



**NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES**

## **Narrative and Treatment/Script**

### **Sections of a Successful Application**

The attached document contains the grant narrative and other selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Public Programs application guidelines (Notices of Funding Opportunities) and additional information on grant programs at <https://www.neh.gov/divisions/public>. Applicants are also strongly encouraged to consult with the NEH Division of Public Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, such as the script or treatment, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: American Masters:Marian Anderson: The Whole World in Her Hands

Institution: WNET

Project Director: Michael Kantor

Grant Program: Media Projects Production

## 1. NARRATIVE

### A. NATURE OF THE REQUEST

WNET is seeking a production grant from the National Endowment for the Humanities for a 90-minute documentary film based on the life, career, art and legacy of singer Marian Anderson, to be broadcast in 2021 as part of the AMERICAN MASTERS series on public television. The U.S. Department of the Treasury has announced plans to release a newly re-designed \$5 bill featuring her likeness on the back; a new film illuminating Anderson's story is timely and resonant.

Born in Philadelphia in 1897, Marian Anderson was molded by freedoms her grandparents had not enjoyed. Yet, Anderson's life was shaped by her ability to navigate America's deep-set and pervasive racial problems. Her exceptional career was propelled by her astonishing talent, but also steered by social factors well outside of her control. She is perhaps best known for her legendary outdoor concert on April 9, 1939 when, in a bold protest against racial intolerance, she sang before a diverse crowd on the steps of the Lincoln Memorial in Washington, D.C. In that moment, Anderson—despite being a fiercely private person—was transformed into a symbol for the nascent Civil Rights Movement. However, there is far more to her story.

This exceptionally gifted pioneer, whose strength was rooted in family and community, overcame humiliation, prejudice and financial hardship to become a trailblazer for other black musicians, a voice for justice, and an internationally-renowned master of her craft.

*Marian Anderson: The Whole World in Her Hands* (working title) will explore the historical, cultural and musicological context of Anderson's life, career, art and legacy, incorporating much of the vast collection of footage, recordings and photographs available, and a diversity of well-researched perspectives and arguments. The film will be developed by WNET, producer Philip Gittelman, and director Rita Coburn, in association with Black Public Media (BPM), and in consultation with a team of humanities advisers. A \$650,000 production grant from the National Endowment for the Humanities would be essential support for the completion of this project, which has a total budget of \$1,356,535.

### B. PROGRAM SYNOPSIS

“What I heard today one is privileged to hear only once in a hundred years.”

*Arturo Toscanini, after Anderson's 1935 Salzburg Music Festival performance*

Marian Anderson (1897-1993) was an iconic American artist, a contralto gifted with extraordinary musicality and poise, who became affectionately known to American audiences as “The Lady from Philadelphia” and “The People's Princess.” Her performances were world-renowned; she impressed international figures including Albert Einstein, Finnish composer Jean Sibelius, Spanish poet Federico García Lorca, Mexican artists Frida Kahlo and Diego Rivera. Thanks to the development of new media including LP recordings, radio and television, she reached broad new audiences, and helped pave the way for many musicians who came after her.

Marian Anderson's career, which exemplified the height of artistic achievement, was also intricately entwined with the fight for equal rights in the United States. Thanks to her 1939 performance at the Lincoln Memorial, Anderson became an inspiration and an icon. With this public concert she not only inspired a young Martin Luther King, Jr., then a 10-year-old boy listening to the radio broadcast, but she also helped

inaugurate the relatively new Memorial as the center of American protest for generations to come. Shortly before she retired from public performance, Anderson returned to the Lincoln Memorial in 1963 to sing “He’s Got the Whole World in His Hands,” as part of the March on Washington, immediately after Martin Luther King, Jr. gave his legendary “I Have a Dream” speech.

Anderson lost her music-loving father to a work related accident when she was twelve. As the eldest of three daughters, she eventually became her family’s main source of financial and practical support. Growing up in a house filled with music, she explored her gift for singing at the family’s church, Union Baptist in Philadelphia. A versatile vocalist able to sing both soprano and alto parts, Anderson joined the church’s prestigious adult choir at the age of thirteen, and toured with the group all over the Northeast.

Reverend Wesley Parks, Anderson’s minister at Union Baptist Church, and the highly-trained musical directors fostered a musical environment at the church and created many opportunities for musicians to perform. He invited the great African American tenor, Roland Hayes, to the church’s annual gala concert, which, in part, benefited Anderson’s musical education. At Hayes performance, Anderson recalls hearing for the first time, “Old Italian airs, German *Lieder*, and French songs.” In her autobiography, Anderson notes that at this performance, “Even people with little understanding of music knew it was beautiful singing, and they were proud that Mr. Hayes was one of their own and world-famous” (*My Lord, What a Morning*).

Anderson sang for Roland Hayes and he recognized great promise and recommended to her grandmother that she receive professional training with his teacher in Boston, but Anderson’s family preferred that she stay close to home. Reverend Parks and his congregation began a collection for “Our Marian,” for funds that would allow her to study and perform. Roland Hayes arranged tours for her to African American colleges and churches in the region when she was a teenager and thus she began her decades-long performing career. But, while she was able to draw higher and higher performing fees, Anderson became more aware of the need for formal musical education; she yearned to learn and perfect the art songs that Hayes performed.

In 1919, Anderson was introduced to voice teacher Guiseppe Boghetti. She auditioned for him singing “Deep River,” and he was so moved he immediately accepted her as his student. As his student, she was able to begin learning the repertoire she would sing for the rest of her life: the art songs of composers like Schubert, Brahms, Schumann, Rachmaninoff, and the great canon of operatic arias.

Marian Anderson was the antithesis of the stereotypical diva; relentlessly modest, throughout her life she consistently expressed gratitude for those who supported her pioneering journey as a contralto. Always grateful for the community that helped shape her musical development, she credited her mother Anna for instilling in her a compassionate and empathetic approach to the world. In a 1957 speech, Anderson described how her mother always taught her that: “you must be able to put yourself as nearly as possible into the place of the other fellow, in order that you may be able to see his point. You may disagree with it heartily, but unless you are able to see his point then you have not the intelligence to deal with the problem that you should, and you cannot expect for any good result.”

