, contracts and other agreements covered by this Circular, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

E. OTHER:

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

Tulane University

(INSTITUTION)

(SIGNATURE)

(NAME)

(TITLE)

(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

(AGENCY)

(SIGNATURE)

Arif Karim

(NAME)

Director, Division of Cost Allocation

(TITLE)

5/14/2013

(DATE) 0037

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Attachment 11

American Routes

**"From a Useable Past to
an Authentic Future"**

Related Projects

American Routes

“From a Useable Past to an Authentic Future”

Related Projects

American Routes is the only weekly network program devoted to presenting and interpreting vernacular American music and culture. In public radio at a national level there are a number of programs that have degrees of affinity to *American Routes*, though none are as involved in the same scope of research-based interpretations of the linkages between diverse music styles and their significance in American society and culture. Of the music programs, *World Café* and *Sounds Eclectic*, and *Echoes* focus on contemporary popular music, world pop music, largely based on the current artists, recordings and promotions of the record industry. None of these popular entertainment programs have humanities advisors, elements, or an overall focus that could be viewed as interpretive of American cultural aesthetics or engaged with humanities issues. *World Café* has created a new weekly hour devoted to *Conversations at World Café*, but most of the interviewees are the noted current popular artists, and the interviewer’s approach could not be described as informed by a humanities perspective. The programs noted do not generally have carriage in the size and diversity of markets that carry *American Routes*. They are generally not found on major market news & information stations and/or in the prime schedule locations to the same degree as *American Routes*.

The one network public radio program devoted to vernacular music in an African-diaspora world context is the weekly one-hour *Afropop*. With an energetic host (George Collinet) from Zaire by way of Paris and a trained ethnomusicologist as producer (Sean Barlow), *Afropop* is a model of how to reach and expand niche audiences for a specific musical or cultural perspective. It is also very savvy as website use. The program depth has improved greatly in recent years with support from the NEH.

There are many locally produced and heard “roots music” programs at specific stations. Most present specific genres such as blues, bluegrass or “folk” (variously defined). Some present regional and ethnic styles such as New Orleans jazz, Cajun music, Mid-western polka, and Native American music, and cowboy songs. Some may utilize the labels “Americana” or AAA but none we know of attempt an inclusive synthesis of American music styles in cultural context. Local programs are not as a rule supported by a research and production team or humanities advisors, nor are they committed to humanities themes and feature elements. This is not to detract from such local programs or station formats—indeed many serve a vital role in maintaining traditional language, presenting traditional music and creating a community-based discourse about traditional culture and modernity without explicitly making such claims. Indeed our valuing of local ethnic/regional /community radio is such that we have often aired segments from local gospel, traditional jazz, old-time country and blues programs. Over the years we have aired segments from Native American to local gospel and old-time country stations to demonstrate the vitality of local cultural expression on community radio stations.

The widely heard national program *This American Life* like *American Routes* is embedded in intellectual issues with an aesthetic surface structure. However, *TAL* is essentially a narrative program about contemporary American (mostly middle-class) life and its discontents from perspectives that may be critical and comedic at once in which music is used primarily as a

decorative element.

A Prairie Home Companion is the long-running successful program devoted to a sort of vaudevillian music and comedy approach—again *sans* humanities discourse in all but the most veiled ways. *APHC* has regional focus on the Upper Midwest and its Scandinavian/European cultures with fictitious characters in a theatrical setting.

A newer program is *Studio 360* from WNYC in New York with the writer and critic Kurt Andersen as host. *Studio 360* is a weekly one-hour cultural magazine, with features and guests that describe and interpret various subjects in the arts and more expansively the nature of cultural life. *American Routes* host, Nick Spitzer, has been an invited guest on *Studio 360*, a PRI program, speaking about the significance American artistic places and activities as varied as San Juan Pueblo, Muscle Shoals Alabama's music scene, and the Chelsea Hotel in New York City.

Studio 360, appeals in our view to many of the same listeners as *American Routes* in its willingness to deal with issues of vernacular, popular, avant-garde and fine arts on the American landscape. It differs from *American Routes* in being primarily a talk/documentary program. It also uses a more popular, fine arts and "cutting edge" perspective a la New York City as its locus—where *American Routes* focuses its interpretative approach to mostly American vernacular culture by looking at music and musicians in the context of their cultures and communities as symbols and sources. Given the complementary qualities of *Studio 360* and *American Routes*, the programs have cooperated in information-sharing, promotional planning, and radio system discourse. Both programs come under the new rubric we are forging beyond news formats: "culture and information."

Fresh Air, the longstanding daily talk program hosted by Terry Gross and devoted to politics, society and culture, has affinity to *American Routes* especially to the extent it presents the vernacular arts and artists. Ms. Gross is a supporter of *American Routes* which airs in a prominent spot on her home station, WHYY, Philadelphia. *American Routes* is often programmed adjacent to *Fresh Air Weekend*.

The public radio series sharing the greatest congruency with *American Routes* is *Lost and Found Sound*, which has appeared as a highly regarded feature element on NPR's *All Things Considered* over the last three years. These sorts of segments from 10-20 minutes have an interest in historic and antique audio and the cultural information conveyed. We have assisted the producers with musical advice and field production on some of their segments and they are represented as advisors to us. *American Routes* documentary segments are more likely to deal with current cultural meanings of music, musicians' lives and social processes--and less historic or "lost" sound for its own sake. Also *American Routes* exists within a music and information or "cultural" program genre of public radio and thus has somewhat different audience expectations than *Lost and Found Sound* elements heard in a news program like *All Things Considered*. The *Lost and Found Sound* producers, the Kitchen Sisters, have produced a piece for *American Routes*. It was a humorous look at the recovery of two very different New Orleans restaurants post-Katrina: [Two Sisters Kitchen and the Court of Two Sisters](#).

Programs in radio and other media whose content and structure complement *American Routes*—as well as the oeuvres of independent record companies like Arhoolie, Shanachie, Folkways and others have been linked into the "Deep Routes" part of our website. Academic, governmental and other institutional resources on American, cultures, music and society from the have selectively been linked with input from our humanities advisors. We expect this process to continue as we further revamp and expand the function of the website.

Attachment 12

American Routes

**"From a Useable Past to
an Authentic Future"**

**Selected Show Descriptions
(2013-1998)**

American Routes

“From a Useable Past to an Authentic Future”

Selected Show Descriptions (2013-1998)

2013

Modern Traditions: Ben Harper and Carl LeBlanc

The singer-songwriter **Ben Harper** has been on the scene since the early '90s, but now he's digging deeper into the blues with the legendary harpman Charlie Musselwhite. We'll talk with Ben about the musical journey from his family's music store to his recent recording that he calls his “graduation” album. Then an in-studio conversation with a guitarist who has played with Sun Ra and now plays banjo with Preservation Hall, New Orleans' own **Carl LeBlanc**.

Sacred Steel Brothers and a Jazz Master: Robert Randolph, Calvin Cooke and Yusef Lateef

Sacred steel guitarist **Robert Randolph** has gathered together the leading players of the genre for a recent recording, paying tribute to the past, and covering tunes outside the cannon. We'll speak with him and one of his fellow Slide Brothers, **Calvin Cooke**. Then a conversation with jazz adventurer **Yusef Lateef** about his musical mentors and inspirations.

The Sonic Journey of Alan Lomax: Recording America and the World

American Routes follows the journeys made by folklorist Alan Lomax as he documented the diversity of the traditional music of America, in the face of what he felt was the increased threat by popular “monoculture.” We'll look into Lomax's work as a sound recordist, cultural theorist, radio host and above all, shaper of 20th century pop culture through his discoveries.

A Grateful Journey: Kris Kristofferson

A conversation with a man of many talents: songwriter, actor, boxer, military man, among many titles, **Kris Kristofferson**, reflecting on his life in music, his songwriting craft, and the nature of gratitude for his life's adventures, as expressed in his recent album, *Feeling Mortal*.

Doo-Wop Voices: Aaron Neville and Kenny Vance

Join *American Routes* on the street corner for some “shang-a-langs” and “do-wop de waddas” from the past and the present. Confused? Listen in to our conversation with New Orleans own **Aaron Neville** about his recent album of 50s classics, including his take on the harmonizing genre. Then we visit with Brooklyn bred **Kenny Vance**, founding member of Jay and the Americans, to talk mechanics and art of the doo-wop sound. You'll be “shama-lama ding dong”-ing in no time!

Will The Circle Be Unbroken: Country Strings and Jazz Vibes

We'll re-visit the moment when the “California long-hairs” took over a Nashville studio to pay tribute to aging country heroes. A look back at the 1972 LP *Will The Circle Be Unbroken* with **John McEuen** of the Nitty Gritty Dirt Band and his memories of those historic sessions. Then, a conversation with another musician familiar with Nashville, jazz vibraphone master **Gary Burton**. Plus a visit with **Jake Shimabukuro**, for whom any genre is a fine match for the ukelele.

Richard Thompson & Zachary Richard

This week on *American Routes*, we'll talk to folk rocker songwriter and guitarist **Richard Thompson**. An advocate for British lyric and music tradition in new settings with refashioned traditional songs and stories, Thompson evolved from playing in the seminal folk-rock band, Fairport Convention to his present day role as an in-demand guitarist and songwriter. Then we'll visit with accordion-man **Zachary Richard** about growing up in French-speaking south Louisiana but needing to go to France and Quebec to realize the significance of the Cajun culture into which he was born. Richard's recent "Le Fou" may be the first Americana record made largely in the French of his homeland: south Louisiana's Cajun country.

2012

Downhome in the Big City: Norah Jones & Andy Statman

We'll spend time with two eclectic NYC-based musicians who mix up country with jazz and other traditions. Multi-instrumentalist Andy Statman comes from a family steeped in Jewish musical traditions, but got the bluegrass bug playing with **David Grisman** and Tony Trischka. We'll talk about his explorations of bluegrass, klezmer, free jazz and now duets with tea kettles. Then singer and pianist **Norah Jones**, known for her own personal stamp on jazz, shares the country side of life in her recent work with The Little Willies. Plus lots of "citified" country songs and downhome urban tunes.

Dance Your Blues Away on Mardi Gras Day

We're hitting the streets this week to celebrate - what else? - Mardi Gras! We'll meet parade **float builders**, visit the **Backstreet Cultural Museum** in Tremé, discover a **skull and bone gang** and **baby dolls**, follow **Mardi Gras Indians** and learn why flamingos flock to **Baton Rouge** this time of year.

Musical Couples: Sarah Lee Guthrie & Johnny Irion, Leroy Jones & Katja Toivola

We'll talk with a pair of musical couples, to learn the secrets of sharing the spotlight and making beautiful music together. **Sarah Lee Guthrie and Johnny Irion** are folk musicians who met in the alt-country scene in LA. Today, with two daughters and a successful career sharing the stage, they sing for families and clubs around the country. **Leroy Jones** is a trumpet player from New Orleans and his wife, **Katja Toivola**, is a trombone player from Finland. We'll visit their home in the Treme to find out more about their love of bringing New Orleans jazz to world.

Giants of Jazz: Thelonious Monk and John Coltrane

For this special *American Routes* program, we follow the lives of two giants of jazz: **Thelonious Monk** and **John Coltrane**. From their humble North Carolina beginnings to their triumphs on the world stage, we'll trace their individual and inspired paths to creativity. And we'll visit with the musicians who played with the greats, including **McCoy Tyner** and **Pharoah Sanders**, and the next generation, **TS Monk** and **Ravi Coltrane**.

Johnny Winter & Jason Moran

A visit with two native sons of the Texas Gulf Coast. Guitar slinger **Johnny Winter** grew up listening to the blues in Beaumont, Texas and took his talent for playing to the world. We talk with Winter about his Texas youth and his blues milestones. Jazz pianist **Jason Moran** started out in Houston playing classical music, but found his way to jazz through Thelonious Monk. We'll learn more about his adventures in the NYC jazz scene.

The Funk Soul Universe: Galactic and Joe Bataan

It's an exploration of the funk universe on *American Routes*. New York City's pioneer of Afro-Latin Soul, **Joe Bataan**, tells us about his boogaloo beginnings, melding latin beats with soulful sounds and his move toward "salsoul" and rap. And a conversation with **Stanton Moore** and **Ben Ellman** from New Orleans' **Galactic** about their love of all things funky from the Crescent City and beyond.

Wade in the Water: Songs and Stories of the River

As the muddy Mississippi winds its way past us in New Orleans, we're reminded of the power and place of these waterways in American culture. First, we seek the source of the mighty river at the headwaters in Minnesota. Then listen to stories of steamboat captains, riverboats and rural fisherman. And learn about New Orleans own relation to the river with Tulane professor **Richard Campanella**. Plus river tales from **Captain Doc Hawley**, **Aaron Neville** and **Al Green**.

Words & Music

Do the words make the song or the notes? What does it take to tell a good tale in music or about music? We put those questions to a few writers of both songs and stories. Singer-songwriter and memoirist **Rosanne Cash** sits down before a live audience to tell us about her authorial journey, then we chat with novelist **Cyril Vetter** on translating a musician's life into fiction. And New Orleans bluesman **Little Freddie King** spins a few tall tales from the juke joint.

The Black Keys & The Soul Rebels

We're sitting down this week with two bands who make their hometowns proud. **The Black Keys**, Dan Auerbach and Patrick Carney, from Akron, Ohio, have roots in the blues and rock but construct a sound all their own. We chat with them backstage at a performance in the Crescent City. Then New Orleans brass band innovators **the Soul Rebels** talk about bringing the sounds of the streets to clubs around the world.

Going Down the Road with Woody Guthrie: A Centennial Celebration

American Routes heralds the 100th birthday of our nation's greatest roving troubadour and social commentator, **Woody Guthrie**, with a two-hour special dedicated to his life in music. We'll visit with friends and relatives who share tales of Guthrie's trials and triumphs, from Okemah, Oklahoma to Coney Island, New York. Guthrie's children, **Nora and Arlo**, reflect on their father's life, scholar **Guy Logsdon** discusses Guthrie's Dust Bowl days and **Pete Seeger** shares the backstory to Woody's anthem for the "down and outers." Plus music and memories from Ramblin' Jack Elliot, Moses Asch, Bob Dylan and so many others.

John Sebastian & Bonsoir Catin

This week, on *American Routes*, we travel from the Village to the dancehall. **John Sebastian** talks about his childhood in Greenwich Village, encounters with blues greats Mississippi John Hurt and Lightning Hopkins, and the musical stew he created with his band The Lovin' Spoonful. Then, a conversation with Kristi Guillory and Christine Balfa of the Cajun band **Bonsoir Catin** about carrying on their musical heritage for the next generation.

Chuck Leavell & Jon Cleary

Meet two piano professors from the South with two differing styles. First up, from Macon, GA, **Chuck Leavell** has played in a few of Rock's most iconic bands, from the Allman Brothers to the Rolling Stones. And while piano might be his day job, he's also a keeper of a Georgia forest and an honorary forest ranger! We talk to Chuck about his love of the keys and the trees. Then, it's a

lesson in New Orleans funk a la keyboard with **Jon Cleary**, who breaks down the elements and reveals the Latin tinge to New Orleans piano favorites.

2011

Motor City Music of Detroit

American Routes cruises the musical map of Detroit, catching the sights and sounds of the Motor City. From Hamtramck to Dearborn, we'll meet the proud people who made the cars and played the bars. Jazz modernist **Yusef Lateef** tells of his time on the assembly line. **Smokey Robinson** talks about growing up with Motown's future stars. We'll learn how to construct a hit record from Motown studio insiders, then visit a raccoon hunters club, known for bluegrass jams. Plus rockabilly stars, dream cars and polka bands... all from Detroit.

Dr. Lonnie Smith & Terrance Simien: Keys and Squeeze

From the heart of French Louisiana to the streets of New York, *American Routes* is mixing it up this week with two giants of their genres. We visit with jazz great **Dr. Lonnie Smith**, whose mastery of the music is synonymous with his ever-present Hammond B3 organ. We drop down deep in the pocket with Lonnie, and get keyed in to the past and present of soul and jazz. And out on the Cajun and Creole prairies we drop in on zydeco accordionist and Grammy award winner **Terrance Simien**. Plus jazz, blues and country tunes from keyboard masters of all kinds.

***American Routes* at the Movies**

This week on *American Routes*, we cue the music and dim the lights for great music moments in film. We'll sit down with Oscar® nominees **Joel and Ethan Coen**, writers/directors of such iconic films as "True Grit," "O Brother Where Art Thou?" and "The Big Lebowski" and discover the magical role of music in their movies. Then, conversation with cinéma-vérité masters **D. A. Pennebaker** and **Chris Hegedus**, who'll detail the craft of their 'glorified home movies' such as Dylan's "Don't Look Back" and "The War Room," and their latest feature "Kings of Pastry." Plus, clips from films we love, and songs that make the silver screen shimmer.

Crossover Dreams: Latin Music in America

This week on *American Routes*, we'll sample the *sabor latino* in American music. Join us for conversation with **Los Lobos** on their mix of American pop and Mexican traditions. We'll visit **Los Cenzontles**, a community arts center in San Francisco dedicated to the teaching of Mexican music, and drop by a Philadelphia radio show spinning salsa hits for the neighborhood. Then, we'll sit in with pianist and bandleader **Oscar Hernández** of the **Spanish Harlem Orchestra** for some Nuyorican beats and salsa moves. Plus a special performance by San Antonio's queen of the conjunto accordion, **Eva Ybarra**.

The Indie Gramophone

Whether you're spinning 45s, 78s, or LPs, you'll discover gold in the vinyl this week on *American Routes*. We check in with the record label dedicated to resurrecting lost sounds for the digital age, **Dust to Digital**. For some soul sides, we hear from **Gabriel Roth**, founder of **Daptone Records**, who's re-imaging classic soul with the band **Sharon Jones and the Dap-Kings**. We'll also talk to the man who got the Bossa Nova on record and started the **Impulse** label, jazz producer **Creed Taylor**. Then it's off to Ville Platte for a conversation with Cajun recordman **Floyd Soileau** of **Swallow Records**. Plus tunes to get the jukebox shaking!

Mother's Day

American Routes celebrates Mother's Day with **Marty Stuart and his mom, Hilda**. We'll talk about their shared love of photography and a certain girl singer, Connie Smith. Then we'll hear stories about mothers from Fontella Bass, Sonny Rollins, Bo Diddley, and Geno Delafosse, among others. Plus songs from blues to bluegrass about and for dear old mom.

The National Folk Festival

Celebrate the National Folk Festival with *American Routes*. For over 70 years, the **National Folk Festival** has traveled from coast to coast, bringing the music of the people to the people. We'll head to the old mining town of Butte, Montana to meet the folks who recently put on the show and the city that came out to see them. Then we'll mine the archives and listen in on classic moments from past National Folk Festivals. All this plus music to get you in the summer festival frame of mind.

50 Years of Arhoolie Records

There's lots to celebrate this 4th of July with *American Routes*. It's the 50th anniversary of **Arhoolie Records** and we're bringing the party to you. Live in concert from Berkeley, CA, Nick is joined on stage with the pioneering label's many admirers including **Ry Cooder**, **Taj Mahal**, **Michael & David Doucet of Beausoleil**, New Orleans' **Treme Brass Band** and sacred steel masters, **the Campbell Brothers**. We'll also chat with Arhoolie's founder, **Chris Strachwitz** about his passion for American roots music on record. It's an event not to be missed!

Crescent City Jam Sessions

American Routes samples the best live music collaborations from the 2011 Jazz Fest season in New Orleans. Each year, music from the festival at the fairgrounds spills over into the streets and clubs of our city. We'll camp out at Preservation Hall for an evening of jazz and country with the **Preservation Hall Jazz Band** and Nashville song man **Buddy Miller**, with special guest **Robert Plant**. Then we'll catch the **Hot 8 Brass Band** and **Mos Def** at the Howlin' Wolf across town. Plus more musical surprises.

Riding the Rivers and Rails: Justin Townes Earle and Captain Doc Hawley

Have you ever sailed the Mississippi on a riverboat? Heard a calliope bounce notes off a barge? Caught the freight train boogie? This week on *American Routes*, we're riding the rails and sailing sails with words and music dedicated to two old forms of transport. We'll visit with **Captain Doc Hawley**, a calliope player on the "Natchez" in New Orleans to find out what it takes to make a boat sing. And a conversation with singer-songwriter **Justin Townes Earle**, who knows a thing or two about trains. Plus music about rivers, railcars and riding around.

Men of Steel and Soul

We're bringing the blues from the clubs to the church this week on *American Routes*. **The Campbell Brothers**, from Rochester, NY, are masters of sacred steel. With both pedal and lap steel guitars, they summon the spirit in voice and sound. We'll talk about growing up in the church and playing gospel blues on the guitar. Then, New Orleans bluesman **Walter "Wolfman" Washington** stops by the American Routes studio for a conversation about his life in the music and in the clubs around town.

Festival Time in Lafayette, LA

Join us on the festival grounds in Lafayette, LA for the 25th annual Festival International. We'll sample outstanding live performances in Cajun, Creole, Latin and Blues, including **Keb Mo**, **Sonny Landreth**, and **Steve Riley**. Be sure to get out your dancing shoes for cumbia with Miami's **Locos Por Juana**, two-steps with **Yvette Landry** and Cajun waltzes with the **Lost Bayou Ramblers**. Plus an all-star South Louisiana tribute to the best of swamp pop, Cajun

classics and zydeco.

Hard Times and Honky Tonks: Dale Watson, Gillian Welch and David Rawlings

The sounds may seem old but the songs are not. This week on *American Routes* we visit with a few musicians who are known for crafting modern country music from old-time inspirations.

Gillian Welch and David Rawlings share with us how they fit “an electric peg into an acoustic hole.” Then conversation with Austin’s king of the honky-tonks, **Dale Watson**, who literally wears his musical inspirations on his sleeve.