Anderson’s community, and her personal inner strength and determination, helped her on the long and challenging road to success. She benefited directly from a strong black musical community in Philadelphia and its prominent figures. These figures included Alexander Robinson, the director of the junior choir of Union Baptist Church and leader of the Arion Glee Club which was “one of the largest and most important black choral groups in Philadelphia;” E. Azalia Hackley, the renowned black singer and teacher who founded the People’s Chorus of Philadelphia (who gave Anderson solos and encouraged her to aspire to higher things); Reverend Wesley Parks of Union Baptist Church who took up a special collection for Marian on more than one occasion to help her achieve her career goals; and many others. Singing as a teenager at

the Abyssinian Baptist Church in Harlem on tour with her church choir, Anderson felt the influence of the New Negro Movement and the Harlem Renaissance; Anderson looked to Roland Hayes as an exemplary New Negro figure. She attended the first meeting of the National Association of Negro Musicians in 1919 in Chicago and became the first recipient of its scholarship in 1922. In 1927 she successfully courted the Julius Rosenwald Foundation Fellowship Program to earn a financial award that helped her achieve her burning goal: to study her chosen repertoire—European art songs—in Germany.

Marian Anderson studied and performed in Europe over the course of several years in the late 1920s and early 1930s. Like many other black Americans who sought opportunity overseas, Anderson found a very different cultural and artistic landscape abroad. In inter-war Germany and across Europe, Anderson found ample opportunities to perform and master her craft, but her race was inextricable from her professional life. European audiences were eager to learn about American black culture, and helped foster an environment where black musicians could explore African American musical traditions, like the Negro spiritual. However, racial attitudes remained complex; American black culture fascinated many who projected on it their interest in primitivism, in an age when artists of all disciplines were shrugging off the bonds of the Romantic age and experimenting with radical new ideas and influences. Ultimately, Anderson joined forces with Finnish accompanist Kosti Vehanen and achieved unprecedented success with audiences across Europe, presenting recitals of traditional German, French and Italian art songs, as well as American spirituals.

In 1935, the powerhouse manager Sol Hurok began overseeing Anderson's career in the U.S. and promoted her throughout the country. Many, but not all, white American audiences embraced Anderson's talent. Within this eager audience, Anderson found fans in President Roosevelt and First Lady Eleanor Roosevelt who invited Anderson to sing at the White House in 1935; this performance began a lifelong friendship between Marian Anderson and Eleanor Roosevelt. Under Hurok's skillful management, Anderson became one of America's most popular concert artists, earning an astounding \$238,000 in 1938, the equivalent of the salary of a leading Hollywood actor.

Despite great success in many parts of the United States, segregation created obstacles for Hurok in the Deep South, as theatres excluded black audiences, and the concert hall became yet another battleground for integration.

“Many managers were wary of presenting Anderson, whose presence they feared would encourage blacks to challenge local traditions. For Anderson, obstacles posed by segregation were far more burdensome. She had to deal with the disappointment of having much of the south closed off to her.”

Allan Keiler, Brandeis University, *Marian Anderson: A Singers Journey*

Even by the late 1930s, after years with Hurok, there was little progress breaking into major venues in the South; in 1937, Houston was the only Southern city in a forty-concert tour. Though Anderson had become an indelible part of the American musical scene, cherished by the black community and presented with the Spingarn Medal by the NAACP in 1939, segregation remained firmly in place across the United States—both in law and in custom. However, new technology helped bridge some divides.

“Radio helped introduce Anderson's voice across America. With the weaning of economic hardships left behind by the Depression, radio opportunities for classical artists, including black artists increased significantly. Radio benefited black artists like Anderson, especially in the South where it helped neutralize the inequalities caused by segregation.”

Allan Keiler, *A Singers Journey*

Despite Anderson's congenial reception at the White House in 1935, these segregationist policies in the nation's capital prevailed when, in 1939, Anderson was denied use of Constitution Hall—the only venue of appropriate size for the vast audiences she would draw—by the Hall's managers, the Daughters of the American Revolution (DAR). Anderson, a deeply private person, suddenly found herself at the center of a national conversation that was both saddening and deeply disturbing. Despite her trepidation, she embraced this larger role in the fight against injustice by performing on the steps of the Lincoln Memorial in protest. Anderson's choice of repertoire was deeply meaningful to many: alongside traditional classical pieces, she also performed African American spirituals. This event, which later became known as "The Freedom Concert," helped inspire the growing Civil Rights Movement, and transformed the reticent Anderson into a symbolic voice for those who had long been voiceless.

Beyond her role in the struggle for civil rights, Marian Anderson also stands out for her significant artistic merits. This film seeks to deepen public understanding of a musician whose symbolic status has tended to overshadow her life story in its full cultural and historical context. Anderson's natural gift was what New York critic Herbert Peyser in 1929 called "one of the rarest voices of the time—a noble contralto, spontaneous in utterance, amazingly rich in timbre... It lends itself most beautifully to sustained, long-breathed *cantilena*... A ravishingly and jointless legato, flowing like oil, is probably the chief glory of Anderson's singing." On her Paris debut a *Le Jour* critic raved "MARIAN ANDERSON. Don't forget this name, it will be famous before very long in Paris. Anderson...possesses one of the most beautiful contralto voices at present, wonderfully steady, of a timbre both full-bodied and agile, of an astonishing expertness of diction that brings her interpretations intensely to life."

Mastering her craft in Europe in a very brief span of time, Anderson continued to perform in front of the most exacting audiences in Europe. European critics dwelled on "the astonishing empathy and adaptability with which Anderson made the specifically German emotional world of the Schubert *lied* her own" (*Neue Zeitung*, June 1950). During her 1953 tour of Japan, a critic writing for an English language newspaper enthused, "She is at home in every style, and gives to each selection its intrinsic quality with a versatility that is little short of miraculous." Anderson's powerful performances could move audiences to tears and uplift them; throughout her career she received many letters testifying to the strong and deep emotions her singing elicited.

Anchored by certain key performances, this film will draw on a treasure trove of sources including radio and television interviews, newsreels, home movies, and Anderson's extensive personal correspondence to reveal the woman behind the icon, and how her quiet genius and breathtaking voice set the stage for a greater role for black performers in classical music, and a louder voice for civil rights in the United States. The film will examine how Anderson was able to create and maintain her exceptional career, and how her empathy-based philosophy of nonviolence helped her identify with the core of the music she performed.

The program will also highlight one especially significant moment in the history of classical music: Anderson's barrier-breaking role as the sorceress Ulrica in Giuseppe Verdi's opera *Un Ballo in Maschera* (*A Masked Ball*) at the Metropolitan Opera in 1955.

*Marian Anderson: The Whole World in Her Hands* is a portrait of an extraordinary woman who personified tenacity, grace, artistry, privacy and principle. It is the story of an exceptional artist who became a symbol and inspiration to so many in ways far deeper than she expected. Balancing Anderson's public triumph with her personal struggles and resilience, this film charts the pioneering impact of one of the world's greatest singers, whose career provides a window into a time of seismic historical change in our nation.

## C. Humanities Themes

### 1. Barriers for Black Artists and the Paradox of Jim Crow

“Things are changing in our country, and I am hopeful. But I cannot suppress a private regret: I still wish that I could have gone to music school.”

Marian Anderson, *My Lord, What a Morning*

A heartbreaking and pivotal moment in Marian Anderson’s life was the blunt rejection she received in 1915 at the age of 18 when she inquired about attendance to the all-white Philadelphia Musical Academy. Years later she would tell *Ladies Home Journal* the rejection provided a “painful realization of what it meant to be a Negro.” She refused to pursue enrollment in a music school for years after that, remembering, “I would not risk rejection again, and for some years the idea was not mentioned.”

This was just one dramatic example of the deep disparities between the opportunities available for black and white musicians—and all artists—in the United States. Segregation, whether by law or by practice, filtered down to most aspects of life for African Americans for the majority of the 20<sup>th</sup> century. The musical world, especially the Euro-centric discipline of classical music, was no different.

The arts in black communities after the Reconstruction had to develop alongside, and separate from, the mainstream art world of white America. Ironically, because of Jim Crow laws and the barriers that existed for black Americans, black businesses, newspapers and arts institutions were created to fill these gaps. A deep and longstanding tradition of black classical music performance remains a largely overlooked but important piece of American classical music history. “What Anderson... perhaps did not even recognize consciously was the significant hardening of race relations in cities like Philadelphia during the first two decades of the twentieth century,” wrote project advisor Raymond Arsenault in his seminal work, *The Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America*.

Anderson was first exposed to music at a young age, and fell in love with it; music was part of the fabric of both her home life and her church life at Union Baptist Church. In *Marian Anderson: A Singer’s Journey*, music historian and project advisor Allan Keiler describes the environment Anderson was raised in: “By the turn of the century, Philadelphia had the largest black population of any city in the North, more than half living in South Philadelphia, so many of the black churches had large enough congregations to be able to hire well-trained musicians and to support a large program of musical activities.”

Anderson began singing in the church choir at age six, and showed tremendous promise and enthusiasm from a young age. She transitioned into the senior choir as a young teenager under the direction of a highly-trained director that Anderson identifies only as “Mr. Williams” in her memoir. Mr. Williams was yet another black musician barred from teaching in a more formal setting because of race, and he and the rest of the Union Baptist Church music staff helped foster a vibrant musical environment for the parishioners.

One of the singer’s most vivid young memories was of Mr. Williams surprising Anderson, then in her mid-teens, with the challenge of singing the soprano solo in the difficult Rossini aria *Inflammatus*. “The high C’s did not daunt me at all,” remembered Anderson—a natural contralto with an astonishing range—in her autobiography, *My Lord, What a Morning*. “I was happy to have a chance to sing them, and they came out with no effort. They may not have been perfect, but they certainly were uninhibited.” The high caliber of this musical education, helped Anderson develop a sophisticated musicality early in life. This setting was also a source of support, as parishioners rallied around Anderson, supporting her financially when she began private lessons.

Anderson grew up with opportunities to witness exquisite musicianship in the Philadelphia area even though the performing arts world during Anderson's childhood and early adulthood was very segregated. Paradoxically, segregation spurred the development of several excellent all-black musical organizations. These all-black musical organizations regularly performed in the Philadelphia/New York City area, and Anderson was able to regularly attend concerts presented all-black orchestras, choirs and other ensembles. In an important moment of her artistic development, she was introduced to German *Lieder* at a gala performance in her church organized to raise funds for her education, and to showcase the great diversity of talent in Philadelphia; Anderson was struck by the talent of acclaimed African American tenor Roland Hayes, who would become a friend and mentor.

Her early musical education would also instill in Anderson a deep love and knowledge of Negro spirituals, and she would share this love with the world for decades after by "desegregating" the repertoire of her programs. Just as her childhood had been a mixture of different traditions, so were her concerts, with powerful songs like "He's Got the Whole World In His Hands," "Deep River," and "Nobody Knows De Trouble I Seen" performed alongside Schubert's "Ave Maria" and "Der Erlkönig." (Granted, not all black classical singers in the 20<sup>th</sup> century agreed with this approach: it was, and still is, a matter of debate about whether to sing spirituals on classical recital programs.)

Anderson's career, like Mr. Williams' and those of many others before, was directly shaped by racism and discriminatory practices in both the United States and Europe. Though some black singers were making inroads in the opera world in the early 1900s, Anderson's specialty—art songs and spirituals in a recital setting—grew in part out of the barrier placed between her and the opera world by companies who would not hire her due to her race, or due to her inexperience caused by gaps in her educational opportunities.

"If you are a black woman with talent and you have what everyone is discovering to be an amazing voice - there are a couple of choices that you have. You can try to go to a Conservatory of Music in the States and try to get in. That is tricky though if you are a young black woman because there are racial barriers. There are special conservatories of music that don't let in any black students until after 1950. So, you can try to do that. [Or] you can try to make your way through the world of classical music by auditioning and studying with teachers privately. The third option over time becomes increasingly appealing in the 20th century which is to just try going to Europe to see if you can study there."

Kira Thurman, Assistant Professor, German and History, University of Michigan

As she matured, Anderson felt her musical education had been piecemeal. She could not find adequate training for German *Lieder* in the United States, but thanks to her supportive community and her performance fees, she was able to repeatedly travel to Europe in the 1930s to seek training and gain new performance experience. Europe helped transform Anderson into a celebrated contralto and, once she signed with influential manager Sol Hurok, she was able to nurture her career in the United States with renewed energy.