Guitar Heroes

Join us this week for an exploration of the guitar in jazz, blues and country music. We'll visit with modern jazz guitarist **Pat Martino** at his home in Philadelphia and find out more about his formulas for playing jazz solos. Then it's a conversation with up and coming thumbpicking guitarist **Ben Hall**, who walks us through the Merle Travis songbook.

La La Brooks & Frankie Ford

We're rocking and rolling with two icons of 60s pop. First, it's the voice behind some of the most well-known songs from the girl group era: **La La Brooks**, of the Crystals. La La sang the lead on the classic hit "Da Doo Ron Ron" when she was just a teenager! She shares stories of her time singing for Phil Spector, and starring on Broadway. We'll also visit with Gretna, Louisiana's **Frankie Ford**, whose early 60's hit “Sea Cruise” set the New Orleans R&B scene sailing on the charts.

How to Improvise: Béla Fleck & Jason Marsalis

This week we meet with two practitioners of the art of improvisation. **Béla Fleck** joins us for a conversation about banjo traditions and experimentation in bluegrass, jazz and classical music.

Then we'll head to the studio for a jazz breakdown by New Orleans master percussionist **Jason Marsalis**.

2010

How Blue Can You Get?: Howard Tate and Lyle Lovett

When we asked **Lyle Lovett** why he didn't stick with journalism, he said, “It's hard to sing the newspaper.” From blues to country to Texas swing, Lyle and his large band can tell some good stories, and they're not all about penguins. We'll hear all about it (and more) when we sit down in conversation with Lyle. **Howard Tate** is a master of soulful singing, bringing his bluesy touch and deep meaning to such classics as “Get it While You Can” and “Ain't Nobody Home.” We'll talk about his life in Philadelphia's gospel and soul scenes, and his path back to the stage today.

Second Lines and Black Pots: American Routes Live in Louisiana

Come stir the pot with *American Routes* as we bring you a sampling of great live music from our home state: Louisiana. First we'll stop by the soon to be legendary **BlackPot Festival** in Lafayette for some new flavors of Cajun and Creole tunes, as well as some old favorites by special guests. Then we'll walk through the streets of New Orleans with the **Prince of Wales Social Aid and Pleasure Club** during their annual second line parade.

The Art of Music: Richie Havens, Peter Max & Hatch Show Print

American Routes delves into the colorful convergence of art and music...from artist musicians, to painterly album covers and audacious poster art. **Richie Havens** was one such artist turned musician. We'll learn about his tenure as a Greenwich Village portraitist and his legendary

opening act at Woodstock. Then conversation with artist **Peter Max**, known for his pop-art colors, cosmic subjects and iconic album covers. And a visit to Nashville's **Hatch Show Print**, who printed posters for musicians from Bessie Smith to Johnny Cash, for a primer on the art of letterpress.

Horsepower: The Cowboy Rides Into the Future

This week on *American Routes* we're exploring the life of the cowboy. From the desert hills of Nevada to the swampy forests of Florida, the cowboy is an enduring symbol of American individualism and self-reliance. We'll visit with several working cowboys, including a few who can sing a tune or two. **Wylie Gustafson** might be better known as the man behind the Yahoo yodel, but we'll talk ranching and horses, as well as music. Then we'll visit with Creole cowboy **Geno Delafosse** to learn how he mixes zydeco with cattle raising. Plus a couple of **Cracker cowboys** share tales of cow-hunting, and lots of music to get you out on the trail.

Words to the Wise: Loretta Lynn, Bill Kirchen & Les Freres Michot

This week on *American Routes*, we're sharing some words of wisdom. **Loretta Lynn** blazed a trail through the male-dominated world of country music, bringing her experience as a mother and wife to songwriting and challenging stereotypes along the way. We'll hear about her journey from the hills of Butcher Hollow to the studios of Music City. Rockabilly guitarist and singer, **Bill Kirchen**, might be best known for his time in Commander Cody's band, and his hot licks on "Hot Rod Lincoln." We'll learn more about the man called the "Titan of the Telecaster" who won't be pegged by genres. Then, we'll stop for a few environmentally sound Cajun tunes and visit with a band of brothers, **Les Freres Michot**.

From Backroads to Backatown: Drive-By Truckers and Trombone Shorty

Follow *American Routes* as we travel the back roads for some new Southern sounds. **The Drive-By Truckers** have been up and down the highways since the mid-90s, delivering their unique mix of social commentary, old-fashioned storytelling and rock 'n' roll, between stops in their hometowns of Muscle Shoals, AL and Athens, GA. We sit down with the band in uptown New Orleans to learn more about their journey in music and fascination with the South. Then we head backatown to catch up with New Orleans' own Troy Andrews, a.k.a. **Trombone Shorty**, to hear about how he mixes trad jazz, rock and hip-hop to create 'Superfunkrock.'

Five Years After the Storm

It has been 5 years since the arrival of Hurricane Katrina and failure of the Federal Levee system in New Orleans. In this *American Routes* program, we speak with local activists, musicians, culture bearers and concerned residents to gauge the progress of individual and collective recovery in the city and region. Rebirth Brass Band's **Derrick Tabb** talks about his after-school band program "The Roots of Music," we visit the Musician's Village in the 9th Ward to meet New Orleans R&B drummer **Smokey Johnson** and his neighbor, avant-garde cellist **Helen Gillet**, then head out into the bayous south of New Orleans with blues guitarist **Tab Benoit** to talk about his work to save the wetlands. Also, a conversation with **Eric Overmyer** and **Lolis Eric Elie** from HBO's "Treme," about the ability of fiction to tell difficult truths and how their program places culture at the center of the discussion. Plus, comment from newly returned New Orleans resident **James Carville** on the importance of rebuilding the culture and levees of New Orleans.

A Thousand Miles From Nowhere: Blues from the Delta and Hill Country

This week on *American Routes*, we're roaming the highways, byways and crossroads of the Magnolia State, looking for all kinds of blues. We sit down with noted blues scholar **Bill Ferris** to talk about his lifelong obsession with the music of his home state, and visit with Delta piano

blues chanteuse **Eden Brent** to learn about her music mentor Boogaloo Ames. We set out north for Holly Springs and some Hill Country family jams. Then we head towards home to hang out at **Teddy's Juke Joint**, and catch up with the master of the gut-bucket blues, **Little Freddie King**.

Mavis Staples & Bob Dorough

Singer **Mavis Staples** grew up singing blues-inflected gospel with her family in Chicago, lead by her father Pops Staples's distinctive voice and guitar style. Their sound transcended the local scene, translating the message of the Civil Rights movement into song. We'll talk with Mavis about her latest efforts with Wilco's Jeff Tweedy. Then, we'll sit in while jazz songsmith **Bob Dorough** spins stories of the 1950s jazz world and takes us back to *Schoolhouse Rock* to share his thoughts on the magical properties of the number 3.

Philadelphia

Follow American Routes this week to the City of Brotherly Love, as we hang out on the musical street corners with some of Philadelphia's finest, including bobby-soxer idol **Bobby Rydell**, hip hop drummer and city champion **Questlove** of the **Roots**, and the city's mayor, **Michael Nutter**, who can also claim fame as a disco DJ. We'll visit famous operatic cafes and sit in with a neighborhood jazz organ trio. Plus catch a choir rehearsal at one of the city's historic churches and a conversation with a mother-daughter klezmer duo. And musical postcards from artists who call Philly their hometown.

Happy New Year from New Orleans!

Celebrate the arrival of the New Year with *American Routes*. We'll hang out at the **Ponderosa Stomp** for the best in swamp pop, garage rock and surf music, all live from the House of Blues in New Orleans. Then we'll visit with the music maestro and arranger known as the "Creole Beethoven," **Wardell Quezergue** and learn how he helped build the New Orleans sound. Plus classic New Orleans music to get your party started.

2009

Hard Road To Travel: Shelby Lynne and Michael Hurley

Conversation with the eclectic song stylist Shelby Lynne--formerly of rural Alabama, now of Palm Springs to hear about the vicissitudes of her musical and emotional journey from country to pop--including a recent embrace of Dusty Springfield. Elusive singer-songwriter Michael Hurley talks about a family devoted to opera and his sometimes dark often humorous disaffected songs about the mysteries of modernity and werewolves. Plus a visit to an Alabama cemetery for revered coondogs. We surround it all with Southern soul, hard country, deep blues, traditional jazz and respect for what is still significantly unknowable and magical in American culture.

Recordmen: Collector, Producer, DJ

We're hauling out the vinyl and giving it a spin this week on *American Routes*. First we'll revisit our 2005 interview with the late Jerry Wexler, who produced many soul and R&B hits on Atlantic Records. Then we'll go down into Maryland record connoisseur Joe Bussard's basement to sample his wall to wall collection of rare blues and country 78s and massive sound system to play them. Also, a visit in Shreveport, Louisiana with record producer Stan Lewis to learn about his days producing pop, blues and R&B on the Jewel and Paula labels. Plus Bird Brain, the legendary Shreveport DJ who "broke" the records in the local black community...and nationally.

Singing and Swinging the Election 2008

American Routes gets out the vote with music by, for and of the people. Lend your ears to the democratic process as we bring you music to get you to the polls, from protest songs to patriotic anthems. Dr. John shares his views on the politics of music and the state of the nation while Tennessee Senator and piano man Lamar Alexander tells tales of the campaign trail. Plus, Virginia banjo legend Ralph Stanley reveals a surprising endorsement and presidential candidate El Vez, the Mexican Elvis, stops by to ask for our vote.

A Change is Gonna Come: Words and Music in the Spirit of Martin Luther King, Jr.

As historic events take place in Washington, DC this holiday, *American Routes* reflects on the legacy of Martin Luther King, Jr. in both words and music. We'll talk music with Civil Rights activist and college professor Julian Bond. Jazz trumpet legend Freddie Hubbard stops by to share stories of his life in the jazz world during those tumultuous times. All this plus songs and voices to commemorate our past and look to our future.

***American Routes* Goes to the Movies**

Think all the glamour is in Hollywood? This week on *American Routes* we're going to the movies. John Sayles, writer-director of such classic films as "Lonestar" and "Matewan" talks about how he uses music to evoke emotion. French Canadian director Andre Gladu shares his documentary vision and stories of following music along the Mississippi and French Louisiana. Plus composer Thomas Newman takes us behind the scenes of Altman's "The Player," Disney's "Wall-E" and more.

Sonny Rollins & Bob French

Saxophone colossus Sonny Rollins has been igniting the jazz scene ever since he was a kid in the 1940s, hanging out with his mentor Thelonious Monk. We'll talk with the jazz master about his work with Miles and Monk among others, and his current improvisatory explorations. Then, we'll visit with New Orleans' own jazz legend, Bob French, leader of the Original Tuxedo Jazz Band, to learn the finer points of keeping time in the Crescent City.

Ballads, Blues and Breakdowns: Earl Scruggs & Tom Rush

Earl Scruggs' legendary banjo playing, aptly named "Scruggs Style," has left its mark on American pop culture and inspired generations of banjo players. In the late 1960s, Scruggs, along with his sons, bravely crossed musical boundaries but his musical journey really started back at the beginnings of bluegrass, playing with Bill Monroe and later, Lester Flatt. We'll talk to Earl and his sons, Randy and Gary, about performing on the stage of the Ryman Auditorium and why he doesn't need to crack jokes about the banjo. New Hampshire-born folk singer songwriter Tom Rush may have gone to Harvard and studied with a ballad scholar, but he still knows how to sing the blues. We'll visit with Rush to learn more about Boston's folk scene in the 1960s, his time as a radio DJ and his inspired approach to songwriting.

Los Angeles: Soundtrack for the Angels

In this special program *American Routes*' host Nick Spitzer uncovers the music and cultural traditions of Los Angeles: from Hollywood to neighborhood. Join Nick as he travels across the City of Angels to hear from L.A. legends -- including Brian Wilson of the Beach Boys and songwriter Randy Newman -- and explores musical cultures with Cambodian-born rapper PraCh Ly in Long Beach, Louisiana Creole zydeco accordionist T-Lou in South Central, and East L.A.'s Ersi Arvizu. Plus conversations and music from Mexican-American rock band Los Lobos, R & B saxophonist Big Jay McNeely, and rockabilly guitarist Glen Glenn. Along the way we visit L.A. musical landmarks -- including the famed Capitol Records recording studios.

Looking for America: Elvis Costello and Carla Bley

We're seeking out the "American" in American music with two eclectic artists: **Elvis Costello** and **Carla Bley**. For British songman Elvis Costello, American music has shaped much of his musical creativity. We'll hear about his love of American country and blues, his musical upbringing in Liverpool, and his current fascination with P.T. Barnum. For the inventive and eccentric jazz composer Carla Bley, the National Anthem proves an unlikely source of inspiration. Bley brings wry humor to a conversation about the challenges of writing for her very big bands, her early days as a cigarette girl in NYC jazz clubs, and why America might be famous for baked beans.

2008

Spring into Easter with Pascall Brothers, Charlie Louvin and the Santa Maria Produce Company

Body, soul and Earth are rejuvenated at this special time of year when winter turns to spring. Spend some of it with Virginia-based gospel group the Paschall Brothers who perform an in-studio, a cappella set. Then meet Charlie Louvin, who along with brother Ira made up the Louvin Brothers. Famous for their familial harmonies as much as for their hellfire and brimstone tunes like "The Drunkard's Grave," and "Satan is Real," Charlie recalls the brothers' heyday and talks about getting his second wind as a performer. And take a ride with Shreveport, Louisiana's Santa Maria Produce Company in their trucks covered by hand painted reproductions of da Vinci's Last Supper and other religious iconography.

Fire and Water: The Neville Brothers and Herbie Hancock

Jazz pianist Herbie Hancock joins us to talk about keeping his hardcore jazz credentials while breaking the pop barrier with "Watermelon Man." Hancock recalls famous associations with Miles and more, including those on his recent Record of the Year, *River: the Joni Letters*, a collection of Joni Mitchell tunes. Plus the four faces of New Orleans' Mount Rushmore--Art, Aaron, Charles and Cyril--the Neville Brothers. Since 1954, when Brother Art hit with the ultimate carnival classic "Mardi Gras Mambo," the Nevilles have been on the scene, solo or as a group. We'll hear their legacy of soul, funk and R & B as the brothers tell us how it all came to pass, and how the legacy lives on in the next generation with Ivan and Ian Neville.

Kings of the Road: From Ramblin' Jack to Kerouac

Get your key to the highway...this American Routes looks at "the road" as destination, inspiration and home away from home in blues, country, jazz and more. Folkie and fellow traveler Ramblin' Jack Elliott recalls the allure of the road in music and life. Plus, historian and author Douglas Brinkley joins us to speak on travel as muse for beat author Jack Kerouac and others.

Earth and Blood: Tracy Nelson and James "Blood" Ulmer

Elemental blues, jazz and country from two performers with deep roots and cosmic connections. In the '60s, young Tracy Nelson left the midwest for psychedelic San Francisco to front the R&B rock band, Mother Earth. Now deep in the Tennessee hills, she's looking back to country sounds. From South Carolina to deep space, guitarist James "Blood" Ulmer takes us on his journey from childhood gospel to free form harmolodic jazz with Ornette Coleman. Blood now brings it all to bear on a brutal, personal version of the blues.

Red, White and Blues: The Sound of Patriotic Pluralism

Music and opinion on patriotism as pluralism, and sometimes protest, from guests Merle Haggard and Joan Baez. Plus blues and New Orleans jazz versions of classic freedom songs. Also American anthems from the late King of Bluegrass Jimmy Martin and the Grateful Dead. Then

we're off on a summer road trip to sample Ted Drewes' Frozen Custard at his venerable stand on Route 66 in St. Louis, and then play "Drown the Clown" at a Massachusetts county fair. Join us for a star spangled edition of American Routes.

Alabama Bound

American Routes takes a trip through the music of the Yellowhammer State--Alabama. Visit the Muscle Shoals Sound studio and find out what's in the water around "the Shoals" to make it a historic hotbed for R&B hits by Wilson Pickett, Aretha Franklin and more. Also, a trip through Hank Williams' childhood home in Georgiana, and W.C. Handy Music Festival in Florence. And music from Shelby Lynne, the Birmingham Sunlights and the Delmore Brothers.

2007

The Soul of Martin Luther King

We visit with two great performers who carry on the legacy of MLK in life and spirit. First, the great songwriter, arranger and performer Isaac Hayes who defined R&B for a generation recalls his participation in lunch counter sit-ins and Memphis protest marches, and integrating the Stax office staff. And '60s soul singer "Able" Mable John talks about recording strong statements like "Stay Out of the Kitchen," and "Don't Hit Me No More" as well as her work now as a minister in Los Angeles.

American Gothic: Jolie Holland and Homer Bailes

It's old-time country and folk, as seen from the two very different viewpoints of our guests. Jolie Holland is a young singer-songwriter whose sound incorporates a distinct vision--sometimes dark and somewhat hallucinatory--of blues and country from another era. Homer Bailes is the last remaining member of 1940s country superstar family band the Bailes Brothers. His stern outlook on life, illustrated by songs like "Whiskey is the Devil in Liquid Form," remains unchanged over half a century later.

South to Louisiana: with Zydeco Joe, Lil' Buck Senegal, Rod Benard and Dewey Balfa

Allons! Join in as American Routes heads west from our New Orleans studio to Southwestern French Louisiana. For a small area on the map, this area of the state has produced a huge amount of music. We'll speak with swamp popper Rod Bernard about his breakout hit, "This Could Go On Forever." Guitarist Lil' Buck Sinegal recalls the heyday of Clifton Chenier's Red Hot Louisiana Band. There's a historic interview with the late fiddler that helped break Cajun music to the world, Dewey Balfa. Plus a live set with Creole accordion player, Zydeco Joe.

Small Town Hipsters: Nancy Wilson and Dickie Landry

This week we'll hear from folks that started in small towns and made it big, in jazz, blues, country and more. Jazz singer Nancy Wilson called Chillicothe, Ohio home before moving on to become one of the hippest vocalists around. Lafayette, Louisiana is home base for musical polymath Dickie Landry. The saxophone player was a founding member of the Phillip Glass ensemble, works with the swamp pop ensemble Lil' Band O' Gold and continues his own avant-garde musical experiments.

American Routes at the Movies, starring John Waters and Les Blank

Cut a rug on the red carpet with two filmmakers who always put music in a starring role. Director of Pink Flamingos, Hairspray, Cry-Baby and many more, John Waters joins us to talk about his obsession with 1950's R&B and rock. Documentarian Les Blank recalls working with American Routes marquee names Lightnin' Hopkins, Clifton Chenier and Dizzy Gillespie.

Routes March On: Brass Bands and Cajun Youth

Visit with musicians taking Louisiana roots music forward into the 21st century. Brass Bands like Soul Rebels, Rebirth and Hot 8 can be found everywhere in the streets and clubs of the Crescent City, mixing rap and funk with older traditional numbers. While over in Cajun country, the Pine Leaf Boys swap accordions and fiddles for guitars moving back and forth between Cajun and zydeco tunes and new originals.

America's Hippy Heritage

Tune in and turn on to our nation's fringe heritage. Along with their spiritual forefathers, the beatniks and folkies, our hippie generation latched on to great music before them--from old-time country and bluegrass, bebop, blues and more--and created their own versions. We're joined by Maria Muldaur who recalls making jug-band music in the West Village in the '60s. Also, we speak with bass player Jack Casady, a founding member of the Jefferson Airplane and Hot Tuna.

By Any Other Name...

What's in a name? Listen in and you'll find out why Emmett Ellis Jr. became the bluesman Bobby Rush; how folks get names like Topsy (Chapman), Sherman & Wendell (Holmes); and how country singer George Jones became known as "the possum." Also, we talk to Yale anthropologist David Watts about names of non-human primates.

Easter with Donald Harrison and the Holmes Brothers

Easter weekend is a time for reflection and family, and our guests certainly fit the bill. Donald Harrison, Jr. is a saxophone player and New Orleans native now based in New York. Harrison's ties to New Orleans run deep, musically and culturally. His work has long echoed strains of Mardi Gras Indian chants and street beats...not surprisingly as his late father was Big Chief of the Guardians of the Flame tribe, a position Donald Jr. has since assumed. Wendell and Sherman Holmes, plus longtime friend Popsy Dixon make up the Holmes Brothers, a vocal group best known for putting their personal stamp on blues, gospel, country, pop and more. The brothers join us to talk about the transition from Christ Church, Virginia to New York and back again to home and family.

Records, Jukeboxes and Radio

American Routes joins with two record men this week to study the means of production...in jazz and country. Michael Cuscuna, founder of Mosaic Records, talks about his reissuing of lavish collectors sets of jazz from Duke Ellington, Miles Davis, Count Basie and many more. Al Hawkes joins us from the wilds of Maine where he's been making old-time country, bluegrass and rockabilly records since 1955--some of his own, some on his independent Event Records label.

Fascinatin' Rhythm: A Tribute to George Gershwin

This two-hour tribute maps the Route to Genius for this great American composer. We'll speak with those that know his work and perform his work about Gershwin's relationship with klezmer and the blues, his work for the stage, and his place in the American soundscape. Plus hear great versions of Gershwin's enduring tunes in jazz, country, the blues and more.

Rockin' the Blues with Sonny Burgess and Snooks Eaglin

Tune in and rock the blues with two guitar men who do it with great authority. First up is Arkansas wild man and original Sun Records rockabilly Sonny Burgess who still tears it up, playing his hits "We Wanna Boogie," "Red-Headed Woman" and others well into his seventies. And hear a live set from the great New Orleans bluesman and human jukebox Snooks Eaglin,

recorded onstage at his home base, the famous Rock and Bowl nightclub, where one can do either of those, or both, at the same time. Feel the beat in blues, jazz, Western swing and more with a music mix designed to rock your blues away.