By the late 1930s she was able to draw audiences in the thousands, but once again, racial discrimination was the force that shaped the defining moment of her career. The idea for the 1939 "Freedom Concert" on the steps of the Lincoln Memorial grew out of the outrage over the Daughters of the American Revolution's refusal to allow Anderson the use of Constitution Hall, a preferred venue capable of holding a large crowd.

Though she may have found her public role heavy at times, Anderson was called on to chip away at the walls separating black musicians from the mainstream performing arts world. Having never pursued opera, in part because opera houses were not accepting of her, Anderson finally broke an important color barrier on the operatic stage; in 1955, Anderson performed at the Metropolitan Opera in Verdi's *Un Ballo in*

*Maschera*. It was late in her career (decades overdue in the eyes of many), but it helped to make the mainstream art world more available to black musicians, opening the door for the successful opera and performance careers of Leontyne Price, Kathleen Battle and many others.

## 2. Art and the American Civil Rights Movement

“She sang [...] with tears in her eyes. When the words of 'America' and 'Nobody Knows De Trouble I Seen' rang out over that great gathering, there was a hush on the sea of uplifted faces, black and white, and a new baptism of liberty, equality and fraternity.”

*Martin Luther King, Jr. on Anderson's "Freedom Concert,"  
from his 1944 high school essay, "The Negro and the Constitution"*

Marian Anderson's protest performance on the steps of the Lincoln Memorial on April 9, 1939 is credited with kick-starting the modern American Civil Rights Movement—at least metaphorically. The fight for civil rights in the United States was already well underway by 1939. The previous decades had brought pinnacle shifts in black thought; the death of the leading African American spokesperson Booker T. Washington in 1915 symbolized the rising influence of the NAACP and the progressive W.E.B. DuBois, who fiercely advocated for equal rights for blacks, in opposition to Washington's more conservative, gradual approach. As African American life went through huge shifts with the Great Migration during the first decades of the 20<sup>th</sup> century, this period also saw the rise of the Urban League, the birth of influential black publications like *Crisis* and *Opportunity*, and the increasing role of black women activists in the Black Women's Club and others.

Anderson, with quiet and committed dedication, set out to develop her artistry during this dynamic time as black arts and culture itself was undergoing a dramatic strengthening and unification. Due to long-term segregation, black music, dance, theater, visual arts, and literature had stood on their own for decades. During the early 20<sup>th</sup> century, black artistic movements were experimenting with louder, more mainstream voices such as black musical theater like *Shuffle Along*, transnational performers like Josephine Baker, and through movements like the Harlem Renaissance. As Anderson prepared herself for the national stage, so too did black artists all across the country. Many of these artists were ready to provide another picture of African American performance beyond the pervasive minstrelsy tradition, and explore the complex themes and emotions of the Civil Rights Movement through their art.

Anderson's 1939 concert at the Lincoln Memorial demonstrated the value of Negro spirituals as a fundamental component of the growing Civil Rights Movement. Spirituals were used by activists across the country to uplift, inspire, and unite those who fought for equal rights, and reinforce the validity and unique power of the black cultural heritage. They were songs of inspiration, they were emotional appeals to the humanity in all people, and, just as they were in the 19<sup>th</sup> century, they were also subtle—sometimes not-so-subtle—songs of protest.

“For Anderson, full understanding of her appearance at the Lincoln Memorial would come only later, when the events in Washington gradually forced her to assume a role of social and historical importance that she felt unequal to.”

Allan Keiler, *A Singers Journey*

“Spirituals, begun in slavery, still have much to say to us. They have always been songs from the heart and soul. And more and more, in a larger, more frightening world, we must learn to speak from one soul to another.”

Marian Anderson, *My Lord, What a Morning*

“The seventy-five thousand assembled listeners that Sunday heard not just one black artist but four. Anderson embraced the compositions by African American composers and concluded her concert with their arrangements - Gospel Train, by Henry T. Burleigh; Trampin, by Edward Boatner; My Soul’s Been Anchored in de Lord by Florence T. Price. Doing so, Anderson brought these artists to the public’s eye and ear.”

Ellie Hisama, Professor of Music, Columbia University

The concert also demonstrated the value of stagecraft in protest. Her performance was influential to a young Martin Luther King, Jr., who remembered the moment well enough to describe it years later in a high school essay. The Reverend King was well aware of the tremendous power of song in conveying his message of peace and progress, and in 1963, he asked Anderson to once again sing at the Lincoln Memorial during the March on Washington, as homage to her contributions.

While black artists faced persistent discrimination in the practice of their crafts, art was one of the few disciplines that could sometimes cross color lines in the United States during these years of segregation. Many battles protesting segregation during the Civil Rights Movement were pitched by artists of all disciplines, and certainly countless other musicians including Ella Fitzgerald, Roland Hayes, and Paul Robeson. Artists with enough fame and public demand—and their powerful supporters—had unique opportunities to make inroads for civil rights in large and small ways, from insisting on equal treatment at hotels and restaurants, to pushing for desegregated audience seating, as Anderson did for all of her concerts in her later career—certainly those at Constitution Hall in D.C., after the Daughters of the American Revolution apologized and changed its booking policies.

### 3. American Restriction and European Opportunity for Black Artists

“The minute a person whose word means a great deal dares to take the open-hearted and courageous way, many others follow. Not everyone can be turned aside from meanness and hatred, but the great majority of Americans is heading in that direction. I have a great belief in the future of my people and my country.”

Marian Anderson, *My Lord, What a Morning*

Marian Anderson was part of a long tradition of black American artists who traveled to Europe in search of opportunity and fewer social and professional restrictions. Despite achieving a degree of American success in the 1920s, including a debut at Carnegie Hall and touring engagements at prestigious venues across the country, Anderson felt the constant sting of racial prejudice and embarrassment over her incomplete musical education. In Great Britain, Scandinavia, and Germany, Anderson found environments far less hampered by the daily indignities endured by blacks in the United States. In Europe, Anderson was given opportunities to study German *Lieder* and advanced vocal techniques from experts—including the renowned Sara Charles-Cahier (another American expatriate and champion of many black artists) and Kurt Johnen. Moreover, she found an eager audience that fueled a successful and robust touring career. As the birthplace of Western Classical music, Europe offered far more performance opportunities and a greater audience appetite. The United States in the early 20<sup>th</sup> century may have been an incubator for exciting new forms of music – jazz and the Broadway musical most prominently –many of its symphony orchestras, however were not created until 1900 (as in Philadelphia) or later. But early 20<sup>th</sup> century Americans were rapidly gaining appreciation for classical music, however, and there was a greater demand for recordings and performances.

While Paris is historically known as the central haven for African Americans throughout the 20<sup>th</sup> century, Germany between the World Wars—before the violent social shifts of the mid-1930s—also provided tremendous freedom for artists compared to the segregated United States. In Berlin in the early 1930s, a number of African Americans lived and thrived in a culture that nurtured jazz and other art forms. In this

unique environment, Anderson was able to study the music of some of her favorite composers in the land of their birth and the cradle of the *Lieder* tradition. It was a brief moment, however, as this land, so important in Anderson's artistic and personal development, quickly became a fiercely inhospitable environment as fascism and racism took hold.

Nazi rallies, stink bombs in concert halls, bans against performers, and death threats accompanied nearly every performance by a black classical musician in Central Europe in the 1930's up to the annexation of Austria in 1938. Black musical life did not simply stop in 1933 with Hitler's rise to power. If anything, they simply shifted in location. The majority of black performances before the outbreak of WWII took place in Austria.

Kira Thurman,

*Singing like Germans: Black Musicians in the Land of Bach, Beethoven and Brahms*

In performing for engaged European audiences, black musicians and artists were able to explore what it meant to be African American. Because of European society's avid interest in African American culture, many black American artists who lived in Europe began to re-assess what it meant to be black and to be American. One prominent example was Langston Hughes, one of the founders of the Harlem Renaissance, who spent early formative years in Europe as part of the black expatriate community, and returned to the United States with a unique and valuable perspective.

There was a great interest in black music and culture in the artistic circles of Europe, and tremendous demand for Negro spirituals, which had been popularized by recordings and performances like those of the touring Fisk Jubilee Singers, and put into sheet music form by composers like Anderson's friend, the classically-trained composer and baritone Harry T. Burleigh. This interest was a complex one, however, as in some places, Germany being a prominent example, interest in black culture was sometimes simply an interest in a culture some considered "primitive" or "quaint." Despite its source, this interest was part of a great hunger for new ideas in the early 20<sup>th</sup> century, as artists shrugged off the restrictions of the Romantic period and audiences were interested in expanding their horizons. This fascination with new perspectives helped fuel the explosion of European creativity in music, dance, and the visual arts in the first decades of the 20<sup>th</sup> century.

Classical music in the United States, until the emergence of the "unique American sound" in the mid-20<sup>th</sup> century, was deeply connected to the European tradition. Black musicians were equally connected to Europe, but also had special influence on European composers. When Czech composer Antonín Dvořák traveled to New York in 1892 to teach at the new National Conservatory, he met Harry T. Burleigh, who introduced him to spirituals, prompting the European master to write an article entitled 'the Real Value of Negro Melodies' in 1893, and influencing his composition of *The New World Symphony*. The "unique American sound" developed later in part by white composers like George Gershwin, Aaron Copland, and Samuel Barber, is directly influenced by these "Negro melodies," American jazz, and the larger embrace of America's unique folk heritage by American composers (including by African American composers like William Grant Still and Florence Price).

"We think of black singers very well in blues, spirituals, church music, Motown, Funk, in a sort of popular music and church thing. But we don't always think of them in classical music and what American music can be. Elizabeth Taylor Greenfield and Sissieretta Jones sang opera but gave recitals, because the opera houses weren't hiring them, black churches were doing Verdi's Requiem with all-black casts and musicians. If we begin to think of American music as having both of these strains, then the tapestry of American music has yet to be told."

Naomi Andre, University of Michigan

Finally, Europe offered another important contribution to African Americans. Many black Americans, after living or traveling in Europe and experiencing a daily life free from much of the social and institutionalized racism common in the United States, returned to America with a deeper conviction that their homeland should offer them the same basic rights. This phenomenon, very common among GIs returning home after fighting America's 20<sup>th</sup> century wars, helped instill an impatience for change, and a newfound sense that this change might be possible in one's lifetime. This fresh perspective, gained across the ocean, informed Marian Anderson's ongoing desire to integrate her audiences, and to agree to perform her Lincoln Memorial protest concert in 1939.

#### **D. CREATIVE APPROACH**

We will bring Anderson's story to life using a variety of storytelling tools, including on-camera interviews with scholars, experts, and Anderson's contemporaries and friends. Anderson's own voice will also feature prominently, thanks to ample archival footage, her memoir *Oh Lord, What a Morning*, and her own letters to her family and wide circle of friends, including W.E.B. DuBois, Duke Ellington, Martin Luther King, Jr., Shirley Chisholm, and Langston Hughes. Our film will benefit from the vast array of audio recordings (commercial, noncommercial and private), films, radio and television programs, and archival footage in the United States and Europe that can showcase Anderson's powerful performance style.

Anderson's own sheet music complete with her notes and remarks, archived at the University of Pennsylvania Kislak Center for Special Collections along with her other papers, may also provide interesting opportunities for graphic treatments. The viewer will experience a concert of sorts over the course of the documentary, hearing Anderson sing great European classics, spirituals, and other pieces, recorded over the decades of her performing career. An original score, weaving together the music of Anderson and her contemporaries, will complete the musical soundscape of the film.

In our efforts to look beyond Marian Anderson as a static icon, we will highlight her personal thoughts and ideas, set in the context of her time. We will approach critical moments in Anderson's life and career from both a public and private point-of-view, blending Anderson's voice with atmospheric archival images with interview commentary. The style will feel fluid, lyrical, dynamic and intimate to reflect both Anderson's public and private sides.