Funk and Fireworks: July 4th with the Neville Brothers

Celebrate the onset of summer and the anniversary of American independence with the four faces of New Orleans' Mount Rushmore--Art, Aaron, Charles and Cyril--the Neville Brothers. Since 1954, when Brother Art hit with the ultimate carnival classic "Mardi Gras Mambo," the Nevilles have been on the scene, solo or as a group. We'll hear their legacy of soul, funk and R & B as the brothers tell us how it all came to pass, and how the legacy lives on in the next generation with Ivan and Ian Neville. Plus we're off on a summer road trip to sample Ted Drewes' Frozen Custard Stand on Route 66 in St. Louis and play Drown the Clown at a Massachusetts county fair. All that and a set of summer music from across the great American soundscape that'll make you stand and salute.

Gulf Coast Blues and More: Barbara Lynn and Belton Richard

Tune in for the words and music of two storied Gulf South artists. First up, the Empress of Gulf Coast Soul, Barbara Lynn, of Beaumont, Texas. Ms. Lynn recalls her days as the Black Elvis, playing left-handed guitar and penning and recording her own first-person paeans of love lost. Accordion player, Belton Richard talks about bringing his mix of Cajun and country to dancehalls across the region and remembers his swamp pop days with the Musical Aces. Plus two hours of swampy blues, sultry country and more.

After the Storm IX: Recovery Routes

Two years after levee failure submerged much of New Orleans we walk through the streets of the city with an eye towards rebuilding and repopulating. Irma Thomas, the Soul Queen of New Orleans, leads us through the renovations of her once devastated home and the recording of her Grammy-winning post-Katrina album. Join in the second line as we take you to a street parade with New Orleans' own James Andrews and members of the Rebirth Brass Band. Finally, celebrate on stage with the oldest-working New Orleans musician as trumpeter and retired tinsmith Lionel Ferbos makes 96!

Labor Day

Lay back and take it easy while American Routes totes that barge for you with songs and stories of work on this holiday weekend. We remember Robert Young, better known as, Washboard Slim, and learn how a work implement becomes a musical instrument. Plus words and music of French Louisiana from the recent documentary I Always Do My Collars First. And meet some local five o'clock heroes...the drivers and mechanics that keep the New Orleans streetcars rolling, as well as the men and women that ride them.

Nursery Rhyme Blues: Music By, For and About...Kids

Rock the cradle, with music by, for and about kids--but hip enough for children of all ages. Swing Mother Goose in jazz, blues and country; plus animal tales in rock and funk. Join us for a visit to the Louis Armstrong Summer Jazz Camp and hear the next generation of New Orleans musicians. The Imagination Movers drop by to talk about going from a birthday party conversation to the next big sensation in kids' music.

Saints and Spirits

Explore the spiritual realm of New Orleans and South Louisiana through words and music on this weekend of All Souls' and All Saints'. Our very own, Ninth-ward, R & B buddha, Fats Domino, drops by and unveils his personal spirituality. Visit the tomb of Voodoo queen Marie Laveau with

author, anthropologist and believer Martha Ward. Plus, Creole artist, musician and traiteur Dennis Paul Williams discusses the mystical power of the zydeco and his own healing practices. And Meter man Charles Neville runs the old-school, uptown Voodoo down.

Nashville

Take a two-hour trip to Music City, U.S.A. as we hit the high-class and the low-class joints. Nashville has been a hub of playing and recording country music for over 50 years while also generating a steady stream of regional R & B hits. Come backstage at the Grand Ole Opry and meet the people who make it work, from ushers and announcers to long-time cast members Porter Wagoner, Marty Stuart and others. Pop into the venerable Gruhn's Guitars, grab a bite at the Pancake Pantry and pay respects at country music's finest final resting place, Spring Hill Cemetery.

Christmas with Diana Krall and the Heath Brothers

There's no place like home for the holidays. Our guests for this holiday version of *American Routes* wax nostalgically in words and music. Jazz pianist and singer Diana Krall recalls her childhood on Vancouver Island and how those traditions are being carried on in her own home today. Jimmy and Tootie Heath of the Heath Brothers reminisce about a life in jazz and late brother Percy. Baby, it's cold outside. Stay in, snuggle up and enjoy.

***American Routes* Live on New Year's**

Ring in the new year with some of our favorite live music from 2007. We'll have a set from New Orleans' trumpet player, Kermit Ruffins with an all-star Crescent City band featuring vocalist Thais Clark. Lafayette, Louisiana's Pine Leaf Boys bring rock and roll energy to their own version of traditional Cajun music. Step into a holiday soiree of reels, jigs and waltzes by French fiddlers in Westbrook, Maine. And pull up a set for a club set from singer and banjo player Don Vappie and His Creole Jazz Serenaders. It's a festive set of live music that will keep you swinging well into 2008.

2006

Song Men for All Seasons: Loudon Wainwright III / Drink Small

Singer-songwriter **Loudon Wainwright III** walks us through his long career that began in the '60s folk scene. Also, a live set from the South Carolina Blues Doctor **Drink Small**.

Mardi Gras in New Orleans

This year marks the 150th anniversary of the first Mardi Gras Parade in New Orleans. We take the occasion to remember the life and passing of the leader of the Yellow Pocahontas, **Allison "Tootie" Montana**, the Chief of Chiefs who passed away in June 2005. Also a history behind a burlesque tune-turned **Krewe of Rex** theme "If Ever I Cease To Love." And meet the hottest guys in the parade as we tote a torch with the **flambeau carriers**, lighting the route and accepting gratuities along the way.

New York II: Beat of the Boroughs

Head to New York City with *American Routes* as we search out the beat of the boroughs. Sit in with Seleno Clarke as he hosts a Sunday night Hammond B-3 organ jam at the **Harlem American Legion Hall**. Pick and grin downtown in **Washington Square Park** as country comes to the city for a reunion of bluegrass musicians from the 1950s and 60s. Then it's up to the

South Bronx to trace Latin music from Mambo to Hip-Hop. Plus music from and about the city from John Coltrane, Bob Dylan and other musicians that called New York home.

Don't Scandalize My Name

From Pretty Polly and Poor Ellen Smith to Lil' Liza Jane and Old Joe Clark, this *American Routes* deals with the nomenclature of music. We'll chat with a man many of you might know and learn what it's like to grow up as **John Smith**. Plus, the San Antonio native and leader of the barnstorming 1950's band **Mando & the Chili Peppers** tells us how he took a turn from Tejano music to rock n' roll and ended up in Las Vegas with a stage name that stuck. And learn more about **Jody**, that shadowy figure that's got your girl and gone.

On the Road with Rosanne Cash and Arlo Guthrie

This week's *American Routes* hits the road in story and song. We visit with country singer and songwriter **Rosanne Cash** about life in a musical family, living in Nashville and her recent release, *Black Cadillac*. And join Nick as he rides the rails. It's a trip on the City of New Orleans train with singer that made it famous, folk hero **Arlo Guthrie**. Plus two hours of the traveling blues, as well as country, jazz, rock and soul and more.

Get Rhythm: A Tribute to Johnny Cash

It's a two-hour tribute in song and story to the Man in Black. We'll hear from his family, friends and associates on the contradictions--preacher, outlaw, loving family man, rockabilly rebel--that made the man. Voices include **Rosanne Cash**; son **John Carter Cash**; sister **Joanne Yates**; bassist and original member of the Tennessee Two **Marshall Grant**; guitarist **Johnny Western**; producer **Rick Rubin**; long time manager **Lou Robin**; writer and critic **Michael Streissguth**; and of course **Johnny Cash**.

Jazz Fest with Randy Newman and Geno Delafosse

We've put away the Mardi Gras decorations, which means it's time for the Jazz Festival in New Orleans! Tune in this week for some of our favorite Fest music and more. Nick joins the (New Orleans) LA to L.A. piano man **Randy Newman** for an onstage interview and live set. Then it's over to the Fais-do-do Stage for a visit with Eunice, Louisiana-born accordion player and singer **Geno Delafosse**. And there's lots of great, live Jazz Fest music that you might've missed the first go around. Drink plenty of water and don't forget the sunscreen.

Jews & Blues

Explore the connection between the wail of the cantor and the slide of a blues note--where jazz and western swing meet the klezmerium. Legendary R&B producer **Jerry Wexler** recalls working with Ray Charles, Aretha Franklin, Bob Dylan and more. Banjo player, and author **Henry Sapoznik** talks about going from Old Time Country back to the music of *his* roots, klezmer. Plus jazz-inflected western swing, swinging klezmer and more.

Families in Music

The family that plays together stays together, and this week on *American Routes* we have a couple of them. First up, it's 12 and Shorty, better known as **James and Troy Andrews**, brothers and horn players with a long New Orleans musical lineage. Rockers and brothers **Cody and Willy Braun**, of **Reckless Kelly** and their father **Muzzie** share their memories of being in a cowboy family band.

Elvis Costello & Allen Toussaint & The Kitchen Sisters

Meet two men of great musical distinction, New Orleans songman and piano player **Allen Toussaint** and his longtime fan and current collaborator **Elvis Costello** who tell us about

recording in post-Katrina New Orleans. Plus a tour of some famous New Orleans restaurants by none other than Nikki Silva and Davia Nelson, better known as **the Kitchen Sisters**. The pair take us to two kitchens of two sisters, apiece--that makes six in all.

Robbie Fulks & Bettie LaVette

Join us for the sounds and stories of estranged country singer and songwriter **Robbie Fulks**. And R&B vixen **Bettie LaVette** takes us from the Motor City to Muscle Shoals, and Beale Street to Bourbon Street as she recounts nearly 50 years of singing R&B.

Words & Music

Find the connections between the literary landscape and soundscape. We talk with Columbia University jazz scholar **Robert O'Meally** about the music writings of the Harlem Renaissance author best known for the novel *Invisible Man*, **Ralph Ellison**. And visit with songsmith and wordsmith **James Talley**.

Roadside Attractions

It's summertime and the living's easy. Jump in as we hit the road in search of new faces and places. Head north out of New Orleans, across Lake Ponchartrain, to the **Abita Mystery House at UCM Museum** in Abita Springs. And much further north, to the **Musical Wonder House** in Wiscasset, Maine. Plus, a refreshing visit to a local New Orleans favorite, **Hansen's Sno-Bliz**, servin' up the best sno-cones you've ever tasted.

Banjos Lost and Found: Don Vappie & Nickel Creek

From the earliest blues and minstrel tunes to clawhammer bluegrass and forward to newgrass, the banjo has been a part of American music. This week we visit with New Orleans Creole jazzman **Don Vappie** and hear how the instrument is used in New Orleans traditional jazz. And feel the *zeitgeist* as San Diego-based **Nickel Creek** come by for a live set and talk about building onto their bluegrass base and moving beyond.

New York II: Beat of the Boroughs

Head to New York City with *American Routes* as we search out the beat of the boroughs. Sit in with Seleno Clarke as he hosts a Sunday night Hammond B-3 organ jam at the **Harlem American Legion Hall**. Pick and grin downtown in **Washington Square Park** as country comes to the city for a reunion of bluegrass musicians from the 1950s and 60s. Then it's up to the **South Bronx** to trace Latin music from Mambo to Hip-Hop. Plus music from and about the city from John Coltrane, Bob Dylan and other musicians that called New York home.

After the Storm VIII: A Year in the Flood's Wake

It's a reflection on New Orleans and the Gulf South, one year after the Flood of '05. We've got an interview and live performance from historic Congo Square with New Orleans native and trumpeter **Wynton Marsalis**. Visit with the men repairing the **Superdome**. And Louisiana voices, including **Irma Thomas**, **Allen Toussaint**, and **David and Michael Doucet** recall their storm experiences. The words and music of post-deluge New Orleans, one year after the storm.

Big Voices with k.d. Lang & Topsy Chapman

From shouters to chanteuses, R&B melisma to the high lonesome sound of bluegrass, this week we bring you some of the biggest voices on the American soundscape. Neo-retro vocalist **k.d. lang** comes by to talk about her loves and influences from 50's country to smoky lounge music. New Orleans singer **Topsy Chapman** tells us how a stint as a singing waitress on Bourbon Street and growing up with 15 siblings led her to an international career as a song stylist.

John Prine

Join us for a two-hour visit with **John Prine** as he walks us through his life--from urban Illinois backwards to Muhlenberg County, Kentucky--and catalog. For over 35 years, the singer and guitarist has written and performed songs which present a slightly off-kilter and darkly humorous look at working class America. We'll also talk agitprop with the man who has written Vietnam-era protest songs like "Take the Star Out of the Window" and "Sam Stone," and environmental broadsides such as "Paradise." There's also performances of Prine's songs by others and more in this two-hour visit with one of America's leading songwriters.

Guitar Bosses: Les Paul & Honeyboy Edwards

Tune in and pay witness to over 150 years of guitar experience between this week's nonagenarian guests. **Les Paul**, the Wizard of Waukesha, talks about his leap from taking up the instrument to inventing the guitar heard 'round the world that bears his name. And Delta guitarist and walking blues encyclopedia **Honeyboy Edwards** comes by our studio and remembers Robert Johnson, the 1927 flood and recording for Alan Lomax along the way.

Hugh Masekela & Joshua Allen

Hugh Masekela, sets the record straight on "township bop," playing Satchmo's horn, and how he ended up with a million-selling hit that made the South African trumpeter and jazzman a rock star. Join Nick as he visits with Virginia-based **Joshua Allen** who demonstrates the ox horn flute.

Blues Born and Learned: Bobby Rush & Sonny Landreth

Join us this week as we visit with the King of the Chitlin Circuit, **Bobby Rush**. The singer, songwriter, manager, harmonica player, guitarist and bus driver talks about a life in the blues and breaks down his famous stage show. Mississippi-born, Louisiana-bred guitarist **Sonny Landreth** drops by for a live set and reveals his special technique with the slide.

George Jones & Sam Moore

This week we are visited by two men with legendary voices, in country and soul, famous for their duets and more. From the cotton patches of East Texas, **George Jones** remains one of the most distinctive voices in country music or otherwise. Known as "the King of Broken Hearts," his hits through the '60s and '70s remain the high water mark for country ballads. **Sam Moore**, formerly of Sam & Dave, recalls his early days as a gospel singer in Miami and his conversion to pop. As a '60s "Soul Man" he recorded a string of jukebox classics then pressed through difficult times and has emerged with a second career on his own.

David Amram & Marcus Roberts

We profile two men that begin in classical and jazz and move in differing directions. Buttressed by a conservatory background, French horn player and composer **David Amram** moves freely and eclectically across genres of Latin, jazz, folk and classical music. Blind pianist **Marcus Roberts** speaks about his time spent as protégé of Wynton Marsalis and looking back over the history of jazz to his touchstones, James P. Johnson, Monk, Jelly Roll Morton and others.

Making New Orleans Music

It's a two hour walk through streets of the city as we dive into two great eras of New Orleans music. First, it's the 1940s and 50s R&B hit factory with studio man **Cosimo Matassa**, producer, arranger, trumpet player **Dave Bartholomew**, drummer **Earl Palmer** and more. There's also a chat with **The Meters--Art Neville, George Porter, Leo Nocentelli and Zigaboo Modeliste** in which we get to the bottom of the bottom, find out what's in the pocket and get a definition of funk from the four men who continue to dish it out.

Mr. Soul: A Tribute to Sam Cooke

Tune in for a tribute to the man who melded gospel, soul and pop in music and life, **Sam Cooke**. We'll follow the singer from Clarksdale to Chicago and from the church to the Copa as he revolutionized gospel music with the Soul Stirrers and then secular music with self-penned hits "You Send Me," "Change is Gonna Come," and more. Plus an hour of the musical roots and branches of Sam Cooke.

2005

After the Storm

American Routes host Nick Spitzer takes you in story and song to New Orleans and the Gulf Coast in the aftermath of Hurricane Katrina. Nick blends music and commentary that describes the place of storms and floods in the history and culture of the city and region. Featured are classic blues about broken levees and broken hearts, celebratory jazz funerals and memories of the city in song. Artists include Louis Armstrong, Mahalia Jackson, Fats Domino and Randy Newman among others. Also tales of hurricanes past in Cajun music and a visit with the leader of a Cajun rescue flotilla, Lafayette, LA public radio station manager **Dave Spizale**.

After the Storm II: Allons à Lafayette

This week on *American Routes* we continue to examine, through story and song, the aftermath of Hurricanes Katrina and Rita while looking forward to the rebuilding of the Gulf Coast and New Orleans. Join us as guests **Aaron Neville** and the **Frazier Brothers of the Rebirth Brass Band** talk about their storm experiences and desire to remake the city. And we'll feature some live Cajun and zydeco from a **benefit concert** for displaced musicians in Lafayette, Louisiana.

After the Storm III: We Know What it Means to Miss New Orleans

This week we continue to look eastward from our refuge in Acadiana back to New Orleans, the land of dreams, as south Louisiana continues to rebuild in sound and spirit. Join us as members of the **Dirty Dozen Brass Band** share their thoughts on rebuilding the city; plus learn what it means to Check Your Bucket with a live set by piano professor and carpenter **Eddie Bo**.

After the Storm IV: Thanksgiving

This week we continue to follow the rebuilding of the Gulf Region through the stories and songs of its musicians. Joining in the recovery effort is the soul queen of New Orleans, **Irma Thomas** to talk about her life, post-Katrina. Plus, we'll go into the studio with **Michael** and **David Doucet**, brothers and members of the Cajun band Beausoleil for their take on some storm songs.

After the Storm V: Our New Orleans

New Orleans is a city and a concept, dear to folks worldwide, maybe more so now than ever. *American Routes* does its part to keep spirits high and focused on the city's rebirth with a visit from the always dapper piano professor **Allen Toussaint** and members of the group that best embodies the city's musical legacy, the **Preservation Hall Jazz Band**.

After the Storm VI: Christmas in New Orleans

Sleigh Bells will be ringing in New Orleans, and there will be plenty of great seasonal music as well. Plus, jazz writer and musicologist **John Szwed** talks about this year's number one stocking stuffer, the **Jelly Roll Morton** Library of Congress recordings.

After the Storm VII: New Years

We look back at the year that brought catastrophe to the Gulf Coast region and look forward to the rebuilding and rejuvenation of the area through music, including Duke Ellington's great New Orleans Suite. Trumpeter **Irvin Mayfield** joins us to narrate a recent live performance of his new composition All the Saints with the New Orleans Jazz Orchestra from Christ Church in New Orleans. Also, traditional jazz clarinetist **Dr. Michael White** ruminates on the loss of musical collections, from a King Oliver clarinet to Jelly Roll Morton sheet music, and carrying on post-Katrina. And a montage of voices from victims of Hurricane Rita in French southwest Louisiana.

Sounds in the Spirit of Martin Luther King, Jr.

We celebrate the work and life of Dr. King through the sounds of freedom, including two guests who have added their own voices to that choir. Sixties soul queen **Fontella Bass** used her gospel background and voice to make freedom statements of her own, such as her biggest hit "Rescue Me." Scholar, critic and hepcat **Albert Murray** tells us how African-Americans have used blues and jazz as a springboard to a better place—and why Duke Ellington called him the "unsquarest person I know." Plus music from John Coletrane, Johnny Cash, the Staples Singers and more.

Cool Ivories: Tom Waits and Dave Brubeck

In which we visit with two pianists and men of music—each eccentric in their own right. Since the early '70s, singer, songwriter and piano player **Tom Waits** has gone from anachronistic barfly and lounge singer to avant-vernacular iconoclast. Twentieth century jazz legend, **Dave Brubeck**, made his name by using odd, unconventional time signatures back when jazz was for dancing. And we radiate the 80s with some of the best piano music around.

More Words and Music (w/Nat Hentoff and Laura Cantrell)

Music as literature... a concept explored by songwriter, singer and guitarist **Laura Cantrell** who joins us to talk about her picaresque journey from Nashville to New York. And writer, cultural critic and *Boston Boy* **Nat Hentoff** recalls his famous associations from Charles Mingus to Billie Holiday and why Charlie Parker loved country music. Plus Delhi, LA soul man **Toussaint McCall** talks about the writing of his magnum opus "Nothing Takes the Place of You." Country, jazz, blues, R&B and more come together for this hardcover edition of *American Routes*.

Visualizing Sound

Meld the worlds of sound and vision as the work and life of North Carolina to Harlem visual artist **Romare Bearden** is remembered by **Branford Marsalis**, jazz writer **Robert O'Meally** and cultural critic and Bearden confidante **Albert Murray**. Plus we visit New Orleans "optical jazz" artist **John T. Scott** and blues photographer and raconteur **Dick Waterman**.

Visions of Genius: Remembering Ray Charles

Celebrate this 4th of July with a great American hero. **Ray Charles'** unique vision blended the best of jazz and R&B, gospel and soul, country and pop into distinctive music that forever changed the American soundscape. This two hour *American Routes* special includes our exclusive interviews with Ray and those closest to him, tracing the radiant arc of his life and music. Voices include: Atlantic Records producer, **Jerry Wexler**; saxophonist and bandleader, **David "Fathead" Newman**; singer and Raelette, **Mable John**; Ray's chauffeur and assistant of more than forty years, **Vernon Troupe**; his ex-wife and confidante, **Della Bea Robinson**; and producer-engineer, **Terry Howard**. Hear Ray's classics and the stories behind them, as well as his songs by Elvis, Percy Mayfield, Willie Nelson and others.

2004

50 Years of Newport Jazz & Folk

Celebrate epic moments in American music from the Newport Jazz and Folk Festivals, from Duke Ellington's 1956 comeback to Bob Dylan's 1965 electric revolution. We mark the 50th anniversary of the Jazz Festival with performances by Ray Charles, Mahalia Jackson, Louis Armstrong, and a visit from trumpet legend **Clark Terry**, who played with Ellington in '56. Festival founder **George Wein** also joins us to share his memories, such as the founding of the Folk Festival in 1959 that featured blues, gospel, country, Cajun and more; and folk singer **Joan Baez** recalls her Newport experiences; plus festival performances from Doc Watson, John Lee Hooker and others.

"I Swung the Election": Music and Politics

With this *American Routes* Music and Politics special we ask you to lend your ears to the democratic process as we bring you songs about and by politicians, including John Kerry's high school rock band, protest music, campaign songs and more. Guests include **Senator Robert Byrd** of West Virginia on fiddling to get elected; Cook County Commissioner and soul singer **Jerry Butler** discusses the difference between performance and politics; former Secretary of the Interior **Stewart Udall** recalls music in the Kennedy White House; and the King of Bluegrass, **Jimmy Martin**, wonders if we'll have a guitar-picking president; plus topical music from Howlin' Wolf, Ella Fitzgerald, and The Grateful Dead which proves that Democracy is the best sound around.

Blacks, Whites, Blue & Country: Charley Musselwhite and Charlie Pride

This week we walk and cross the blurry line between country and blues, as performed by both black and white artists. Guests include white blues harmonica player, **Charley Musselwhite**, who tells us about his lifetime journey from Mississippi to Memphis to Chicago to California; and **Charley Pride** talks about his upbringing in Sledge, Mississippi, his baseball career, and being an African-American country singer with 29 number one hits to his name. And you'll hear two hours of bluesy-country and country blues from Hank Williams, Howlin' Wolf, Aretha Franklin and more.

Valentine's Day

In this Valentine's special we explore the various types of love expressed in song--from puppy love to animal attraction, part-time love to enduring love, breaking up and making up and everything in between. We're joined on our quest by three performers well acquainted with the genre: **Randy Newman**, author of love songs both ironic and authentic; **Rev. Al Green**, a man who has addressed love both sacred and secular throughout his career; and **Joan Baez**, who talks about her favorite love songs--some written for her. Plus, you'll hear an irresistible mix of love songs including Fats Domino, Billie Holiday, Bob Dylan and more that you can't help but fall for.

Ibrahim Ferrer / Regina Carter

This *American Routes* takes a look at the two-way musical influence between the Caribbean and Latin America and the U.S. Plus we'll examine the role of the violin, and fiddle, in jazz, blues, country and other genres. In hour one, Cuban vocalist and *Buena Vista Social Club* star **Ibrahim Ferrer** recalls his long life and career as a *guarachero* and *bolero*. Jazz violinist **Regina Carter** joins us in hour two and talks about going from Detroit to the conservatory and back again. And there's great music including Fats Domino, Celia Cruz, The Band and much more.

Blues Routes II

This *American Routes* celebrates the official Year of the Blues by veering off Highway 61 to examine the east coast songster tradition and west coast/Kansas City jump blues. Maryland-based guitarist **Warner Williams** lets his guitar do most of the talking as he moves through a live set of Piedmont blues. Jump blues king and Creole chameleon **Deacon John** talks about his career as both a New Orleans sideman and fronting his own band, the Ivories.

Take Me Out to the Ballgame: Sports and Music

Feel the thrill of victory as we hear the connections between sports and music in American life. With the World Series upon us, we'll hear songs about baseball and its heroes in jazz and blues, country and folk. Plus comments from Yankee centerfielder and guitarist **Bernie Williams** and 1969 Miracle Met (and music lover) **Ron Swoboda**. And get tips on hitting ... and the harmonica from **Stan "The Man" Musial**. In hour two, it's the music of basketball, boxing, horseracing and football. Meet the bugler at **Churchill Downs**, and hear about the pull of music in his life from pianist and New Orleans Saints' cornerback **Ashley Ambrose**. See you at the game.

Buckwheat Zydeco & Delbert McClinton

American Routes goes from Texas roadhouses to zydeco dancehalls with two men known for their live performances, **Delbert McClinton** and **Buckwheat Zydeco**. Harmonica player, vocalist and songwriter Delbert McClinton has gone from backing up Jimmy Reed and Howlin' Wolf in the 1960s to top 40 success, but never stopped delivering what his fans want—sweaty, country-tinged rhythm and blues shows. Stanley Dural, Jr., better known as Buckwheat Zydeco, grew up hearing traditional accordion from his father from the very beginning, but preferred soul, funk and R&B. Now he's known for mixing them all together for high-energy shows across southern Louisiana and the world. Plus, you'll hear great music from Lightnin' Hopkins, Emmylou Harris, Fats Domino and more.

Harvest Time

It's the time of the season when we gather together to celebrate the harvest ... and maybe reflect on the work we've done—all in words and music. It's also getting cold, and it's a good time to be indoors by the radio to hear autumnal sounds and colors in music. Our guests include bluegrass traditionalist **Del McCoury**, who speaks about his days on the farm and logging the forests of Pennsylvania, as well as his bluesy "high lonesome" sound. Popular singer-songwriter **Natalie Merchant** reflects on the role of music in the seasons of her life and tells about her recent recording, *The House Carpenter's Daughter*. Plus sounds and whiffs of the "angels' share" from the barrel room of the **Old Forrester Distillery** in Louisville, Kentucky.

Christmas

Here at *American Routes* we don't care if you've been naughty or nice--we have a present for everyone. So stoke the fire and mix up a nice hot toddy as we play Santa and deliver two hours of great holiday and seasonal music. We'll also bring you a live recording of the **Zion Harmonizers**, coming to carol at the studio. And don't bother keeping the receipt—we're sure you'll want to hang onto this one.

Radio Days Gone By... and Ahead

American Routes is dedicated to radio as a medium, bringing you great vernacular music from across the landscape. We also like to hear the voices of radio's fellow travelers like, the resonant octogenarian, hipster and "word jazz" man **Ken Nordine**, up close in his Chicago studio; mystery novelist, songwriter and radio head **Kinky Friedman** of Texas; **St. Louis' Antique Radio Museum**—home to 10,000 old radios—and the self-proclaimed "radio addict," Jasper Giardina,

who collects them. That plus a present-day music mix designed to glorify the past and future of radio.

New Year: Listeners' Picks and Predictions

Join us and hear our listeners' predictions for the upcoming year, and song picks to match—plus a few all-star dedications to boot, including Tom Waits and others. Plus we visit a local prognosticator for a professional opinion on what the upcoming year has in store.

2003

MLK: Sounds and Spirits

Honoring the late Civil Rights leader with two hours of songs and stories in his spirit from inspiring leaders in music past and present. **Harry Belafonte**--a confidant of MLK--recalls his career in music and social activism, including the recently available *Anthology of African-American Music*. Plus tales of one of jazz's great eccentrics--**Sun Ra**--remembered by band members **Marshall Allen** and **Michael Ray**, and biographer **John Szwed**.

Lone Star Statement

Rockabilly, Western Swing, jazz, blues, Tejano, Cajun, Czech—the big sounds of Texas are incredibly diverse. *American Routes* explores that vast terrain, visiting with Bandera, Texas singer-songwriter **Robert Earl Keen**, Tejano accordion master **Mingo Saldivar**, and the King of Western Swing, **Bob Wills** is remembered by his fiddler Johnny Gimble, daughter Rosetta Wills, Bill Malone, Ray Price and Merle Haggard. Other musical Texans on tap include Illinois Jacquet, Townes van Zandt, and T-Bone Walker.

Carnival

It's that time of year again in New Orleans--out come the beads, the king cakes and the music! Our annual Carnival special includes a visit with the **Rebirth Brass Band**, a quintessential part of so many parades this time of year. Mardi Gras sounds and stories from **Mobile, Alabama**; their celebration is actually older than New Orleans'! And of course all your favorite Carnival-time tunes, in versions new and old.

Classical Routes

For too long classical and popular music have existed in different worlds, and on this *American Routes* we'll take a look at where those worlds have actually collided: how high art music crosses over with the folk, jazz and avant-garde forms. We'll bring you music from George Gershwin, Duke Ellington, Scott Joplin, Stephen Foster, Mark O'Connor and Steve Reich. Plus the adventures of 19th-century New Orleans pianist **Louis Moreau Gottschalk**. It's roots with strings on *American Routes*.

Crafting Sound

We visit literal makers of music, crafters of instruments and sounds. Luthier **Wayne Henderson** takes us to his Virginia workshop for an old-time country jam session with **Doc Watson**. **Robert Moog**, of Moog Synthesizer fame, tells about creating electronic keyboards, and **Sam Phillips** of Memphis' Sun Records recounts the reverb slap that shaped the sound of rock and rollers Elvis Presley, Carl Perkins, Jerry Lee Lewis and Johnny Cash.

American Routes Goes To the Movies II

Grab some popcorn and take your seat. *American Routes* is going to the movies! Hear some of the best music ever put to film--soundtracks and scores from *Coal Miner's Daughter* to *Standing in the Shadows of Motown*, from Miles Davis to the Rolling Stones. We'll talk with director **Spike**

Lee about the sonic textures used in his films--including his ode to New York, *25th Hour*. Plus a visit with legendary composer **Elmer Bernstein**, whose over 400 scores for film and television include *The Magnificent Seven*, *To Kill a Mockingbird*, and the recently Oscar-nominated *Far From Heaven*. Cajun filmmaker **Glenn Pitre** from the bayou town Cut Off, Louisiana, talks about Cajun music and culture in films from *Evangeline* (1929) and *Louisiana Story* (1946) to *The Big Easy* (1992) and his own recent film, *The Scoundrel's Wife*.

Country Crossover

Blues, rock, soul and jazz ... all with a little twang of country. This show features artists who take elements of the great country tradition, mix them up and make them their own. Nick talks with a living legend of old-time country, **Ralph Stanley**. Also hear an interview and a short live set from young House of God steel guitarist **Robert Randolph**. Plus a talk with Cajun country elders the **Hackberry Ramblers**, and the down-home rock sound of **The Sadies** out of Canada.

Both Sides Now: Women in American Music

This week we focus on some of the great women in music. The 83-year-old jazz diva **Anita O'Day** talks about her rebound from years of drug abuse, and rockabilly shouter **Wanda Jackson** recounts her 50 years in the male-dominated music business. We'll also pay a visit to soul queen **Betty Wright** and listen to many other female voices that have helped shape the American musical soundscape.

Museums of Sound

This week we look at how music is enshrined at three spots around the country. In Memphis, the **Stax Records Museum** is opening this spring and we'll hear stories from artists on the label, like Isaac Hayes, the Bar-Kays, the Memphis Horns and Rufus Thomas. Then we'll head west and visit the massive **Experience Music Project** in the heart of downtown Seattle, with its high-tech focus on rock 'n' roll. Finally, **Peggy Bulger** of the Library of Congress's American Folklife Center tells us about their **Save the Sounds** project--preserving 50 of the most important recordings ever made. *American Routes*, where old sounds endure and new ones appear.

Same Train a Different Time: Jimmie Rodgers and the White Man's Blues

The guitarist-singer **Jimmie Rodgers** has been called "The Father of Country Music," "America's Blue Yodeler," and "The Singing Brakeman." Born in Meridian, Mississippi, in 1897, Rodgers recorded briefly between 1927 and 1933, but defined country music as "the white man's blues" with a related legacy of crooning, jazz, Hawaiian guitar and eclectic vaudeville-style entertainment. On the 70th anniversary of his death, *American Routes* looks at the life and legacy of Jimmie Rodgers. We'll speak with biographer, **Nolan Porterfield**, and hear comments from country singer **Merle Haggard** and bluesman **John Jackson**, among others. Also, music about Rodgers' favorite subject--trains--in many styles: blues, country, soul, roots, rock and more.

Big River of Sound: Music on the Mississippi

We follow the musical and cultural meanderings of the Mississippi River, from exploration and trade to romance, hearing jazz, ragtime, and levee work songs along with blues, rockabilly, gospel and country. Guests include the late Memphis soul man **Rufus Thomas** and ethnomusicologist **David Evans**, speaking about influential Delta guitarist **Charley Patton**. Also, we visit a river barge pilot.

Southwest

Head west out of New Orleans and through Texas to the great Southwest. Hear music from the arid desert landscapes of Arizona and New Mexico, and listen to conversations with musicians

from the area. Guitarist **Duane Eddy** helped invent surf music from his home base of Phoenix—hundreds of miles from any beach, and the Tucson band **Calexico** mold indie-rock styles with Mariachi music. Also writer and musicologist **Jack Loeffler** describes the sound of the Southwest from his home in Santa Fe.

Where Have All the Folk Songs Gone?: The Alan Lomax Legacy and a Conversation with Pete Seeger

A year after his passing, *American Routes* remembers **Alan Lomax**, the great folklorist, musicologist, and documentarian. While working mostly for the Library of Congress, Lomax made groundbreaking recordings with Leadbelly, Woody Guthrie, Jelly Roll Morton, Muddy Waters and countless others. Family and friends, contemporaries and musicians recall his many accomplishments. Lomax's sometime collaborator **Pete Seeger** took a different route as a singer of folk songs. The great social activist, environmentalist, and banjoman Pete Seeger speaks of his life in music and social justice—two things he's brought together for over 60 years.

American Routes' 5th Anniversary

It's been five years since *American Routes* first hit the airwaves, and we're celebrating! Hour one highlights include well-wishes from listeners, anniversary songs and great conversations over the years with **Ray Charles**, **Willie Nelson**, the late **Jerry Garcia**, **Norah Jones**, **Dolly Parton** and **Harry Shearer** (of *The Simpsons*). Devoted fans will be amused by a look at our retro selves, new listeners can hear how this all started! Hour two is our 5th Anniversary concert at the House of Blues, with New Orleans greats **Irma Thomas**, **Frogman Henry**, **Kermit Ruffins** and **Henry Butler**, and special guests **Shemekia Copeland** and **Keb' Mo'**.

Words & Music II

American Routes offers a sequel to our popular "Words and Music" show, paying special attention to great lyricists and story songs, as well as figures who've blurred the lines between literature and music. One of those is **Steve Earle**. When he isn't busy stirring up the alt-country world with newsworthy albums like his latest, *Jerusalem*, Earle spends time in Ireland writing short stories and haikus. We'll also speak with African-American songwriter, poet and radio host **Oscar Brown Jr.**, and hear the potent and playful words of Mose Allison, Johnny Cash, Billie Holiday, and the story behind that most American phrase "Doo Wah Diddy."

Festivals of Summer

Summer is the time to enjoy music in the great outdoors. We'll visit some festivals around the country, including the venerable **National Folk Festival**, which takes place in Bangor, Maine, this August, and the **Freedom Creek Festival**, organized by bluesman Willie King in Aliceville, Alabama. Plus music from legendary gatherings like the Newport Folk & Jazz Festivals, the Monterey Pop Festival, and Montreaux. Grab a blanket and picnic basket and turn up the radio.

Labor Day

Relax and celebrate work and the music it has inspired on this Labor Day edition of *American Routes*. Worldly bluesman and one-time farmhand **Taj Mahal** joins us to talk about tilling the soil as well as plowing through musical boundaries. Oral historian and radioman **Studs Terkel** discusses work in America and his own labors over the decades. And hear about balancing two careers from New Orleans tinsmith and trumpeter **Lionel Ferbos**. You'll also hear a work-related music mix including Fats Domino, Jerry Lee Lewis, Nina Simone, Roy Orbison and many more.

Arabs and Jews in Jazz & Blues and Beyond

This *American Routes* focuses on Jewish, Arab-American, Middle Eastern and Islamic influences on African-American music and culture. **Jerry Leiber** and **Mike Stoller** talk about how "two

young Jewish guys” from the east coast wrote some of our most memorable songs, like “Hound Dog,” “Yakety Yak,” and “I’m a Woman.” Plus music portraying Old Testament tales in gospel and reggae; Middle Eastern images in jazz and pop; and the impact of Islam on the blues. Also, Atlantic Records founder and Turkish ambassador’s son **Ahmet Ertegun** looks back on over a half-century producing blues, jazz, R&B, soul and rock.

Transcending New England

We travel the New England soundscape from rural dances to urban folk clubs, from Maine truck driving songs to regional rock. You'll also hear music from Boston Irish and Italians, French Quebecois and Cape Verdean Portuguese; plus stories from eel fishermen and cranberry farmers, urban gardeners and country fiddlers. Massachusetts-raised troubadour **Jonathan Richman** stops in from the road to converse, and author **Peter Guralnick** reminisces about how the blues found him in New England.

All Saints

Tune into music dealing with death and rebirth, loss and resolution, for All Saints’ and All Souls’ Days, November 1 and 2. Music transcends the world of the living, as we listen to a jazz funeral for sax player **Harold Dejan** in the streets of New Orleans. Plus preacher, mortician, and amazing soul singer **Solomon Burke** tells his tale, and a visit to a local cemetery to see how the dead are honored this time of year. Includes music in the spirit from Pops Staples, King Oliver, Bob Dylan and Ralph Stanley.

New Orleans Music: R&B, Roots Rock and Soul, Gospel and Funk

Jazz may have been born here, but by the 1950s the music of choice in New Orleans was rhythm & blues and local talent topped the charts with songs like “Lawdy Miss Clawdy,” “The Fat Man,” and “Working in the Coal Mine.” We’ll talk to many key figures in New Orleans R&B, from hitmakers like **Lloyd Price**, **Dr. John** and **Aaron Neville** and producers **Allen Toussaint** and **Harold Battiste**, to bandleader **Dave Bartholomew** and musicians like drummer **Earl Palmer**. Plus music recorded in New Orleans’ legendary J&M Studios by Little Richard, Fats Domino and Professor Longhair, and funk, jazz, pop and soul along the way.

Hank Williams

American Routes travels the Lost Highway in memory of Hank Williams. It was 51 years ago that Hank died in the back seat of his Cadillac en route to a New Year’s Day concert. We’ll remember Hank’s lasting contribution to American music with two hours of stories and songs from his musical ancestors, collaborators and descendants, including band member **Don Helms**, biographer **Colin Escott** and grandson **Hank III**.

2002

Winter Cool for the New Year

American Routes combats cold, dark winter days with music and stories to keep you warm. Virtuoso fiddler/violinist **Mark O’Connor** discusses his latest composition, “American Seasons.” **Seamus Egan** and **Winifred Horan** of the Irish-American band **Solas** take a musical journey from Philadelphia and Brooklyn to Ireland, and back.

Carnival Knowledge 2002: Mardi Gras Masks, Music and Mischief

As Mardi Gras rolls around again, visit the late king of *Krewe du Vieux*, R&B hero **Ernie K-Doe**. Ride high with the oldest women’s Mardi Gras parade, Iris, and get down in the streets with a krewe of dogs in costume, *Barkus*. Plus Mardi Gras music-makers in New Orleans, from **Al “Carnival Time” Johnson** to Rio’s samba schools.

Visualizing Music

How do we “see” sound? Local artist **Bruce Brice** depicts the big sounds and scenes of New Orleans in murals, and photographer **Herman Leonard** tells us about a half-century chronicling the greatest jazz players. Plus **Lafcadio Hearn**’s meditations on the bluing water en route to the French West Indies.

Big River of Sound: Music on the Mississippi

We follow the musical and cultural meanders of the Mississippi River, from exploration and trade to romance with jazz, ragtime, and levee work songs along with blues, rockabilly, gospel and country. Guests include the late Memphis soul man **Rufus Thomas** and ethnomusicologist **David Evans**, speaking about influential Delta guitarist **Charley Patton**. Also, we visit a river barge pilot.

John Hiatt & Eddie Pennington

Over the years **John Hiatt** has played many roles: successful songwriter, soulful rocker, blues boogie man with a message, and recently an acoustic country balladeer. Also, a mini-concert from America’s greatest thumbpicker, **Eddie Pennington**, who spins remarkable tales and tunes. In his day job as an undertaker, Pennington buried his hero: the late guitarist Merle Travis.

Streetbeats

We got the beat. From second-line rhythms and tap dance in the street, to funk in the studio and the cowbell on concert stage, rhythm’s something we all have. This week, check out the beats of the **Dirty Dozen Brass Band**, Cuban bandleader **Cachao** and tap-dancer Savion Glover. Plus drummer **Earl Palmer** tells us about playing with Little Richard and Fats Domino. We’ll dig into the clave rhythm with **Tom McDermott**, and Elvis’ man in the pocket **D.J. Fontana** keeps the beat with *American Routes*.

Make a Joyful Noise: Easter

Celebrate the holiday with music for Easter, Passover and the spring season. We’ll dig into the vaults and hear interviews with gospel great **Mahalia Jackson**. Plus we’ll talk with Sacred Steel guitarist **Calvin Cooke** about how the spirit speaks through his instrument.

Jazz Fest / Wild Magnolias

It’s the Crescent City celebration rivaled only by Mardi Gras, the **New Orleans Jazz & Heritage Festival**, a magnet of music, food and folk art embracing Louisiana and beyond. From Louis Armstrong to zydeco, we’ll sample some of the soundscape and the cuisine of the festival. Plus conversations with visiting singer and musical philosopher **Oscar Brown Jr.**, and an in-depth look at the **Wild Magnolias** Mardi Gras Indian tribe--a New Orleans institution that’s been featured at every single Jazz Fest since 1970.

Memorial Day

Join *American Routes* for the year’s first official road-trip holiday, Memorial Day. To commemorate it, we’ll visit roadside sites that are sacred: a shrine to **Our Lady of the Highways** and the grave of **Jimi Hendrix**. Plus an early traveler in rockabilly and rock ‘n’ roll, **James Burton**, tells some tales.

Country Crossover

Blues, rock, soul, and jazz—all with a little twang of country. This show features artists who take elements of the great country tradition, mix them up and make them their own. Nick talks with a living legend of old-time country, **Ralph Stanley**. Also hear an interview and a short live set

from young House of God steel guitarist **Robert Randolph**. Plus a talk with Cajun-country elders the **Hackberry Ramblers**, and the down-home rock sound of **The Sadies** out of Canada.

Weddings

For richer, for poorer, in sickness and in health, June is the month for weddings, and *American Routes* has lots of different takes on matrimony from Cab Calloway, Tammy Wynette, Hank Williams, Etta James and more. Plus a sweet proposal and a look at what makes a good wedding band--the music not the gold. Tune in to *American Routes*, and we'll get you to the chapel on time ...