The film will provide opportunities to bring emotional depth to a complex story with strong historical and cultural threads by showcasing important musical episodes throughout. Our goal is to elicit the same reactions from our audience that audiences at the time experienced, like journalist Vincent Sheean, who reported on her singing in Salzburg in the 1930s: "She sang a spiritual 'They Crucified My Lord and He Never Said a Mumblin' Word.' Hardly anybody in the audience understood English well enough to follow what she was saying, and yet the immense sorrow—something more than the sorrow of a single person—that weighed her tones and lay over her dusky and angular face was enough. At the end of the spiritual there was no applause at all—a silence instinctive, natural and intense, so that you were afraid to breathe."

Songs of particular power and significance will be included to show her growth and influences, from her childhood singing in the Union Baptist Church choir to her international stardom. "Everyone has his favorites," Anderson once described. "I suppose mine are 'Ave Maria,' 'Begrussung,' 'Komm, susser Tod,' Bach's 'Es ist vollbracht,' 'The Crucifixion,' and perhaps most precious of all, the spiritual 'He Has the Whole World in His Hands.' This spiritual reminds us not to lose sight of the fact that we have our times of extremity and that there is a Being who can help us at such a time. It takes in everybody." In our program, we will include an array of this music, as rights and recordings are available, to reflect Anderson's rich and versatile talent; a selected discography is listed below.

## E. DIGITAL COMPONENT

While the film, when completed, will be accompanied by website and social media assets, and—depending on fundraising—educational resources and possibly engagement activities, these are not included in this proposal or grant request.

## F. COLLECTIONS

This production will utilize collections housed in a variety of places. The essential treasure trove of Marian Anderson's personal papers letters and photographs is housed at the University of Pennsylvania Rare Book & Manuscript Library and the Kislak Center for Special Collections. This remarkable collection is controlled by the estate of Marian Anderson, and our fee (see attached letter) will cover the use of all of these materials in the film. Other notable archival collections germane to the project reside at Howard University, National Film Preservation Foundation, the Works Progress Administration Collections, United Nations Photo Library, Philadelphia Orchestra Archives, United Nations, EMI Music, National Archives, Museum of the City of New York, American Baptist Association, Carnegie Hall, Schomburg Center, UCLA Film and Archives, Marian Anderson Historical Society, National Portrait Gallery, Museum of the City of New York, the Library of Congress, and various television stations including NBC, CBS and the French national television archives Institut National de l'Audiovisuel (INA). The vast store of materials available include many important newsreels, radio interviews, television pieces, and musical recordings. Below is a summary of many that could be included in the film.

**Newsreels:** Marian Anderson was featured performing in a multitude of newsreels from Washington D.C. to Paris to Delhi. The most important newsreel for this film is footage of her 1939 Freedom Concert. Some other examples of Marian Anderson performing on newsreel include: Marian Anderson performing at a public concert given at the Champs Elysees theater in Paris by the RTF National Orchestra under the direction of Jasha Horenstein, 1934; Marian Anderson, performing at her Town Hall debut in New York City in 1935; Marian Anderson singing at NBC Studios, New York City in 1943; Marian Anderson sings three songs during a concert in the United States in 1951; Marian Anderson performing at The Second Inauguration of President Eisenhower in 1957; Marian Anderson's public performance in Delhi, India in 1957; Marian Anderson performing at the Inauguration of President John Fitzgerald Kennedy in 1961; and Marian Anderson singing to large crowd at the Lincoln Memorial in Washington DC at Civil Rights March in Washington, DC, 1963.

**Television Appearances:** Marian Anderson was featured in many television specials from the 1940s through her retirement in the 1960s. A selection of these television specials include *1944 'Christmas Carols' Feature* (1944), the CBS special *Famous Mothers* (1945), *The Lady from Philadelphia: Through Asia with Marian Anderson* (1957) narrated by Edward R. Murrow, an episode of *What's My Line* (1957), *India: Marian Anderson's public performance in Delhi* (1957), and *S. Hurok Presents* (1966).

**Radio, Sound Interviews and Other Video:** There are extensive archival recordings of Marian Anderson's radio interviews and performances from the early-to-mid 20<sup>th</sup> century. Anderson was featured on radio shows throughout her decades-long career, including the Swift Garden Hour on National Broadcasting Co in 1931, The Music You Want When You Want It on Radio Corporation of America in 1940, The Bell Telephone Hour on NBC Radio multiple times throughout its run from 1940 – 1968, Over Jordan on Radio Reader's Digest in 1942, the World's Fair Special on National Broadcasting Co in 1945.

Sound interviews and other audio and video recordings of Anderson are also extensive, and include numerous concert appearances, footage of her at home doing activities and singing in 1952, a 75<sup>th</sup> birthday celebration at Carnegie Hall, recordings of her performing vocal coaches and rehearsing with vocalise in

1964, a lecture she gave at the Hartt School of Music in 1974, interviews with Studs Terkel, and with Howard Taubman in preparation for Anderson's memoir.

**Home Movies:** Anderson's home movies were numerous during the last several decades of her life. Footage exists of many things, including home life at Marianna Farm with herself, her mother, Orpheus Fisher, and other family and friends; family and friends while traveling and on vacation; Anderson with famous friends including Diego Rivera, Frida Kahlo, Dolores del Rio; Anderson with her professional colleagues including accompanist Franz Rupp and manager Sol Hurok. Significant footage also exists of Anderson and Orpheus Fisher traveling internationally.

### Select Discography:

#### Marian Anderson:

##### RCA/Victor

- *Softly awakes my heart* (Saint-Saens), 1930
- *He was despised* (Handel's Messiah), 1930
- *Laksin mina kesayona kaymaain & Tuku-tuku lampaitani* (traditional Finnish, arr. Sibelius), 1936
- *Zitti...l'incanto non desi turbare & Re dell'abisso affrettati* (Verdi's *Un Ballo in Maschera*), 1955
- *Dere's No Hidin Place Down dere*, 1937
- *Deep River*, 1938
- *Alto Rhapsody* (Brahms), 1939
- *Crucifixion*, 1941, 1952
- *Were You There?* 1947
- *My Lord What a Mornin*, 1947
- *Sometimes I feel like a Motherless Child*, 1952
- *He's Got the Whole World in His Hands*, 1961
- *Dere's No Hidin Place Down Dere*, 1961
- *Joy To The World* (Handel), 1961
- *Es Ist Vollbracht* (Bach's *St. John Passion*), 1941