Bo Diddley / Tony Joe White

American Routes keeps you cool in the heat of the summer with help from guests **Bo Diddley** and **Tony Joe White**. Mississippi-born and Chicago-bred legend Bo Diddley talks about his rockin' blues and freight train sound, and Tony Joe comes up from the swamps to play an acoustic version of "Polk Salad Annie," among other tunes. Plus a refreshing summer visit to a New Orleans landmark: **Hansen's Sno-Bliz**, servin' up the best sno-cones you've ever tasted.

Festivals of Summer

Summer is the time to enjoy music in the great outdoors. We'll visit some festivals around the country, including the venerable **National Folk Festival**, which takes place in Bangor, Maine, this August, and the **Freedom Creek Festival**, organized by bluesman Willie King in Aliceville, Alabama. Plus music from legendary gatherings like the Newport Folk & Jazz Festivals, the Monterey Pop Festival, and Montreaux. Grab a blanket and picnic basket, and turn up the radio.

Elvis Remembered

On the 25th anniversary of his death, Elvis Presley is remembered. Exclusive interviews with bandmates **D.J. Fontana**, **Scotty Moore**, producer **Sam Phillips**, and biographer **Peter Guralnick** focus on the social and cultural interactions unique to Memphis and the Deep South that sparked Elvis' musical explosiveness. The songwriting team of **Leiber & Stoller** talk about working with Elvis on their compositions "Hound Dog" and "Jailhouse Rock," and guitarist **James Burton** describes the Vegas years. Memphis R&B great **Rufus Thomas** describes the complex relationship many black musicians had to Elvis, and rockabilly queen **Wanda Jackson** says the king of rock 'n' roll was a perfect gentleman on their dates.

I Didn't Learn That in School!

It's Labor Day weekend, and time to go back to school! Many of the lessons learned in school are valuable, but more often people carry their memories of great teachers, friends and growing up to think for themselves. Likewise, much of America's greatest music--blues, jazz, country, Cajun--was passed on informally from master players, in clubs, at jam sessions or dances. We'll visit two special professors who really believe in teaching the musical vernacular both formally and informally. **Ray Charles** shows kids how to play the blues at his Los Angeles studio, and trumpeter **Wynton Marsalis** tutors New Orleans high school students in jazz technique and appreciation. We'll also talk to the all-teen Cajun band from French Louisiana, **Feufollet**, about why they learned to play traditional music. Plus, tune in to children's songs and back-to-school anthems from Chuck Berry, Louis Armstrong, Willie Nelson and Aretha Franklin.

Rock 'n' Routes

The sound of rock continues to dominate the musical spirit of America. Loud and anthemic, many artists eventually come to and pass through rock 'n' roll from country, folk, R&B, even gospel. *American Routes* takes a look at three roots musicians who rock: Jefferson Airplane and Hot Tuna veteran **Jorma Kaukonen** talks about his recent acoustic work, Texas trio **The Flatlanders**

(**Jimmie Dale Gilmore**, **Butch Hancock** and **Joe Ely**) get into their electric side, and New Orleans' own **Lloyd Price** shows how his R&B roots helped give birth to rock 'n' roll.

All Saints

Tune into music dealing with death and rebirth, loss and resolution, for All Saints' and All Souls' Days, November 1 and 2. Music transcends the world of the living, as we listen to a jazz funeral for sax player **Harold Dejan** in the streets of New Orleans. Plus preacher, mortician, and amazing soul singer **Solomon Burke** tells his tale, and a visit to a local cemetery to see how the dead are honored this time of year. Includes music in the spirit from Pops Staples, King Oliver, Bob Dylan and Ralph Stanley.

East Texas / West Louisiana

Explore the musical territory of the Texas-Louisiana border: It's a fertile frontier where country, gospel, Cajun, zydeco, jazz, blues and boogie merge into one another. *American Routes* visits the flashy zydeco accordion man **Nathan Williams**; Shreveport, Louisiana, singer **Dale Hawkins** tells stories of his early rockabilly hit "Suzy Q"; and 90-year-old jazz pianist/songstress **Nellie Lutcher** talks about growing up in southwest Louisiana, then playing music in the other LA--Los Angeles.

Divas?

What comes to mind when you hear the word Diva? We'll explore the meaning--and the sound—of that feminine term through our music mix, and through interviews with some high-minded women who give the word a good name: **Bonnie Raitt**, **Abbey Lincoln** and young chanteuse **Norah Jones**. Plus songs weighing in on the topic from Louis Jordan, Memphis Minnie, Bob Dylan, Nina Simone and more.

Words & Music II

American Routes offers a sequel to our popular "Words and Music" show, paying special attention to great lyricists and story songs, as well as figures who've blurred the lines between literature and music. One of those is **Steve Earle**. When he isn't busy stirring up the alt-country world with newsworthy albums like his latest *Jerusalem*, Earle spends time in Ireland writing short stories and haikus. We'll also speak with African-American songwriter, poet, and radio host **Oscar Brown Jr.**, and hear the potent and playful words of Mose Allison, Johnny Cash, Billie Holiday, and the story behind that most American phrase "Doo Wah Diddy."

Hank Williams

American Routes travels the Lost Highway in memory of Hank Williams. It was fifty years ago that Hank died in the back seat of his Cadillac en route to a New Years Day concert. We'll remember Hank's lasting contribution to American music with two hours of stories and songs from his musical ancestors, collaborators and descendants, including band member **Don Helms**, biographer **Colin Escott**, and grandson **Hank III**.

2001

Resolutions for a New Year

We test your resolve with music about food, drink and the good life, as well as songs that ask us to keep our promises to ourselves and to one another. Tempting visits with some of New Orleans great cooks from Commander's Palace restaurant to Tee Eva's Praline Shop. Artists featured for their topical tunes include Cab Calloway, Otis Redding, and Southern Culture on the Skids.

Martin Luther King in Words and Music

The spirit of the late Civil Rights leader informs this bittersweet, but uplifting look back and ahead. Includes jazz pianist **McCoy Tyner's** reflections on great piano "professors," his own life in the avant-garde, and his musical and spiritual associations with the legendary saxophonist John Coltrane. Plus a visit with jazz and classical composer/performer **Hannibal Lokumbe** regarding his "African Portraits" with the Chicago Symphony.

Herb Jeffries

The music and life of 88-year-old **Herb Jeffries**, lead singer and last surviving member of Duke Ellington's legendary "Blanton-Webster" band of the early 1940s. Jeffries, called "the Bronze Buckaroo," was also the first black star of a cowboy movie; his theme song, "I'm a Happy Cowboy" comes from the 1938 western *Harlem on the Prairie*.

Jelly Roll Morton

New Orleans pianist, composer, raconteur and the self-proclaimed "inventor of jazz," is featured through original Library of Congress music and oral history sessions, and interviews with jazz scholar Dan Morgenstern. Pervasive influence of Morton's music includes the swing-era sounds of Benny Goodman to recent revivals by Dr. Michel White and Wynton Marsalis.

Jerry Lee Lewis

It's a back porch visit with **Jerry Lee Lewis**, the undisputed king of country boogie piano. He talks about the music that influenced him growing up in Ferriday, Louisiana, all the way to Sun Records in Memphis. Plus other great piano players: Fats Domino, Jelly Roll Morton, Moon Mullican and Ray Charles, and Thelonious Monk.

Radio Days Revisited

Scanning the dial in search of great voices, characters and shows that grace the airwaves locally and nationwide, today and yesterday. Included are an old-time country station based in a Mt. Airy, North Carolina log cabin, sounds from the U.S.-Mexican Border, the mellow grit of New Orleans R&B, and Rev. Isiah's "spiritual workshop" from Jackson, Mississippi.

Elixirs

We bring you music and insights on coffee and controlled substances that are mood fixers, elixirs, mental enhancers or downright downers. From Absinthe to Zoloft, listen in to hear what we brew up in this stimulating realm that's part of everyday life in America.

What's in a Name?

Songs are often about or dedicated to someone. We dig into some of the great name songs in American music from "Lil' Liza Jane" to "John Henry" and "Walt Whitman's Niece." Also some styles like zydeco nouveau and gunfighter ballads are for calling out names of Creole kings and outlaw heroes. Forgive our host if he plays a few namesake songs, as long as he plays yours, too.

St. Patrick in America

At last some good luck with the Irish! For St. Patrick's Day, we'll explore Celtic influences in American music and vice versa. With music from Bing Crosby, Rufus Harley, Natalie MacMaster, Van Morrison and Louis Armstrong. Fiona Ritchie of *Thistle & Shamrock* makes a cameo appearance as do Tiny Grimes and the Rockin' Highlanders.

American Routes Goes to the Movies

Get your popcorn and tell the guy next to you to pipe down, as we feature soundtracks and songs from great films. Cine noir to Western, *King Creole* to *Pulp Fiction*--music makes the movie.

We'll talk with director **Jim Jarmusch** about the soundtracks to *Mystery Train*, *Down By Law* and *Ghost Dog*--and producer **T Bone Burnett** lets us behind the scenes of *O Brother, Where Art Thou*. Shhh...down in front please!

April Fool's with Harry Shearer

Tomfoolery and trickery for April Fool's! We examine several hoaxes in the history of American music including the strange story of *faux* blues man Otis "Elevator" Gilmore. We'll also investigate the market of finger traps and hand-buzzers from an old-timer in the joke shop business. Comedian **Harry Shearer** drops in for visit with tales of his role in an Abbot and Costello movie, his days with the band **Spinal Tap**, and his current role as voice master for *The Simpsons*. Plus music from Spike Jones, Eric Dolphy, Jonathan Richman and Aretha Franklin.

Jazz Fest 2001

It's the New Orleans celebration rivaled only by Mardi Gras: a magnet of music, food, and folk art embracing Louisiana and beyond. From Louis Armstrong to zydeco, we'll sample the soundscape and the cuisine. Conversations with visiting jazz greats and festival memories from illustrious locals like Aaron Neville and soul diva Irma Thomas as well as some picking from the black and white blues duo of Tookie and Henry.

Latin Tinge with Jack Costanzo & Nati Cano

American Routes explores Latin ties to American music with Mariachi bandleader Natividad "Nati" Cano. Mariachi has influenced Western swing and others styles. Cano has worked closely over the years with Tucson-born vocalist Linda Ronstadt. Plus the unlikely Italian-American "bongo king" Jack Costanzo on learning Latin, tropical, and jazz styles from the likes of Desi Arnaz and Perez Prado.

Mother's Day

A tribute to mom in music, with spoken sentiments on motherhood from our guests. Alt. rock mama **Kristin Hersh** talks about caring for her two kids on the road. **Lindy Boggs**, former congresswoman, New Orleans native and mother to journalist Cokie Roberts, offers some unique family memories and songs. Zydeco matriarch **Queen Ida** tells us how she raised a child who would one day play in her band. Also, music from Queen Mothers in jazz, blues and soul, including Ella Fitzgerald, Etta James and Aretha.

Wilco and Woody/ Music of the Mississippi Valley

An acoustic performance from **Jeff Tweedy** and **Jay Bennett**, who front the Chicago band Wilco. They tell us about writing music to accompany the lost lyrics of Woody Guthrie. Plus a musical tour of Wilco's old stomping grounds, the Midwestern Mississippi River Valley.

Memorial Day / Red Simpson

For the first road holiday of the year, we speak with country stalwart Red Simpson. Though the only truck he'd ever driven was for Good Humor, Simpson was recruited by Capitol Records to sing about the trucking life, scoring hits like "The Highway Patrol" and "I'm a Truck." Also a visit with a former truck driver, now yodeling Mississippi bluesman Super Chikan! Steady at the wheel!

In the Studio

American Routes takes a peek at the producers, sidemen and record company moguls who can make or break a record. New Orleans saxophonist **Harold Battiste** on playing with Ornette Coleman, acting as music director for Sonny & Cher, and founding his own jazz and blues label.

Plus the inside story on Muddy Waters' much maligned, but imaginative, 1968 album *Electric Mud*.

Duos with Cephas & Wiggins / Henry Butler & Corey Harris

American Routes shows that two heads, voices, guitars, banjos, or horns can be better than one. Guests include the venerable Piedmont blues pair **Cephas and Wiggins**, and New Orleans collaborators **Henry Butler** and **Corey Harris**. We'll also hear great singing and composing duos: Lester Flatt and Earl Scruggs, Louis Prima and Keely Smith, Lester Young and Oscar Peterson, and Lennon and McCartney.

July 4th Special

Its *American Routes*' July 4th extravaganza, and who better to bring you sounds for this all-American holiday? Take a break from the barbecue and join us for visits with artists who've changed the face of American music, including **Ray Charles**, **Celia Cruz** and **David Harrington** of the Kronos Quartet, and songs from James Brown, Sonny Rollins, and Charles Ives.

Summertime Blues / Back to the Beach

Get out of your summer funk by hearing some cool blues live in the studio with Mississippi's **Big Jack Johnson** on guitar. And keep cool in conversation with elder dudes of the California surf scene regarding the aesthetics of their sport and the music that goes with it. Also beachwear and music from Belize's reef islands, and songs that keep an ear on summer.

Austin / Jimmie Dale Gilmore / Joe Ely

We'll visit one of the great American cities of music, Austin, Texas, the self-proclaimed "Live Music Capital of the World." We'll hear Western swing, Tejano tunes, and talk with local singer-songwriters **Jimmie Dale Gilmore** and **Joe Ely**.

Leon Redbone and the Mamou Playboys

A visit with the mysterious man of antique popular music Leon Redbone in which he discusses his taste in clothes, preferred travel modes, and song styles. And from closer to home, Steve Riley and David Greely of the Mamou Playboys play new Cajun music live in our studios. All augmented by our usual eclectic focus on an array of related genres and styles in American music, and life.

Louis Armstrong Centennial Celebration

August 4, 2001 marks the 100th birthday of New Orleans' trumpet player and singer and America's most important jazz musician—Louis Armstrong. In celebration of Satchmo's century mark, we speak with members of his All-Stars band, **Joe Muranyi** (clarinet) and **Arvell Shaw** (bass). On the ground in New Orleans young trumpeters **Nicholas Payton** and **Kermit Ruffins** offer their perspectives on "Pops'" influence today. Also, a look at how the Marsalis family is honoring Satchmo this weekend, and music from Armstrong collaborators King Oliver, Jimmie Rodgers, Bing Crosby and Billie Holiday.

Memphis with Carla & Rufus Thomas

We'll travel to Memphis, Tennessee. Guests include the Reverend Al Green, **Rufus and Carla Thomas**, Jerry Lee Lewis and **Sun Records producer Sam Phillips**. We'll also cruise the town in a borrowed Caddy, and hang out at Wild Bill's Juke Joint.

What's Cool?

American Routes poses the question: “What is cool?” A style, a state of mind, the perfect horn riff, just chillin’? Some guests from the past year offer their answers, including Merle Haggard, Yo La Tengo, McCoy Tyner, T-Bone Burnett and Ray Charles. All backed up, of course, by our “cool” music mix.

Bad Luck / Good Luck

Baton Rouge bluesman **Henry Gray**, composer of “I’m a Lucky, Lucky Man,” plays piano and tells tales of life’s downs and ups from humble beginnings to renown as a musician. Guitarist and singer **John Hammond Jr.** was born into an urbane East Coast family with music business connections, but chose the country blues as a way of life. He speaks about his travels and fortunes as a musician, and his recent collaboration with Tom Waits. Plus we visit with the fortuneteller, light a candle, and ask you to listen for the luckiest music mix in the world.

Robbie Robertson / Johnny Otis / Dew Drop Inn

A visit with legendary bandsmen, including roots rocker **Robbie Robertson** and California jazz bandleader **Johnny Otis**. Robertson was a prime mover behind The Band, who, along with the Grateful Dead and others, defined the image and sound of American rock with folk roots in the 1960s and ‘70s. Johnny Otis shaped the West Coast jump boogie sound, working with artists such as Jackie Wilson, Big Mama Thornton and Etta James. Also a trip back in time to the **Dew Drop Inn**, a halcyon New Orleans nightclub, which also served as a hotel, eatery, barber shop and post office. We’ll hear about one of the Dew Drop’s most infamous characters, female impersonator and R&B singer Patsy Vidalia.

Name That Tune

Or, if you like, sing a song about someone you know. There are so many great names in music and song that our first show on the topic couldn’t hold ‘em all, so here’s the sequel. From “Corina” and “Lucille” to “Lost John” and “Little Joe the Wrangler,” hear songs named after characters real and fictitious. Our guest **Shemekia Copeland** is a 22-year-old singer with a noted father in the blues (Johnny Copeland), who’s now making a name for herself. Plus nickname origins from American Joe to Zydeco Joe.

Africa in American Music, Selected Journeys

The music and cultures of Africa flow into American blues, jazz, gospel, and soul. African-American music has reached the entire world, and gone back to its African roots to make new sounds--highlife, Moroccan jazz, and South African pop. Brooklyn-born jazz pianist **Randy Weston** has taken his own music back to Africa for over four decades. A visit to **Congo Square**, the spot many call the “Birthplace of Jazz” with historian Jason Berry. The South African roots of the pop hit “**The Lion Sleeps Tonight**.” Finally, how the hardworking Louisiana bluesman Lazy Lester got his nickname--and more important--his style: “**swamp blues**.”

The Sounds of Solace

Many have sought solace in music since the sadness and conflict of September 11. *American Routes* honors Veterans of war, fire, and emergency service with music appropriate to the nation’s mood on this Veteran’s Day. **Merle Haggard**, **Gillian Welch** and *American Routes* listeners tell us what songs have helped them get through this fall, and we’ll hear meditative songs from John Coltrane, the Carter Family and Jimmy Cliff.

Willie Nelson / John Jackson

This week one of America’s great traveling troubadours, **Willie Nelson**, pulls his tour bus into New Orleans. Willie chats and the Nelson family band plays a live set, including the old favorite,

“Angel Flying too Close to the Ground” and the title track of his new record, “Milk Cow Blues.” Also, Piedmont bluesman **John Jackson** drops by to play his brand of country blues from the Eastern Seaboard.

Families of Music

As people head home for Thanksgiving, *American Routes* presents great families in music. A visit with mountain guitarist **Doc Watson** and his grandson Richard, the Native American family group the **Black Lodge Singers**, and the Marsalis brothers pay tribute to their father, New Orleans jazz patriarch **Ellis Marsalis**. Plus, rhythm & blues from the father/daughter team of Otis and Carla Thomas, and the amazing sibling harmonies of the Everly Brothers.

Christmas 2001

Christmas comes but once a year! *American Routes* digs into a bag of sound that’s been a year in the filling to bring you Christmas and seasonal music of the up, down, and off beat variety we hope you’ve come to count on from us. Plus Chuck Siler, a museum curator and visual artist, tells us about his experience as a black Santa in 1968. Keep a cool Yule.

2000

Millennial Routes

Now that the Y2K dust has settled we’ll take a relaxed look back at our favorite *American Routes* music from the 20th century--and try to imagine what the 21st century will bring. Of course you’ll hear Armstrong, Gershwin, Ellington, Dylan and Hendrix along with Aretha, Patsy Cline, Jerry Lee Lewis and Tito Puente. How about Dewey Balfa, Clifton Chenier, Professor Longhair and Flaco Jimenez. By the way January 8 is Elvis’ birthday!

Way Out West

Saddle up for a musical romp across mountains and valleys, deserts and plains as we “cross the deserts fair, and breathe the mountain air.” We’ll visit with cowboy and Indian poets, meet the inhabitants of a movie set ghost town, and hear music from Sonny Rollins, Judy Collins, Aaron Copland and Patsy Montana.

From Bourbon Street to Las Vegas

A look at New Orleans native and trumpeter **Louis Prima**, the originator of what’s known as the Vegas lounge sound. Nick Spitzer interviews Prima band members--saxophonist **Sam Butera** and singer/ex-wife **Keely Smith**--and talks with Vegas gamblers and a pastor at a 24-hour wedding chapel.

Dolly Parton

Dolly Parton talks about her musical and family roots in the Smokey Mountains of Tennessee where she first broke into song, performed on the radio, and admired the fashion of the local trollop.

Jazz Fest/Louis Armstrong

It’s time for the **New Orleans Jazz & Heritage Festival**, a rite of spring that began over three decades ago and now draws worldwide attention. We’ll play music from Jazzfest and look at Louis Armstrong’s legacy at his centennial.

Cinco de Mayo

In honor of **Cinco de Mayo**, we interview octogenarian **Lalo Guerrero**—composer of “Canción Mexicana” and zoot-suit swing and collaborator with groups such as Los Lobos—and young hot Panamanian jazz pianist Danilo Perez, who blends avant-garde with the traditional music of his home country.

Memorial Day

For **Memorial Day**, the first road holiday of the year, we speak with **Red Simpson**, who despite his not-quite-ready-for-the-Teamsters credentials (the only truck he’d driven was for Good Humor) was recruited by Capitol Records to sing trucking songs in the mid-’60s. He went onto record great road songs like “The Highway Patrol” and “I’m a Truck.” Special last-minute guest is the Mississippi Delta bluesman called **Super Chikan!**

Summer Surf with Dick Dale

Back to the beach with “beach music” from both coasts. We’ll talk with surf guitarist **Dick Dale** about his cultural roots, go lobstering in Maine, and speak with residents of **Sea Breeze, a historically African-American beach** in North Carolina. With music by Charles Mingus, James Brown and Astrud Gilberto.

Musical Duos.

Simon and Garfunkel, Rodgers and Hammerstein and more. We’ll hear the music of great singing, playing and composing duets. Our guests include the venerable Piedmont blues duo **Cephas and Wiggins**, and recent collaborators **Henry Butler and Corey Harris**.

Marc and Ann Savoy/Tito Puente

The Cajun music of **Marc and Ann Savoy**, a husband and wife team from Eunice, Louisiana. We’ll talk with the Savoyes about the significance of music--and chickens--in their lives. Plus roots sounds from the rest of America.