##### Eclipse

- *Heav'n Heav'n*, 1924
- *Ave Maria* (Schubert), 1936
- *What a Beautiful City*, 1941
- *Erbarne dich* (Bach's *St. Matthew Passion*), 1946

##### Nimbus

- *Sometimes I Feel Like a Motherless Child*, 1937
- *Were You There?* 1937

##### Other

- *He was despised* (Handel's *Messiah*), 1930, 1940
- *Plaisir d'amour* (Martinini), Memoir Classics, 1930
- *America (My Country Tis of Thee)*, Legendary Recordings, 1969
- *Joy to the World* (Handel), New York Webster Hall live, 1961
- *Im Feld win Madchen singt* (Sibelius), Vai Audio, 1936
- *O mio Fernando* (Donizetti), Magnum, 1970
- *Elegie* (Massenet), Pearl, 1941

**Paul Robeson:** *Ol' Man River*, Columbia, 1947; *The House I Live In*, Columbia, 1947; *It Ain't Necessarily So*, 1947

**Roland Hayes:** *Die Liebe Hat Gelogen* (Schubert), Vanguard; *Go Down, Moses*, Vanguard, 1922; *Deep River*, Vanguard; *Bist du Bei Mir* (Stölzel/ Bach); Vanguard; *Du Bist die Ruh* (Schubert); Victor; 1927

**Alberta Hunter:** *Risque Blues*, Vol.4, Acrobat Records; 2012.

**Josephine Baker:** *Reviour Paris*, Mercury, 1951; *Boneca De Pixie*, Mercury, 1951.

## G. PRELIMINARY INTERVIEWS

The media team has conducted audio or on-camera pre-interviews with:

- Raymond Arsenault (author, *The Sound of Freedom*)
- Kira Thurman (University of Michigan)
- Naomi Andre (University of Michigan)
- Nina Eidsheim, (UCLA)
- Carol J. Oja, (Harvard University)
- Alisha Lola Jones, (Indiana University)
- Ellie Hisama, (Columbia University)
- Salamishah Tillet (Rutgers University)

Other important potential on-camera interviewees for our film include the above as well as:

### Academics, Experts and Family Members

- Bertice Berry (sociologist)
- Christopher Brooks
- Lucy Caplan
- Allan Keiler (biographer and project advisor)
- Alexandra Kori Hill
- Marti Newland (Executive Director of the Harry T. Burleigh Society)
- Rosalyn M. Story (musician and journalist and author of *And So I Sing*)
- Portia K. Maulsby (Archives of African American Music and Culture)
- Lonnie Bunch (Smithsonian Institution)
- Sandra Grymes (Anderson's cousin)
- Ginette De Priest (Anderson's niece)

### Performers and Other Admirers

- Kathleen Battle
- Harry Belafonte
- Tony Bennett
- Beyonce
- Angela Brown (opera singer)
- Jeri Lynne Johnson (Black Pearl Chamber Orchestra)
- Jessye Norman
- Leontyne Price
- George Shirley
- Oprah Winfrey
- Wynton Marsalis

## H. RIGHTS AND PERMISSIONS

At the outset of the project, we optioned Raymond Arsenault's book *The Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America* which will allow us exclusive access to the material in this invaluable book plus Mr. Arsenault's notes, research materials, sources and his on-camera expertise.

We have negotiated the rights to the Marian Anderson Estate with the sole owner Ginette DePriest through the Estate's representative CMG Worldwide. The materials of the Estate have been given to the University of Pennsylvania and are housed in the Rare Book & Manuscript Library Image Collections, Marian Anderson Collection of Photographs 1898-1992, and the Kislak Center for Special Collections, Rare Books and Manuscripts, Marian Anderson papers, 1900-1993. The Estate represented by CMG Worldwide has agreed to a licensing fee of \$12,500 for the rights to all media in perpetuity worldwide. Within this body of material, there are copyrighted photographs; these will have to be negotiated separately with the individual photographers' representatives during the production period. We will also need to secure rights to produce audio recordings of excerpts from two published books: Marian Anderson's autobiography *My Lord, What a Morning*; and *Marian Anderson: A Portrait* by Kosti Vehanen.

In 1991, Marian Anderson was interviewed for an eponymous public television documentary, produced by Dante James for WETA in Washington DC. The hourlong documentary program itself is overly narrated and under researched, but it does contain invaluable footage of Ms. Anderson along with interviews of some of her now deceased colleagues such as accompanist Franz Rupp. We can license all the material in the film, and WETA is currently searching its collection to see if it retained the outtakes from this program.

For a list of additional licensors, please see the "List of Collection Materials." Securing all rights for ten years, for home video, streaming on the web, for AV educational and for ancillary materials, including website and potential educational models will cost more than \$380,000, the bulk going toward music licensing and broadcast archive sources.

AMERICAN MASTERS is extremely experienced in licensing materials, and most of all, trusted by third party licensors. Music rights and footage costs are considerable for this production, but we are confident that our experience and impeccable track record in this area will enable us to clear any and all licensing hurdles on this project.

## I. HUMANITIES ADVISERS

**Naomi André** is Associate Professor in the Department of Afroamerican and African Studies, Women's Studies, and the Associate Director for Faculty at the Residential College at the University of Michigan. Her research focuses on opera and issues surrounding gender, voice and race. Her publications include topics on Italian opera, Schoenberg, women composers and teaching opera in prisons. Her current book manuscript, *Black Opera: History, Power, and Engagement*, is forthcoming from the University of Illinois Press in 2018. Her earlier books, *Voicing Gender: Castrati, Travesti, and the Second Woman in Early Nineteenth-Century Italian Opera* (2006) and *Blackness in Opera* (2012, co-edited collection) focus on opera from the nineteenth to the mid-twentieth centuries and explore constructions of gender, race and identity.

**Raymond Arsenault** is the John Hope Franklin Professor of Southern History and Co-Director of the Florida Studies Program at the University of South Florida, St. Petersburg, where he has taught since 1980. He brings to the project a deep knowledge of the history of the freedom struggle, an unparalleled knowledge of Marian Anderson and a personal knowledge of artistic performance in Europe at the end of the 19th and

turn of the 20<sup>th</sup> century, as his great-grandfather was a well-known singer and performer in Norway. Contractually, AMERICAN MASTERS has exclusive access to Mr. Arsenault and his book, *Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America*. In addition, producer-director Laurens Grant has worked with Arsenault after producing the Peabody and 3-time Emmy-winning documentary *Freedom Riders*, which was based on his book of the same name. Arsenault is the author of: the 2018 book *Arthur Ashe: A Life; The Wild Ass of the Ozarks: Jeff Davis and the Social Bases of Southern Politics, St. Petersburg and the Florida Dream, 1888-1950*; and numerous articles on race, civil rights, and regional culture.