Locomotion and Relocation with Olu Dara

Jazzman **Olu Dara** takes us from Natchez, Mississippi, to New York City. We’ll ride the Southern Crescent overnight, and listen to music about railroading from Duke Ellington, Doc Watson and Steve Reich. Plus a subway surprise from documentarian David Isay.

Labor Day Weekend

The Toils and Triumphs of **Woody Guthrie**, in the words of his friends, family and fellow travelers. And “Working on a Building” with New Orleans’ building craftsmen: **The Black Men of Labor**. Includes music for your picnics and parties from Sarah Vaughn, Fats Domino and the Grateful Dead.

Austin, Texas

All through September we’ll visit the great American cities of music, starting in **Austin, Texas**, the self-proclaimed “Live Music Capital of the World.” We’ll hear Western swing, Tejano tunes, and talk with local singer-songwriters **Jimmie Dale Gilmore** and **Joe Ely**.

Saturday Night and Sunday Morning

Visit with Arkansas rockabilly hero **Sleepy LaBeef**, the human jukebox. Sleepy knows several thousand of songs by heart, but he still loves the Southern gospel numbers of his youth. And we’ll talk with gospel singer and scholar **Horace Boyer** about the roots of the music.

Election 2000

We'll hear the campaign songs, protest music and tunes about politics and politicians. Nick talks with lawyer **Len Garment** about his love of jazz clarinet, and the days with Richard Nixon. Rare audio of **Tennessee fiddler Albert Gore Sr.** Folklorist Joe Wilson on politics and music. Plus tales and music about Louisiana governors, Huey and Earl Long.

Willie Nelson and John Jackson

This week one of America's great traveling troubadours, **Willie Nelson**, pulls his tour bus into New Orleans. Willie chats and the Nelson family band plays a live set, including the old favorite, "Angel Flying too Close to the Ground" and the title track of his new record. "Milk Cow Blues." Also, Piedmont bluesman **John Jackson** drops by to play his brand of country blues from the Eastern Seaboard.

Don Byron and Raymond Scott

The jazz, klezmer and funk clarinetist **Don Byron** talks about the classical elements in his new record titled *A Fine Line: Arias and Lieder*. You'll also hear a profile of **Raymond Scott**, one of the great unknown composers and inventors of the 20th century. Scott set the template for the music in Looney Toons cartoons, and went on to develop some of the first electronic instruments.

Prison Songs: Merle Haggard and Aaron Neville

American Routes explores the music associated with outlaws and life behind bars, from "Ball and Chain" to "Jailhouse Rock," from Johnny Cash's San Quentin show to Leadbelly's "Midnight Special." Metaphorical chains of love are also rattled in story and song. Our guests include famous former inmates whose music reflects their own life struggles and triumphs. Plus a visit to the Angola Louisiana Prison Rodeo.

1999

Winter Wonderland with Gillian Welch

Walking in a winter wonderland and coming in from the cold with nouveau old-time singer/songwriter **Gillian Welch** and her musical partner David Rawlings. Also music to warm the frigid air from Bob Marley, Simon & Garfunkel, and monster blues guitarist Albert Collins. And learn to call Maine moose with the best of them!

Celebrating Martin Luther King.

Talking with Mavis Staples of the **Staples Singers** about her family's work with Dr. King. With music by Sam Cooke, Herbie Hancock, and Johnny Cash.

Highway 61 with James Cotton

Our **Highway 61** feature continues with blues legend **B.B. King**. With variations on "St. Louis Blues," and music from Eartha Kitt, Little Feat, Miles Davis and Robbie Robertson.

Cesar Rosas of Los Lobos

A visit in Los Angeles with **Los Lobos** guitarist and composer **Cesar Rosas**, talking about his Mexican musical heritage and his new solo release. Plus music from Nina Simone, Jimmy Martin, Slim Gaillard and Combustible Edison.

Lost Florida

John Fogerty wasn't born on the bayou, but his music is certainly at home there. A lively visit in Los Angeles with the former Creedence Clearwater Revival guitarist/singer/songwriter in which Fogerty reveals how the group got its name, the musical impact of swamp gas, and how he might

be the Stephen Foster of roots rock 'n' roll. Includes music by Elmore James, Terrance Blanchard, Chelo Silva and Marty Robbins.

Roadside Attractions

Travel to **Roadside Attractions** along America's musical highways, visit the annual Wally Byam **Airstream Convention** in Boise, Idaho, and chat with nouveau rockabillys **Southern Culture on the Skids**. Plus music from Charles Mingus, Flaco Jimenez and The Dixie Hummingbirds.

Randy Newman

The world of **Randy Newman**--from Beethoven to Gershwin, rednecks and short people, L.A. to L.A.--as we speak with him at his home studio in Pacific Palisades. Plus music by Cassandra Wilson, Buck Owens, Slim Harpo and Art Blakey.

Florida State of Mind

Travel down upon Stephen Foster's mythical Suwanee River, stomp through the Everglades, and ride on the Orange Blossom Special to discover the lost Florida. With music from the late great yarn spinner Gamble Rogers, Cuban bassist **Cachao**, sacred steel guitarist Glenn Lee, southern rocker Wayne Cochran, blues pianist Ida Goodson and much more.

Dave Alvin

This week, singer/songwriter **Dave Alvin** visits with us at his home in Los Angeles. Plus music from Big Joe Turner, Bill Evans, Rosetta Tharpe, and Philip Glass.

Father's Day

On our **Father's Day** show we'll talk with musical fathers and sons: polka kings **Eddie Blazonczyk Jr. & Sr.**, and blues greats **Tabby Thomas & Chris Thomas King**. Also music for daddy-o's by Horace Silver, Johnny Cash, Lightnin' Hopkins, Gene Austin and Regina Carter.

Route 66

We continue our trip west on **Route 66**, all the way to the end of the line at the Santa Monica pier in California. With music by Los Lobos, Wes Montgomery, Michelle Shocked and Woody Guthrie.

Bobby Bland

This week, we'll talk with the legendary **Bobby "Blue" Bland** and visit summer roadside attractions, from candy stores to bait shops. Plus music by Les Paul & Mary Ford, Burning Spear, Sidney Bechet and Mississippi John Hurt.

Jerry Garcia

Join us for a tribute to the late guitarist **Jerry Garcia** who passed away in August 1995. Featured is an exclusive interview with Garcia made during his 1989 visit to the Smithsonian Institution. Roots and branches of the Grateful Dead's sound take center stage in this midsummer celebration in music and memory.

Back-to-School

We bring you music from across the American landscape meant to provoke memories of early grades, high school and college. Also a visit to the football locker room and band practice. Nick is kicked out of the Public Radio Honor Society for playing music from class cut-ups and nonconformists like Tom Lehrer, Jerry Lee Lewis and Thelonious Monk, as well as straight-arrows Doris Day, Ralph Stanley and the Coasters—all in one show!

Labor Day

Workers of the world unite as we celebrate with thoughts from hardworking **shoeshine men**; and visit with San Francisco folklorist **Archie Green** who explains why recordings like Merle Haggard's "Workingman's Blues" have eclipsed the old labor song tradition. In addition to music for your weekend picnic and parties, hear one of host Nick Spitzer's favorite segue sets: Paul Robeson, Randy Newman, and Ray Charles--where Joe Hill finds himself "Busted."

American Roots

American ethnic and regional "roots" music in the ears of the Bay Area's **Chris Strachwitz**. Strachwitz is the founder of **Arhoolie Records**, a legendary collection of field recordings and re-issues of artists ranging from bluesman Lightning Hopkins and zydeco king Clifton Chenier, to Freddie Fender (in Spanish) and Western swingstress Rose Maddox. Popular artists from Dylan to the Rolling Stones drew extensively on Arhoolie recordings.

On the Road Again with ...Willie!

We visit with Willie Nelson on the tour bus and learn about his early gigs in Texas polka music, his teenage days as a radio host doing the early morning farm report, and the fact that even when in the driveway at home in Texas, he sleeps on the bus! Blues, country, soul, jazz, Western swing and Tejano music surround our conversation with one of America's musical kings of the road.

Latin Tinge with Tito Puente and Nati Cano

We visit with these great bandleaders and musicians in New York and Los Angeles respectively to hear about the roots of tropical Latin jazz in Spanish Harlem and the Mexican Mariachi scene of East L.A.

What's in a Name?

Songs are often about or dedicated to someone. We dig into some of the great name songs in American music from "Lil' Liza Jane" to "John Henry" and "Walt Whitman's Niece." Also some styles like zydeco nouveau and gunfighter ballads are for calling out names of Creole kings and outlaw heroes. Forgive our host if he plays a few namesake songs, as long as he plays yours too. "Nick Nick bo-bick ..."

Delta Daily Life

A musical return to that fount of styles called the blues as we take a musical tour of the Mississippi Delta and also visit kinfolk in Memphis, Chicago and Oakland. We'll hear about blues roots and routes in conversations with singer **Little Milton**, Delta DeeJay Early Wright--famous for his "snake alerts"--and at a Clarksdale, Mississippi, barbershop where stropping the razor to a beat is an art form.

The Color of Music

We also provide this special program with New Orleans hoodoo rock 'n' roller **Dr. John** as a guest, if you're not in a money-drawing mode, but still want to keep away the bad luck.

"Breathless": Music, Mayhem and Meditations with Jerry Lee Lewis

American Routes converses with the killer himself at his ranch in Nesbit, Mississippi. In the aftermath of a fan frenzy event, it's a back porch visit with Jerry Lee Lewis, the undisputed king of country boogie piano, about his historic bad-boy antics and his place in the history of rock 'n' roll. Plus music that influenced Jerry Lee from his Delta boyhood in Ferriday, Louisiana, to his golden piano throne at Memphis Sun Records. Included are other great piano players like Fats Domino, Jelly Roll Morton, Moon Mullican and Ray Charles, as well as an original blues version

of “Whole Lotta Shakin’ Goin’ On” by Big Maybelle. Also avant piano sounds from Thelonious Monk and Medeski, Martin and Wood, and a tribute to the late king of zydeco nouveau accordion, Beau Jocque.

Radio Days Back Down Home

Music from as many great radio formats as we can find. Plus a visit with gospel host Sister Pearlle Tolliver, Monroe, Louisiana’s “Queen of the Dial.” Followed by New Orleans’ DJ Billy Delle, the man who loves scratchy 45s to death on his show called *Records from the Crypt*.

Gatemouth Moore

Guitarist, fiddler, vocalist, swingster **Gatemouth Brown** hails from the rich musical territory along the Texas-Louisiana Gulf Coast. A genre-bending, oil-patch bluesman who loves country and Cajun music as much as jazz, he offers his tart opinions of life and art between puffs on that pungent pipe of his. Nonsmokers have no fear, the show is not offered with “smellaround sound,” but it does come with a music mix well suited to Gatemouth’s eclectic sartorial taste for Hawaiian shirts and cowboy hats.

Mose Allison

Jazz/blues pianist/songwriter **Mose Allison**, who migrated from the Mississippi village of Tippo to Greenwich Village, is a mellow post-Thanksgiving verbal and musical presence as we club-hop across New Orleans from Snug Harbor to the Saturn Bar.

From Alaska to Hawaii, the Newest States of Being

Cool and warm seasonal music for dog sledding and surfing, Eskimo rock and slack-key hula guitar. We’ll hear songs about these places from the imaginations of Danny Kaye, The Sons of Hawaii, Michelle Shocked and the Nunamta Yupik Singers. Plus visits to a Hawaiian luau, radio station KBHR of *Northern Exposure* fame and a real Alaskan public radio station, KNBA in Anchorage.

New York, New York

American Routes tackles the musical Big Apple with singing cabdrivers, subway bluesmen, and banging on a can. Naturally there’ll be club jazz and folk, Jewish klezmer, Latin rhythms, Irish sessions, a touch of Broadway, and atmospheric avant-garde—from the sidewalks to the skyscrapers, from the East Side to the West, from the Village to Harlem.

Holidays on Ice ... Fire, Air, and Water

Don your gay apparel, deck the halls, and dance around your own private Stonehenge! Celebrate Winter Solstice and the Christmas season with a soundtrack from the musical elves in New Orleans.

NEW YEAR’S/MILLENNIUM!!! Time to ring in a new century by examining the past one. For the big Y2K, we’ll reel in the years with our favorite artists’ favorite songs of the millennium. Travel through the past thousand years of music with personal requests from many of our party guests including **Randy Newman, B.B. King, Allen Toussaint, Tito Puente, Gillian Welch, Bobby “Blue” Bland, John Fogerty, Willie Nelson** and more!

1998

Water

April showers here in New Orleans and the Gulf South. We present a flow of music about water, rivers, weather and ... matters of the heart. We'll talk with jazz trumpeter **Nicholas Payton** about his recent Grammy with his musical partner, the late **Doc Cheatham**.

Easter/Passover with Mavis Staples

This show brings sacred music from a variety of traditions and we'll talk with **Mavis "I'll Take You There" Staples** about her music and spirit. Plus savor the sensual side of spring with music by Sarah Vaughn, the Allman Brothers, and Al Green.

Street Beats with D.J. Fontana

We take you from tap to rap, blues, boogie and soul, surf to jazz ... as well as a chat with drummer **D.J. Fontana**, the man who kept time for Elvis Presley.

The New Orleans Jazz & Heritage Festival is in full swing over the next two weeks. We'll have music from the year-round jazz fest that is the New Orleans club scene, bring you sounds from the Festival grounds, and talk with musical luminaries of the Crescent City, **Irma Thomas** and **Allen Toussaint**.

Mother's Day

A Tribute to Mother in music—with postcards to Moms wherever they may be. Guests include newswoman **Cokie Roberts**, zydeco man **Geno Delafosse**, and blueswoman **Marcia Ball** all of whom talk about their mothers' influences. Also music from Sly & the Family Stone, John Lennon, Willie Nelson and Ella Fitzgerald.

Sounds of the South in words and music: The **Tennessee Williams** Festival. Add your voice to the Stella-calling contest (friends and family of Marlon Brando are prohibited from participating). Also, a talk with country singer **Steve Earle** with his life and the writer's craft.

Doc Watson

A conversation with the mountain guitar legend **Doc Watson** who recently celebrated his 75th birthday.

Memorial Day

We remember jazz banjo hero and oral historian Danny Barker—who played with everyone from Louis Armstrong to Wynton Marsalis—in his own words. Plus memories and music from Johnny Cash, Otis Redding, Joni Mitchell, Blind Willie McTell, Charles Ives and Allen Ginsberg.

Marcia Ball

Blues from piano queen **Marcia Ball** and talk about her life in the Louisiana-Texas borderlands.

Beau Jocque and Bruce Daigrepoint

Zydeco giant **Beau Jocque** and Cajun accordionist **Bruce Daigrepoint** live on the Summer Stage at Wolf Trap—including interviews.

Father's Day with Ellis and Jason Marsalis

On Father's Day, we talk to the patriarch of the Marsalis clan, **Ellis Marsalis**. Plus "pop" music of all sorts.

Summertime

It's summertime. Hot and cool sounds in sync with the Solstice. Summer in the city, country and all routes in between with drummer for the Grateful Dead, **Mickey Hart**.

July 4th

May the Fourth be with you! Music celebrating American cultural independence and interdependence by Eubie Blake, James Cagney, Nina Simone, Elton Britt, Charles Ives and Gil Scott Heron. Also a visit with Mississippi fife-player **Otha Turner**, and the **Santore fireworks family** from New Jersey.

Texas Summer

Midsummer night dreams, songs of the open road, and the “Pavarotti of the Plains”--Texas honky-tonker **Don Walser**.

Route 66

Get your kicks on an aural trip across a legendary American path: **Route 66**. Includes a Navajo perspective on the “Mother Road.”

Robert Johnson

Blues to cool your brow, and conversations with performers who shared the stage with one of the forefathers of the blues, **Robert Johnson**.

Hurricane a-comin’

Don your goulashes and batten down the hatches—it’s hurricane season in the Gulf South. Music to board up windows by, and thoughts from the eye of the storm with Florida sacred steel guitarist **Aubrey Ghent**.

Labor Day

Workers of the world unite as we celebrate **Labor Day** with thoughts from **shoeshine men** young and old. Plus an interview with labor historian and folklorist **Archie Green**.

Back to School

This week, a cure for those back-to-school blues. Songs and stories from grade school, high school, and college.

Highway 61 with James Cotton

Travel down **Highway 61** with blues harpist **James Cotton**. Also music from Al Green, Bob Dylan and Fontella Bass.

Autumnal Mood

Is that a slight nip in the air I feel? Wishful thinking at the Fall Equinox, and a conversation with one of the luminaries of jazz saxophone, **Pharaoh Sanders**. Plus a Happy 100th Birthday tribute to Gershwin.

Music of the Beat Generation: Jack Kerouac

On the Road among Jack Kerouac’s childhood haunts of hometown Lowell, Massachusetts.

Junior Brown

Guitar wizard **Junior Brown** on music and life in the South, on the highway, and on the instrument he invented: the guit-steel. Also tributes to the late Johnny Adams, Betty Carter and Hank Williams.

Halloween

That old black magic's got you under its spell in our show honoring **All Saints**. Tricks and treats from blues goblins, country werewolves, and those who've purportedly sold their souls (but not their Soul) for their art.

New Orleans Piano, Part 1

During this month, *American Routes* pays tribute to the great pianists of New Orleans. The legendary performer and producer **Allen Toussaint** starts the month off with a bang.

New Orleans Piano, Part 2

The Color of Music with versatile piano virtuoso and visionary, **Henry Butler**. Sightless since birth, Butler discusses his images of musical style. Also songs and stories that address the visual quality of sound and musical coloration in many genres.

New Orleans Piano, Part 3

Dr. John trips by the studios to play piano, talk hoodoo and walk on gilded splinters. Also music from honky-tonker Charlie Feathers, jazz clarinetist Don Byron's interpretation of Hendrix, and monkey shines from Big Maybelle.

Thanksgiving

We gather together to give thanks for our cornbread and red beans and chicken cordon blues. Call any vegetable and join us for our tribute to feasting on this, the heaviest of American holidays. Do the mashed potato, yeah.

Winter Holiday

Light the menorah, deck the halls, and dance naked around your own private Stonehenge! Celebrate **Chanukah**, Winter **Solstice** and the **Christmas** season.

Christmas

Yuletide cheer, wondering winterlands and Santaclaustrophobia: music both sacred and secular for the season. "Merry Christmas, Baby!" as we visited with the late urbane bluesman **Charles Brown** in one of his final interviews.

Attachment 13

American Routes

**"From a Useable Past to
an Authentic Future"**

Station Carriage List

AMERICAN ROUTES
ALL STATIONS
CONFIRMED CARRIAGE BY LOCATION
November 26, 2013 • Prepared by Ken Mills

TYPE	Final APM 6/1/11	1/9/12	10/9/12	3/26/13	7/26/13	11/26/13
"P" = PRIMARY STATIONS	89	98	104	104	104	114
"R" = REPEATERS STATIONS	149	166	148	138	147	156
"T" = TRANSLATOR STATIONS IN RATED MARKETS	7	7	7	7	7	6
"HD" = HD ONLY STATIONS	10	9	11	11	13	10
TOTAL BROADCAST STATIONS	255	280	270	260	271	286

KEY TO READING THIS CHART:

ST = State where station is located

MARKET = Radio market the station serves

RK = Arbitron rank of radio market (blank means the market is not rated)

CALL LETTERS = Station call letters

TY = Type of broadcast station (P = Primary; R = Repeater; T = Translator serving a rated market; HD = HD only station)

DAY & TIME = Local time American Routes is broadcast on the station

NOTES = State network or primary station that provides program

ST	MARKET	RK	CALL LETTERS	TY	DAY & TIME	NOTES
AK	Barrow		KBRW-FM	P	Sun 4pm-6pm	
AK	Barrow		KBRW-AM	R	Sun 4pm-6pm	Repeats KBRW-FM
AK	Glennallen		KXGA-FM	R	Tues 9pm-11pm	Repeats KCHU
AK	Haines		KHNS-FM	P	Sun 9pm-11pm	
AK	Homer		KBBI-AM	P	Sat 12mid-2am	
AK	Juneau		KRNN-FM	P	Sat 11pm-1am	
AK	Kodiak		KMXT-FM	P	Sun 3pm-5pm +Sat 12mid-2am	
AK	McCarthy		KXKM-FM	R	Tues 9pm-11pm	Repeats KCHU
AK	Palmer		KVRF-FM	P	Sun 7pm-9pm +Wed 2pm-4pm	
AK	Petersburg		KFSK-FM	P	Sun 2pm-4pm	
AK	Sitka		KCAW-FM	P		
AK	St. Paul Island		KUHB-FM	P	Sat 12mid-2am	
AK	Talkeetna		KTNA-FM	P	Sun 11am-1pm	
AK	Unalaska		KUCB-FM	P	Sun 7pm-9pm	
AK	Valdez		KCHU-AM	P	Tues 9pm-11pm	

AK	Wrangell		KSTK-FM	P	Sun 10am-Noon	
AL	Dothan	190	WRWA-FM	R	Sat 7pm-9pm	Repeats WTSU
AL	Troy	154	WTSU-FM	P	Sat 7pm-9pm	
AR	El Dorado		KBSA-FM	R	Sat 8pm-10pm	Repeats KDAQ
AR	Jonesboro	277	KASU-FM	P	Sat 5pm-7pm	
AZ	Flagstaff	145	KPUB-FM	P	Sat 3pm-5pm +Sun 7pm-9pm	
AZ	Flagstaff	145	KJZZ-FM	T	Sat 7pm-9pm	Repeats KJZZ
AZ	Phoenix	15	KJZZ-FM	P	Sat 7pm-9pm	
AZ	Tucson	60	KJZZ-FM	T	Sat 7pm-9pm	Repeats KJZZ
AZ	Yuma		KAWC-FM	P	Sun Noon-2pm	
AZ	Yuma		KAWC-AM	R	Sat 10am-Noon	Repeats KAWC-FM
CA	Chico	201	KCHO-FM	P	Sat 8pm-10pm	
CA	Eureka		KHSU-FM	P	Sat 1pm-3pm	
CA	Fresno	66	KFSR-FM	P	Sat 5pm-7pm	
CA	Los Angeles	2	KPCC-HD3	HD	Sun 4am-6am	Repeats KCMP
CA	Redding	225	KFPR-FM	R	Sat 8pm-10pm	
CA	Redding	225	KKRN-FM	P	Wed 8pm-10pm +Sunday 9a-11a	
CA	Santa Barbara	210	KCLU-FM	T	Sat 10pm-12Mid	Repeats KCLU
CA	Santa Barbara	210	KCLU-AM	R	Sat 10pm-12Mid	Repeats KCLU
CA	Santa Maria	205	KCLM-FM	R	Sat 10pm-12Mid	Repeats KCLU
CA	Ventura	118	KCLU-FM	P	Sat 10pm-12Mid	
CO	Colorado Springs	92	KRCC-HD2	HD	Sat 6pm-8pm	
CO	Denver	19	KUNC-FM	T	Sat 1pm-3pm	Repeats KUNC
CO	Durango		KSUT-FM	P	Sat 7pm-9pm +Wed 7pm-9pm	
CO	Fort Collins	114	KUNC-FM	P	Sat 1pm-3pm	
DC	Washington	9	WAMU-HD2	HD	Sat 8pm-10pm	
DC	Washington	9	WAMU-HD2	T	Sat 8pm-10pm	Repeats WAMU-HD2
DE	Dover		WDDE-FM	P	Sat 8pm-10pm	
FL	Fort Myers	62	WGCU-FM	P	Sun 9pm-11pm	
FL	Naples	62	WMKO-FM	R	Sun 9pm-11pm	Repeats WGCU
FL	Panama City	231	WFSW-FM	R	Sun 9pm-11pm	WFSU LMA
GA	Albany	256	WUNV-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Athens		WUGA-FM	P	Sat 3pm-5pm	Georgia Pub Radio
GA	Atlanta	7	WJSP-FM	P	Sat 3pm-5pm	Georgia Pub Radio
GA	Augusta	108	WACG-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Brunswick	281	WWIO-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Carrollton		WUWG-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Chatsworth		WNGH-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Columbus	183	WTJB-FM	R	Sat 7pm-9pm	Repeats WTSU

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GA	Dahlonega		WNGU-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Demorest		WPPR-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Folkston		WATY-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Fort Gaines		WJWV-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Macon	156	WMUM-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Rome		WGPB-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Savannah	155	WSVH-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Tifton		WABR-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Valdosta		WWET-FM	R	Sat 3pm-5pm	Georgia Pub Radio
GA	Waycross		WXVS-FM	R	Sat 3pm-5pm	Georgia Pub Radio
HI	Hana		KIPH-FM	R	Sun 8pm-10pm	Hawaii Pub Radio
HI	Honolulu	64	KIPO-FM	P	Sun 8pm-10pm	Hawaii Pub Radio
HI	Maui		KIPM-FM	R	Sun 8pm-10pm	Hawaii Pub Radio
HI	Waimea		KHPH-FM	R	Sun 8pm-10pm	Hawaii Pub Radio
IA	Carroll		KNSC-FM	R	Fri 10pm-Mid	Iowa Public Radio
IA	Des Moines	90	WOI-FM	P	Fri 10pm-Mid	Iowa Public Radio
IA	Dubuque	235	KNSY-FM	R	Fri 10pm-Mid	Iowa Public Radio
IA	Fort Dodge		KNSH-FM	R	Fri 10pm-Mid	Iowa Public Radio
IA	Lamoni		KNSL-FM	R	Fri 10pm-Mid	Iowa Public Radio
IA	Mason City	280	KNSM-FM	R	Fri 10pm-Mid	Iowa Public Radio
IA	Okoboji		KOJI-FM	R	Fri 8pm-10pm +Sun 6pm-8pm	Repeats KWIT
IA	Ottumwa		KNSZ-FM	R	Fri 10pm-Mid	Iowa Public Radio
IA	Postville		KPVL-FM	P	Sat 10am-Noon	
IA	Quad Cities	147	KNSB-FM	R	Fri 10pm-Mid	Iowa Public Radio
IA	Sioux City	262	KWIT-FM	P	Fri 8pm-10pm +Sun 6pm-8pm	
IA	Waterloo	240	KUNI-FM	R	Fri 10pm-Mid	Iowa Public Radio
ID	Cottonwood		KNWO-FM	R	Sat 3pm-4pm	NW Public Radio
ID	Pocatello		KISU-FM	P	Sun 7pm-9pm	
IL	Bloomington	233	WGLT-FM	P	Sun 6pm-8pm	
IL	Carbondale		WSUI-FM	P	Sat 1pm-3pm +Sat 10pm-12am	
IL	Chicago	3	WDCB-FM	P	Thurs 7pm-9pm +Tues 10pm-12am	
IL	Freeport		WNIE-FM	R	Sat 7pm-9pm	Repeats WNIJ
IL	LaSalle	241	WNIW-FM	R	Sat 7pm-9pm	Repeats WNIJ
IL	Macomb		WIUM-FM	P	Sun 8pm-10pm	
IL	Mt. Vernon		WVSI-FM	R	Sat 1pm-3pm +Sat 10pm-12am	
IL	Olney		WUSI-FM	R	Sat 1pm-3pm +Sat 10pm-12am	Repeats WUSI

IL	Quincy		WQUB-FM	R	Sat 10pm-Mid	Repeats KWMU
IL	Rockford	79	WNIJ-FM	P	Sat 7pm-9pm	
IL	Sterling		WNIQ-FM	R	Sat 7pm-9pm	Repeats WNIJ
IL	Warsaw		WIUW-FM	R	Sun 8pm-10pm	Repeats WIUM
IN	Anderson		WBSB-FM	R	Sun 8pm-10pm	Repeats WBST
IN	Bloomington		WFHB-FM	P	Mon 7pm-9pm	
IN	Evansville	162	WNIN-FM	P	Sat 7pm-9pm	
IN	Indianapolis	39	WFYI-HD2	HD	Sat 7am-9am	
IN	Marion	214	WBSW-FM	R	Sun 8pm-10pm	Repeats WBST
IN	Muncie	214	WBST-FM	P	Sun 8pm-10pm	Repeats WBST
IN	New Castle		WBSM-FM	R	Sun 8pm-10pm	Repeats WBST
IN	Portland		WBSJ-FM	R	Sun 8pm-10pm	Repeats WBST
KS	Pittsburg		KRPS-FM	P	Sat 7pm-9pm	
KY	Bowling Green		WKYU-FM	P	Sat 2pm-4pm	Repeats WKYU
KY	Elizabethtown		WKUE-FM	R	Sat 2pm-4pm	Repeats WKYU
KY	Fulton		WKMT-FM	R	Sun 2pm-4pm	Repeats WKMS
KY	Henderson		WKPB-FM	R	Sat 2pm-4pm	Repeats WKYU
KY	Lexington		WUKY-FM	P	Sat 8pm-10pm	Repeats WKYU
KY	Louisville	54	WFPK-FM	P	Sat 6am-8am +Sat 7pm-9pm	
KY	Madisonville		WKMD-FM	R	Sun 2pm-4pm	Repeats WKMS
KY	Morehead		WMKY-FM	P	Sun 6pm-8pm	
KY	Murray		WKMS-FM	P	Sun 2pm-4pm	
KY	Somerset		WDCL-FM	R	Sat 2pm-4pm	Repeats WKYU
LA	Alexandria	219	KLSA-FM	R	Sat 8pm-10pm	Repeats KDAQ
LA	Baton Rouge	45	WRKF-FM	P	Sat 7pm-9pm	
LA	Lafayette	104	KRVS-FM	P	Fri 1pm-3pm	
LA	Monroe	249	KEDM-FM	R	Fri 1pm-3pm +Sat 11am-1pm	
LA	New Orleans	52	WWNO-FM	P	Sat 7pm-8pm +Sun 6pm-8pm	
LA	Shreveport	132	KDAQ-FM	P	Sat 8pm-10pm	
LA	Thibodeaux		KTLN-FM	R	Sat 7pm-8pm +Sun 6pm-8pm	Repeats WWNO
MA	Boston	10	WUMB-FM	P	Sun Noon-2pm +Mon 2am-4am	
MA	Brewster		WZAI-FM	R	Sat 10pm-Mid	Repeats WCAI
MA	Cape Cod	194	WCAI-FM	P	Sat 10pm-Mid	
MA	Falmouth		WFPB-FM	R	Sun Noon-2pm +Mon 2am-4am	Repeats WUMB
MA	Great Barrington	117	WAMQ-FM	R	Tues 8p-10p	Repeats WAMC
MA	Nantucket		WNAN-FM	R	Sat 10pm-Mid	Repeats WCAI

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MA	Newburyport		WNEF-FM	R	Sun Noon-2pm +Mon 2am-4am	Repeats WUMB
MA	Orleans		WFPB-AM	R	Sun Noon-2pm +Mon 2am-4am	Repeats WUMB
MA	Springfield	117	WFCR-FM	P	Sun 6pm-8pm	
MA	Stow		WUMG-FM	R	Sun Noon-2pm +Mon 2am-4am	Repeats WUMB
MA	Worcester	109	WBPR-FM	R	Sun Noon-2pm +Mon 2am-4am	Repeats WUMB
MD	Baltimore	22	WYPR-FM	P	Sat 10pm-Mid	
MD	Frederick	199	WYPF-FM	R	Sat 10pm-Mid	Repeats WYPR
MD	Ocean City	140	WYPO-FM	R	Sat 10pm-Mid	Repeats WYPR
MD	Salisbury	140	WESM-FM	P	Sat 8pm-10pm	
MI	Alpena		WCML-FM	R	Sun 6pm-8pm	Repeats WCMU
MI	Detroit	11	WEMU-FM	P	Sat 4pm-6pm	
MI	Harbor Springs		WHBP-FM	R	Sat 8pm-10pm	Repeats WICA
MI	Kalamazoo	184	WMUK-FM	P	Sun Noon-2pm	
MI	Manistee		WLMN-FM	R	Sat 8pm-10pm	Repeats WICA
MI	Oscoda		WCMB-FM	R	Sun 6pm-8pm	Repeats WCMU
MI	Saginaw	133	WCMU-FM	P	Sun 6pm-8pm	
MI	Sault Ste. Marie		WCMZ-FM	R	Sun 6pm-8pm	Repeats WCMU
MI	Standish		WWCM-FM	R	Sun 6pm-8pm	Repeats WCMU
MI	Traverse City	195	WCMW-FM	R	Sun 6pm-8pm	Repeats WCMU
MI	Traverse City	195	WICA-FM	P	Sat 8pm-10pm	
MN	Duluth	209	KUMD-FM	P	Sat 10am-Noon	
MN	Grand Marais		WTIP-FM	P	Sat 10am-Noon +Mon 10pm-Mid	
MN	Minneapolis	16	KCMP-FM	P	Sun 6am-8am	"The Current"
MN	Minneapolis	16	KCMP-HD	HD	Sat 11am-1pm	"Radio Heartland"
MN	Rochester	227	KMSE-FM	R	Sun 6am-8am	"The Current"
MN	St. Cloud	215	KVSC-FM	P	Sun 2pm-4pm	
MN	Thief River Falls		KSRQ-FM	P	Sat 5pm-7pm	
MO	Columbia	237	KBIA-HD3	HD	Sat Noon-2pm	
MO	Kansas City	32	KCUR-FM	P	Sat 2pm-4pm	
MO	St. Louis	21	KWMU-FM	P	Sat 10pm-Mid	
MS	Biloxi	152	WMAH-FM	R	Sun Mid-2am	Repeats WMPN
MS	Booneville		WMAE-FM	R	Sun Mid-2am	Repeats WMPN
MS	Bude		WMAU-FM	R	Sun Mid-2am	Repeats WMPN
MS	Greenwood		WMAO-FM	R	Sun Mid-2am	Repeats WMPN
MS	Jackson	121	WMPN-FM	P	Sun Mid-2am	
MS	Meridian		WMAW-FM	R	Sun Mid-2am	Repeats WMPN
MS	Mississippi State		WMAB-FM	R	Sun Mid-2am	Repeats WMPN

MS	Oxford		WMAV-FM	R	Sun Mid-2am	Repeats WMPN
MT	Butte		KAPC-FM	R	Sat 8pm-10pm	Repeats KUFM
MT	Great Falls		KGPR-FM	R	Sat 8pm-10pm	Repeats KUFM
MT	Helena		KUHM-FM	R	Sat 8pm-10pm	Repeats KUFM
MT	Kalispell		KUKL-FM	R	Sat 8pm-10pm	Repeats KUFM
MT	Missoula		KUFM-FM	P	Sat 8pm-10pm	
NC	Dallas		WSGE-FM	P	Sat 5pm-7pm	
NC	Winston-Salem	45	WFDD-FM	P	Sun 7pm-9pm	
ND	Grand Forks	276	KFJM-FM	P	Sat 10am-Noon +Sun Noon-2pm	Prairie Public Radio
NE	Lincoln	172	KUCV-HD2	HD	Sun 5pm-7pm	
NE	Omaha	72	KIOS-FM	P	Sun 5pm-7pm	
NE	Omaha	72	KVNO-HD	HD	Fri 6pm-8pm	
NH	Colebrook		WEVF-FM	R	Sat 9pm-11pm	NH Public Radio
NH	Concord	171	WEVO-FM	P	Sat 9pm-11pm	NH Public Radio
NH	Hanover	186	WEVH-FM	R	Sat 9pm-11pm	NH Public Radio
NH	Jackson		WEVJ-FM	R	Sat 9pm-11pm	NH Public Radio
NH	Keene		WEVN-FM	R	Sat 9pm-11pm	NH Public Radio
NH	Nashua	113	WEVS-FM	R	Sat 9pm-11pm	NH Public Radio
NJ	Atlantic City	141	WNJN-FM	R	Sat 2pm-4pm +Sun 6pm-8pm	Repeats WHYY
NJ	Berlin		WNJS-FM	R	Sat 2pm-4pm +Sun 6pm-8pm	Repeats WHYY
NJ	Bridgeton		WNJB-FM	R	Sat 2pm-4pm +Sun 6pm-8pm	Repeats WHYY
NJ	Cape May	141	WNJZ-FM	R	Sat 2pm-4pm +Sun 6pm-8pm	Repeats WHYY
NJ	Manahawkin		WNJM-FM	R	Sat 2pm-4pm +Sun 6pm-8pm	Repeats WHYY
NM	Las Cruces	212	KRWG-FM	P	Sat Noon-2pm	
NV	Reno	120	KUNR-FM	P	Sat 8pm-10pm	
NY	Albany	63	WEXT-FM	P	Sun 6am- 8am	
NY	Albany	63	WAMC-FM	P	Tues 8p-10p	Begins 1/7/14
NY	Albany	63	WAMC-AM	R	Tues 8p-10p	Repeats WAMC
NY	Blue Mountain Lake		WXLH-FM	R	Sat 1pm-3pm	Repeats WSLU
NY	Boonville		WXLB-FM	R	Sat 1pm-3pm	Repeats WSLU
NY	Brewster		WANR-FM	R	Tues 8p-10p	Repeats WAMC
NY	Brookville		WCWP-FM	R	Sun 8pm-10pm	Repeats WPPB
NY	Canajohanie	63	WCAN-FM	R	Tues 8p-10p	Repeats WAMC
NY	Canton		WSLU-FM	P	Sat 1pm-3pm	Pre-empted by opera in season
NY	Cape Vincent		WSLZ-FM	R	Sat 1pm-3pm	Repeats WSLU

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NY	Geneva		WEOS-FM	P	Sat 6pm-8pm	
NY	Gouverneur		WSLG-FM	R	Sat 1pm-3pm	Repeats WSLU
NY	Ithaca		WITH-FM	P	Sat 3pm-5pm	
NY	Jeffersonville		WJFF-FM	P	Fri 7:30p-8:30p	
NY	Kingston	164	WAMK-FM	R	Tues 8p-10p	Repeats WAMC
NY	Lake Placid		WXLL-FM	R	Sat 1pm-3pm	Repeats WSLU
NY	Malone		WSLO-FM	R	Sat 1pm-3pm	Repeats WSLU
NY	Middleton	164	WOSE-FM	R	Tues 8p-10p	Repeats WAMC
NY	Mt. Kisco	1	WWES-FM	R	Tues 8p-10p	Repeats WAMC
NY	New York	1	WFUV-FM	P	Sun 6pm-8pm +Sun 4am-6am	
NY	North Creek		WXLG-FM	R	Sat 1pm-3pm	Repeats WSLU
NY	Plattsburgh	143	WCEL-FM	R	Tues 8p-10p	Repeats WAMC
NY	Rochester	56	WRUR-FM	P	Sat 6pm-8pm	
NY	Samford		WANZ-FM	R	Tues 8p-10p	Repeats WAMC
NY	Saranac Lake		WSLL-FM	R	Sat 1pm-3pm	Repeats WSLU
NY	Southampton	18	WPPB-FM	P	Sun 8pm-10pm	
NY	Ticonderoga		WANC-FM	R	Tues 8p-10p	Repeats WAMC
NY	Tupper Lake		WXLS-FM	R	Sat 1pm-3pm	Repeats WSLU
NY	Utica	166	WRUN-FM	R	Tues 8p-10p	Repeats WAMC
NY	Watertown	266	WSLJ-FM	R	Sat 1pm-3pm	Repeats WSLU
OH	Columbus	36	WCBE-FM	P	Sat 9pm-11pm	
OH	Dayton	61	WYSO-FM	P	Sun 2pm-4pm	
OK	Ardmore		KLCU-FM	R	Sun 3pm-5pm	Repeats KCCU
OK	Ketchum	66	KOSN-FM	R	Fri 9pm-11pm	Repeats KOSU
OK	Lawton	269	KCCU-FM	P	Sun 3pm-5pm	
OK	Oklahoma City	47	KOSU-FM	P	Fri 9pm-11pm	
OK	Stillwater		KOSR-FM	R	Fri 9pm-11pm	Repeats KOSU
OK	Tulsa	65	KWGS-FM	P	Sun 9pm-11pm	
OK	Woodward		KZCU-FM	R	Sun 3pm-5pm	Repeats KCCU
OR	Portland		KOPB-HD2	HD	Sun 3p-5pm	
PA	Altoona	257	WPSU-FM	T	Sat 8pm-10pm	Repeats WPSU
PA	Erie	169	WPSX-FM	R	Sat 8pm-10pm	Repeats WPSU
PA	Philadelphia	8	WHYY-FM	P	Sat 2pm-4pm +Sun 6pm-8pm	
PA	State College		WPSU-FM	P	Sat 8pm-10pm	
SD	Aberdeen		KDSD-FM	R	Sat 7pm-9pm	South Dakota PR
SD	Brookings		KESD-FM	R	Sat 7pm-9pm	South Dakota PR
SD	Eagle Butte		KPSD-FM	R	Sat 7pm-9pm	South Dakota PR
SD	Lowry		KQSD-FM	R	Sat 7pm-9pm	South Dakota PR
SD	Martin		KZSD-FM	R	Sat 7pm-9pm	South Dakota PR
SD	Pierre		KTSD-FM	R	Sat 7pm-9pm	South Dakota PR

SD	Rapid City	261	KBHE-FM	R	Sat 6pm-8pm	South Dakota PR
SD	Sioux Falls		KCSD-FM	R	Sat 7pm-9pm	South Dakota PR
SD	Spearfish		KYSD-FM	R	Sat 6pm-8pm	South Dakota PR
SD	Vermillion	265	KUSD-FM	P	Sat 7pm-9pm	South Dakota PR
SD	Watertown		KJSD-FM	R	Sat 6pm-8pm	South Dakota PR
TN	Cookeville		WHRF-FM	R	Sat 10pm-12mid	Repeats WPLN
TN	Johnson City	102	WETS-FM	P	Sat 3pm-5pm +Sat 4am-6am	
TN	Knoxville	70	WOOT-HD2	HD	Sun 8pm-10pm	
TN	Nashville	44	WPLN-FM	P	Sat 10pm-12mid	
TN	Tullahoma		WTML-FM	R	Sat 10pm-12mid	Repeats WPLN
TX	Austin	37	KUT-FM	P	Sat 9pm-11pm	
TX	Dallas	5	KKXT-FM	P	Sun 6pm-8pm	
TX	Lufkin		KLDN-FM	R	Sat 8pm-10pm	Repeats KDAQ
TX	Marfa		KRTS-FM	P	Thurs 11am-1pm	
TX	Odessa	181	KXMT-FM	R	Sun 10am-Noon	KRTS LMA
TX	San Angelo	273	KNCH-FM	P	Sun 2pm-4pm	
TX	San Antonio	31	KSYM-FM	P	Sun 8pm-10pm	
TX	Stephenville		KTRL-FM	P	Fri 8pm-10pm	
TX	Wichita Falls	253	KMCU-FM	R	Sun 3pm-5pm	Repeats KCCU
UT	Logan		KUSR-FM	R	Sun 6pm-8pm	Repeats KUSU
UT	Park City		KPCW-FM	P	Sun 11am-Noon	
UT	Salt Lake City	30	KCPW-FM	P	Sat 9pm-11pm	
UT	Salt Lake City	30	KUSU-FM	P	Sun 6pm-8pm	
VA	Hot Springs		WCHG-FM	R	Wend 1pm-3pm	Repeats WVMR-AM
VA	Monterey		WVLS-FM	R	Wend 1pm-3pm	Repeats WVMR-AM
VA	Radford		KVRU-FM	P	Sat Noon-pm +Sun 7pm-9pm	
VT	Bristol		WXLQ-FM	R	Sat 1pm-3pm	Repeats WSLU
VT	Burlington	139	WXLU-FM	R	Sat 1pm-3pm	Repeats WSLU
VT	Bennington		WBTV-FM	R	Sat 9pm-11pm	Vermont Pub Radio
VT	Brattleboro		WVBA-FM	R	Sat 9pm-11pm	Vermont Pub Radio
VT	Burlington	139	WVPS-FM	P	Sat 9pm-11pm	Vermont Pub Radio
VT	Rutland	186	WRVT-FM	R	Sat 9pm-11pm	Vermont Pub Radio
VT	St. Johnsbury	258	WVPA-FM	R	Sat 9pm-11pm	Vermont Pub Radio
VT	Windsor		WVPR-FM	R	Sat 9pm-11pm	Vermont Pub Radio
WA	Bellingham		KZAZ-FM	R	Sat 2pm-4pm	NW Public Radio
WA	Bellingham		KQOW-FM	R	Sun 8pm-10pm	Repeats KUOW-FM
WA	Clarkston		KNWV-FM	R	Sat 2pm-4pm	NW Public Radio
WA	Ellensburg		KNWR-FM	R	Sat 2pm-4pm	NW Public Radio
WA	Olympia		KUOW-AM	R	Sun 8pm-10pm	Repeats KUOW-FM
WA	Olympia		KUOW-AM	R	Sun 8pm-10pm	Repeats KUOW-FM

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WA	Port Angeles		KNWP-FM	R	Sat 3pm-4pm	NW Public Radio
WA	Pullman		KRFA-FM	P	Sat 3pm-4pm	NW Public Radio
WA	Richland	189	KFAE-FM	R	Sat 3pm-4pm	NW Public Radio
WA	Seattle	13	KUOW-FM	P	Sun 8pm-10pm	
WA	Seattle	13	KVTI-FM	R	Sat 3pm-4pm	NW Public Radio
WA	Yakima	200	KNWY-FM	R	Sat 3pm-4pm	NW Public Radio
WV	Dunmore		WVMR-AM	P	Wend 1pm-3pm	
WV	Hillsboro		WVMR-FM	R	Wend 1pm-3pm	Repeats WVMR-AM

Attachment 14

American Routes

**"From a Usable Past to
an Authentic Future"**

**Syllabi of *American Routes* Courses:
Emory University and Tulane University**

American Routes
American Routes: Tradition and Transformation in Musical Cultures

Emory University

Spring 2000. IDS 321. History 488V. Music 470G.

Tuesdays/Thursdays: 2:30 -- 3:45. Class meets in Woodruff Library 217

Professor Allen Tullos. 404-727-6965. e-mail: (b) (6)

Office hours at 407S Callaway: Wednesdays 1:30-- 4:00. And by appointment.

This course explores the variety of traditional musical cultures in the United States, their historical-geographical emergence and routes of influence upon each other, and upon popular music in the twentieth century. In examining music in cultural contexts, we will consider the formation, reproduction, revival, and transformation of traditions, the relations of performers and audiences, as well as the history of recording and of distributing popular music.

Course materials consist of the books listed below and resources that are located on the **American Routes at Emory** web site

<http://www.learnlink.emory.edu/dev/amroutesclass/home.html>

(Accessible with LearnLink ID and Password.)

Check the American Routes LearnLink conference (on your computer desktop) regularly for announcements, revisions in the syllabus, and discussion. If at any time the LearnLink server is unresponsive to attempts to access the course site, call the help desk at 404-727-7777 and report the problem.

The following required books are available in the Emory Bookstore:

Eric Alterman, *It Ain't No Sin to Be Glad You're Alive*

Nelson George, *Hip Hop America*

Loretta Lynn, *Coal Miner's Daughter*

Robert Palmer, *Deep Blues*

Richard A. Peterson, *Creating Country Music: Fabricating Authenticity*

Craig Werner, *A Change Is Gonna Come: Music, Race & the Soul of America*

January 20 Introduction

Discussion of syllabus, web materials, assignments, projects, the American Routes radio program. Documentary short: "Jack Coen: An Irish Musician in the Bronx."

January 25 Roots and Routes: Key Concepts

How the klezmer revival illustrates the purposes of the course.

Assignments: Klezmer materials at "Ethnic Musics" page on the American Routes course site. Read Ari Davidow's "Introduction to Klezmer" and listen to the Klezmer Plus selections. (Don't forget to write a commentary.)

In class: Discussion of scenes from "A Jumpin' Night in the Garden of Eden."

January 27 Song Style and Culture

Assignment: Listen to, read, and write your commentary about "Black Girl"/"In the Pines" materials on the "Roots and Routes" page of the course web site. Explore the Leadbelly link. Listen to the first hour of the "Jerry Garcia" show on American Routes radio. You'll find it at <http://www.learnlink.emory.edu/dev/amroutesclass/shows.html> Browse other materials on "Roots and Routes" under the sub-heading of Migrating Genres and Migrating Instruments: Boogie Woogie, Sacred Harp Music, and Hawaiian Guitar

February 1 Musical Culture: Low Country Legacy

Assignments: Material on Low Country area of course site. Read essay by Lawrence Levine, "Slave Songs and Slave Consciousness." Read Craig Werner, A Change Is Gonna Come, "Introduction" and pp. 2-31. When and from where did spirituals come? What does Werner mean by the Gospel Impulse? What are the differences between spirituals and gospel?

February 3 Anglo-Celtic and African-American Traditions in Appalachia

Assignment: Begin "Southern Appalachians" page on the course web site. What are characteristics of Appalachian music?

February 8 Appalachian Traditions, continued

Assignment: "Southern Appalachians" materials. Be sure to visit the John Henry web site. Read: Loretta Lynn, *Coal Miner's Daughter*, pp. ix-98

February 10 Appalachian Traditions, concluded

Assignment: "Southern Appalachians" materials. Finish reading: Lynn, *Coal Miner's Daughter*.

In class: scenes from Michael Apted's movie "Coal Miner's Daughter."

February 15 The Mississippi Delta

Assignments: Read: Robert Palmer, *Deep Blues*, "Prologue," & "Part I," pp. 1-92. Materials posted on the "Mississippi Delta" page of the website, including Blue Highway and Delta Blues Museum links from the "Mississippi Delta" web page, "Fresh Air" programs.

In-class: Worth Long and Alan Lomax's documentary film: "The Land Where the Blues Began."

February 17 Highway 61

Assignment: Palmer, *Deep Blues*, "Part II," pp. 95-169.

Listen to the "Robert Johnson" American Routes show on the course site under "Radio Shows."

<http://www.learnlink.emory.edu/dev/amroutesclass/shows.html>

Materials on "Mississippi Delta" page of website. Materials on "Texas" web page with sub-heading "Blues and Gospel Blues."

February 22 Willie Dixon: Poet Laureate of Chicago

Guest: Professor Walter Reed, Department of English.

Assignment: Read Palmer, *Deep Blues*, "Part III," "Epilogue," pp. 173-277. Chicago Blues materials at "Chicago" page of site. Visit Aristocrat and Chess Records links.

February 24 Carolina Piedmont

Assignment: "Carolina Piedmont" materials on course site.

February 29 Under Western Skies: Native Americans as Source and Subject

Assignments: Materials at "Native American Music" page on course site.

Read David P. McAllester's essay "North America/Native America."

Listen to first hour of American Routes radio show "Route 66"

<http://www.learnlink.emory.edu/dev/amroutesclass/shows.html>

In class: "Paul Tiulana," short portrait of a King Island Eskimo community.

March 2 Under Western Skies: The Border

Assignment: Materials at "West" page of course site which deal with Chicano/Tex-Mex culture.

Visit the University of Texas Border Music site. Read essay by Manuel Peña entitled "Música fronteriza / Border Music." At The Arhoolie Record link, read and listen to "The Roots of Tejano and Conjunto Musics."

In class: documentary "*Chulas Fronteras*: Music from the Texas-Mexican Border."

March 7 Under Western Skies: Cowboys

Read: "Cowboy Image of Authenticity," Chap. 6 in Peterson, *Creating Country Music*.

Materials at "West" page under heading "Cowboy Culture as Source and Subject."

Listen to second hour of American Route radio show "Route 66"

<http://www.learnlink.emory.edu/dev/amroutesclass/shows.html>

March 9

Midterm Exam

Spring Break March 13-17**March 21 Music of South Louisiana: Jazz, Cajun, Zydeco**

Assignment: Materials at "South Louisiana" page of course site. Be sure to study "The Red Hot Jazz Archive" link.

No commentary paper for today, but your review of a live performance is due.

In class: scenes from documentary films: "Zydeco" by Nick Spitzer; "Jai Été au Bal" by Les Blank, Chris Strachwitz, and Maureen Gosling.

March 23 Music of South Louisiana: Jazz, Cajun, Zydeco, continued

Assignment: "South Louisiana" materials on course site.

In class: documentary short on Cajun musician Steve Riley

March 28 Country Music

Assignment: "Country Music" materials on course site.

Read: Richard A. Peterson, *Creating Country Music: Fabricating Authenticity*

March 30 Country Music, continued

Assignment: "Country Music" materials on course site.

Finish reading: Peterson, *Creating Country Music*

April 4 The U. S. Recording Industry

Guest: Prof. Tim Dowd, Dept. of Sociology

Assignments: Materials at the "Recording Industry" page on the course site, including song samples and the "Tinfoil" link. No commentary paper today.

April 6 Recording Industry, continued

Prof. Tim Dowd. Assignment: "Recording Industry" materials on course site, especially the "Recording Technology History" link. No commentary paper today.

April 11 Memphis Blues, Gospel, Elvis

"Memphis" materials on course web site.

April 13 Soulsville to Hitsville, USA: R&B, Rock & Roll, Soul

"Memphis" materials on course web site.

Read: Craig Werner, *A Change Is Gonna Come*, pp. 31-78

April 18 Social Protest and the Folk Revival

Assignment: Materials at "Social Protest" page of course site.

Read: Craig Werner, *A Change Is Gonna Come*, pp. 79-120.

April 20 Freedom Highway

Assignment: Materials at "Freedom Highway" course page.

Read: Craig Werner, *A Change Is Gonna Come*, pp. 121-173.

April 25 New Jersey Turnpike

Read: Eric Alterman, *It Ain't No Sin to Be Glad You're Alive*

(Optional reading: Werner, *A Change Is Gonna Come*, pp. 175-252.)

April 27 Hip Hop America

Read Nelson George, *Hip Hop America*. Materials at "Hip Hop" course page.

(Optional reading: Werner, *A Change Is Gonna Come*, pp. 253-353.)

Grading:

Written commentaries (25%). To be turned in at the beginning of each class, unless otherwise noted on the syllabus. A typed commentary of one to two pages in length addressing some aspect of the day's assignment. Use the commentary to write thoughts, ideas, and reactions prompted by your reading and listening.

Review of a live performance (20%). A 750-1,000 word review of a live performance -

- concert, club, jam session, etc. -- which you attend, written in the style of a specific newspaper, magazine, etc., and due March 16.

Exams. A listening quiz (10%), a mid-term exam (20%) and a final exam (25%).

Unexcused absences and/or late arrivals will result in a deduction from your course grade *Read and abide by the Emory University Honor Code. If you have any questions about what constitutes plagiarism, you should talk with the professor before you turn in a paper or an exam. Be certain to cite authors, musicians, filmmakers, websites, and other sources properly, giving credit for ideas and quotations.*

Tulane University

American Public Culture

Tradition, Creativity and Community Development

AMST 301/COMM 381

Mondays & Wednesdays 4:30-5:45pm

Dr. Nick Spitzer

Dept. of Communication

(NOTE: This is a preliminary syllabus: subject to change based on class make-up and availability of speakers, materials etc.)

Course requirements and % basis for grade:

project: fieldwork-based paper on an approved topic.

Refer to Library of Congress “Folklife and Fieldwork” guide. **OR** based on class subjects/prior interest. Present in class and write 15-20 pages. (30% of grade)

book review: see below. Due TBA (10 %)

class participation: based on reading, films, audio, lectures, and brief written assignments. (20%)

midterm exam: date TBA (take home) on key concepts. These will be essay questions that draw on the readings, class presentation and discussion, film/video and radio/audio assignments (15%)

final exam: date TBA (take home) similar to mid-term, but emphasis on second half of semester (25%)

Required texts (in order of use):

Public Folklore. Eds. Baron and Spitzer, Washington: Smithsonian Institution Press (1992)

1996. (available in class @ 12.00)

Mr. Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and the "Inventor of Jazz," Lomax, Alan, Berkeley: University of California Press, (1950) 2001.

(obtain at local bookstore or order from Amazon etc.)

'Raised to the Trade': Creole Building Arts of New Orleans. Eds. Hankins and Maklansky, New Orleans: New Orleans Museum of Art, 2002.

Creole Economics

Rebuilding Urban Places After Disaster: Lessons from Hurricane Katrina. Eds. Eugenie Birch and Susan Wachter, University of Pennsylvania Press: Philadelphia, 2006.

Folklife in Louisiana Photography: Images of Tradition. Frank de Caro, Baton Rouge: Louisiana State University Press, 1990.

Note: additional short readings as assigned. Some are listed below, some will be announced in class, based on direction of discussion.

Required CD: *Out New Orleans 2005: A Benefit Album* Nonesuch Records. **(to be obtained in class)**

Resources:

American Routes radio program website: www.americanroutes.org (at Emory University)

Password protected: <http://www.learnlink.emory.edu/dev/amroutesclass/home.html>

American Routes radio program Sunday nights 6-8 PM, WWNO 89.9 FM

Reserve shelf at Howard-Tilton library for suggested books as well as required CDs, radio programs, films and videos. Use Blackboard website for all required articles, unless otherwise noted.

Office hours: after class and by appointment before class or other times (phone 293-2620)
(e-mail: Nick@amroutes.org)

Class Topics and Assignments

Week 1

Introductory discussion and examples

- Film by former CUPA student "Hairdo," director Genny Leyh (6 min)
- Jelly Roll Morton feature (20 minutes), *American Routes*
- Feufollet feature on teenage Cajun band (7 minutes), *American Routes*
- provide Xerox copies of articles or Blackboard citation as appropriate; bring copies of *Public Folklore*. Note how to acquire other books.
- hand out definitions of "vernacular" and discuss.
- review of readings and assignment due next week

Read: (due next week) "Folklore and Folklife," American Folklore Society booklet; "Louisiana's Traditional Cultures, An Overview" (Maida Owens); "Alan Lomax "An Appeal for Cultural Equity" in *Alan Lomax: Selected Writings 1934-1997* (Ed. Ronald D. Cohen); *Public Folklore* "Introduction and article on "Cultural Conversation" (Spitzer); "Stitching Patchwork in Public" by Archie Green in *Torching the Fink Books: And Other Essays in Vernacular Culture* ; Roger Abrahams "The Complex Relations of Simple Forms" *Genre* 1969 2(2)

Write: (due next week) One to two pages on singular experience that influenced your interest in vernacular culture in and beyond New Orleans, and what you hope to gain from this course.

Listen: to *American Routes* Sunday night at 6 PM on WWNO FM 89.9 "After the Storm VIII: A Year in the Wake of the Storm" (also on reserve). Or go on-line at www.americanroutes.org to hear the program streaming from various places Wed through Mon night. Check links on station list on website for times/dates.

Week 2

Introduction continued:

"Vernacular " as found in the *Oxford English Dictionary* and *Oxford Latin Dictionary* (provided). Note uses associated with language and architecture, and to the etymology of the term. The term may be used both inclusively and exclusively, and exhibits aspects that are praiseworthy and pejorative.

Discuss class interest statements in vernacular culture

Culture as organic and synthetic; "roots" and "routes" as metaphors; raising critical observation, writing, speaking, and documentation abilities in the interpretation of cultural expression; key words: culture, community, communication, authenticity, genre, region, folklore, folklife, folk art, expressive culture, heritage, cultural conservation, creolization, fieldwork.

Read: see above from Week 1

LABOR DAY BREAK

"Preface," "Introduction," "Louisiana Town," Storyville" and "Alabama Bound" in *Mr. Jelly Roll* (Note: this is a guideline for reading the Jelly Roll Morton book. It must be completed by mid-semester)

Week 3

Cultural conservation and the ecological representation of community:

A slide/tape lecture "*Les maringouins ils ont mange ma belle*" (The Mosquitos Ate My Girlfriend): A Tour of Louisiana Coastal Cultures." Discuss readings

Read: articles by Dale Rosengarten, "'Sweetgrass is Gold': Natural Resources, Conservation Policy, and African-American Basketry"; Steve Zeitlin, "Conserving Our Cities' Endangered Species"; and Archie Green, "Afterword: Raven, Mallard, and Spotted Owl--Totems for Coalition." All in : *Conserving Culture: A New Discourse on Heritage*, (Ed. Mary Hufford); "Louisiana Folk Architecture" (Newton), and "Louisiana Folk Boats" (Comeaux). All in *Louisiana Folklife a Guide to the State* (ed. Spitzer).

"I Took California" and "The Bitters with the Sweet" *Mr. Jelly Roll*

Suggested: *The Conservation of Culture* (Ed. Burt Feintuch)

Week 4:

Material culture and Occupational Culture--the New Orleans building arts

Guest speaker Earl Barthé (plasterer)

Read: New Orleans Museum of Art exhibit catalog '*Raised to the Trade*': *Creole Building Arts of New Orleans*'; "Folk Crafts in Louisiana" (Jordan, de Caro, Roach and Spitzer) in *Louisiana Folklife a Guide to the State* (ed. Spitzer).

Continue reading *Mr. Jelly Roll*.

Suggested: *Vernacular Architecture* (Eds.. John Michael Vlach and Dell Upton)

Week 5

Cultural creolization I: from autobiography and ethnography to theories of cultural transformation and creativity

Finish Morton/Lomax book: *Mr. Jelly Roll*.

Discuss theories of creolization.

Read: introduction and articles by Szwed, Spitzer, Baron, Abrahams, Haring in *Journal of American Folklore* (cultural creolization issue); "World in Creolisation" (Ulf Hannerz). Film on reserve: *Zydeco: Creole Music and Culture in Rural Louisiana* (Spitzer); "Afterword" by Lawrence Gushee *Mr. Jelly Roll*;

Suggested: "Créolité and Creolization" special issue of *Documenta* 11 Platform 3, 2003.

Week 6

Cultural Creolization II: Jazz as Creole music

Listening and discussion of New Orleans and Caribbean musical and cultural relationships. Jazz genres: traditional, classic, swing, be-bop.

Jazz as individual vs. communal creativity. Traditional, popular, creolized and vernacular concepts of jazz. Genres: cool, modern, free, and retrospective a la Marsalis *et al.*

Read: Martin Williams, notes to *Smithsonian Collection of Classic Jazz* and selected TBA profiles by Williams in *Jazz Masters of New Orleans*; "Jazz" in *New Grove Dictionary of Jazz*. Film: *American Creole* (reserve)

Listening: *American Routes* program on Louis Armstrong or website password protected: <http://www.learnlink.emory.edu/dev/amroutesclass/home.html>

Suggested: *Up From the Cradle of Jazz: New Orleans Rhythm & Blues Since World War II* Jason Berry, Jon Foosse, and Tad Jones, 1986

Week 7

Culture and Disaster: Vernacular Creativity and Rebuilding New Orleans I

Read: **Book review due focused on cultural POV.** (5 pp due) of *Rebuilding Urban Places After Disaster: Lessons from Hurricane Katrina*. Eds. Eugenie Birch and Susan Wachter, University of Pennsylvania Press: Philadelphia, 2006.

Othes readings as assigned.

Week 8

Culture and Disaster: Vernacular Creativity and Rebuilding New Orleans II

Mid-term take home exam

Others readings as assigned.
Speaker TBA

Week 9

Culture and Economy I

Culture and Development Cultural Economy

Read: TBA

Speaker TBA

Week 10

Culture and Economy II

Read: *Creole Economics*

Discuss paper topics by appt., on phone, by e-mail. Pickup Library of Congress fieldwork pamphlet..

Week 11

Photography and vernacular culture in Louisiana:

Farm Security Administration photography in Louisiana slide/lecture; discuss images and readings

Herman Leonard: Frame-by-Frame, thirty min. film about the jazz photographer (Tikka Loudon); discuss film.

Read: *Folklife in Louisiana Photography: Images of Tradition* (Frank de Caro) and bring book to class. "So Correct for the Photograph: "Fixing" the Ineffable, Ineluctable African American," by Gerald Davis in *Public Folklore*;

Suggested: *The Rain are Fallin: A Search for the People and Places Photographed by the Farm Security Administration in Louisiana, 1935-1943*, (Dean Dablow)

Week 12

Festivals as representations of culture--traditional and otherwise:

National Folk Festival; Smithsonian Festival of American Folklife, New Orleans Jazz and Heritage; jazz funerals'/second-lines.

Film (5 min.), about hairstyles at the second-line, "Hairdo" (Jenny Leyh) by former "Vernacular Cultures" student and Margaret Mead Film Festival winner (!). Radio documentary feature "I'll Fly Away," Harold Dejan's Jazz Funeral" (*American Routes*).

Guest lecture by Don Marshall of the New Orleans Jazz and Heritage Festival.

Read: articles by Richard Kurin, Dan Sheehy and Robert Cantwell on festivals in *Public Folklore*; "Blackness and the Politics of Memory in the New Orleans Second Line" Helen Regis in *American Ethnologist* 28 (4) 2001. National Heritage Fellowship program books and Smithsonian Folklife Festival program books (in class handouts, on loan); "Making Folklore Available," in *Lomax: Selected Writings*.

Suggested: *Folk Festivals* (Joe Wilson and Lee Udall)

Week 13

Radio as a form of cultural representation

Film: *Making Waves: The Story of Radio in Louisiana*

Listening: various TBA

Suggested: *Selling Radio* (Susan Smulyan)

Week 14

Paper presentations begin, 15 minutes each + discussion

Week 15

Conclude paper presentations. Summarize class. Guest TBA.

Take home final exams due TBA

Final paper due TBA