**Christopher A. Brooks** is Professor of Anthropology at Virginia Commonwealth University in Richmond, Virginia. He is the general editor of the 1,600-page reference work *The African American Almanac 11th Edition* (Cengage/Gale 2011). Brooks wrote several major chapters for the volume including “Africa and the African Diaspora,” “Blues and Jazz,” and “African Americans in the Military.” His other publications include chapters in the *African and African-American Religions* and *Religion and War* volumes in the Religion and Society Series published by Routledge (2001 and 2003 respectively). As an internationally-recognized biographer, Brooks has produced several book-length manuscripts including a book on the great American tenor, Roland Hayes, a figure of great significance for any documentary portrait of Marian Anderson. This book, *Roland Hayes: The Legacy of an American Tenor*, published by Indiana University Press trade division (January 2015), was awarded the INDIEFAB Book of the Year Award’s Gold Medal (Adult Nonfiction 2015) and became a national best seller.

**Lucy Caplan** is a lecturer of History and Literature at Harvard University. Caplan’s PhD dissertation project at Yale University focused on opera and African American culture during the late nineteenth and early twentieth centuries. Her article, published in *The New Yorker* magazine in 2017, “A Small Step Toward Correcting the Overwhelming Whiteness of Opera,” highlights recent moves in the genre to eschew color-blind casting decisions to ask “how opera can approach canonical works in ways that illuminate and critique their racial biases rather than eliding and implicitly condoning them.” She was awarded the distinguished Rubin Prize in Music Criticism in 2016.

**Allan Keiler** is Professor Emeritus of music at Brandeis University. His essays on Marian Anderson have appeared in *The Scribner Encyclopedia of American Lives* and the *Dictionary of American Biography*. His articles on Liszt and the history of music theory have been published in many journals, including *Musical Quarterly*, *Nineteenth-Century Music*, and *Music Analysis*. His interests center around musical theory, analysis, the history of music theory, and 19th century musicology—especially relating to Franz Liszt—and African American studies that relate to the subject of his biography, *Marian Anderson: A Singer’s Journey*.

**George Shirley** is The Joseph Edgar Maddy Distinguished University Professor of Music at the University of Michigan and one of America's most versatile tenors who has won international acclaim for his recital work and performances of 80 operatic roles over the span of his 56-year career. He has worked with some of the world’s most renowned conductors and accompanists including Solti, Klemperer, Stravinsky, Ormandy, von Karajan, Colin Davis, Böhm, Leinsdorf, Boulez, and Bernstein. A graduate of Wayne State University, George Shirley was the first African American to be appointed to a high school teaching position in music in Detroit, and the first African American member of the United States Army Chorus in Washington, DC. He was the first African American tenor and second African American male to sing leading roles with the Metropolitan Opera, where he remained for eleven years as leading artist. In September 2015 President Barack Obama bestowed on him the National Medal of Arts. At its National Convention in Indianapolis, Indiana in January 2016, the National Opera Association (NOA) honored him with its Lifetime Achievement Award.

**Kira Thurman** is Assistant Professor of History and Germanic Languages and Literatures at the University of Michigan, and is a classically trained pianist who grew up in Vienna, earning her PhD in history from the University of Rochester, with a minor in musicology through the Eastman School of Music. Her research, the results of which have appeared in the *German Studies Review*, *Journal of World History*, *Journal of the American Musicological Society*, and *Opera Quarterly*, focuses on the relationship between music and national identity in European history, and Europe's historical and contemporary relationship with the black diaspora. A Fellow of the American Academy in Berlin, Thurman is working on her first book project, *Singing like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms*. Based on archival research in Germany, Austria, and the United States, she traces the history of black classical musicians in Central Europe from the 1870s to the 1960s, including that of Marian Anderson, to ask how racial identities are reinforced or challenged through musical performance and reception.

## **J. MEDIA TEAM**

### **Michael Kantor, Executive Producer, AMERICAN MASTERS**

Prior to becoming Executive Producer of the AMERICAN MASTERS series in April, 2014, Michael Kantor produced 21 hours of television for national broadcast. In addition to winning three Peabody Awards and the Primetime Emmy for Outstanding Nonfiction Series, Mr. Kantor's productions have been recognized with six Primetime Emmy Award nominations and one Writers Guild of America Award nomination. His six-part series, *Broadway: The American Musical*, was honored with a special screening in Washington on the occasion of the National Endowment for the Humanities' 40<sup>th</sup> anniversary. Along with the films that he has created under the Ghost Light Films banner, Mr. Kantor directed *Superheroes: A Never-Ending Battle* (funded in part by the NEH), served as Producer of *The Thomashefskys: Music and Memories of a Life in the Yiddish Theater* (written and hosted by Michael Tilson Thomas), was Executive Producer on *Give Me the Banjo* (narrated by Steve Martin, directed by Marc Fields), and wrote, directed, and produced the award-winning profile, *Quincy Jones: In the Pocket*, for the AMERICAN MASTERS series. With Laurence Maslon, he co-authored the companion books to his popular series, including *Superheroes! Capes, Cowls and the Creation of Comic Book Culture* (Crown Archetype), *Make 'Em Laugh* (Twelve) and *Broadway: The American Musical* (Bulfinch). His most recent documentary was *Broadway Musicals: A Jewish Legacy*, which won a Peabody Award in 2014. Mr. Kantor serves as a nominator for the Tony Awards, and holds a B.A. in Theater Studies from Cornell University and a M.F.A. in Directing from the University of California, San Diego.

### **Philip Gittelman, Producer**

Philip began his career at CBS News, where he reported, wrote, produced and directed many programs, series and investigative specials, including the Peabody Award-winner, *The Hidden Revolution* series with Edward R. Murrow. His biographical series *Portrait* debuted with a profile of Marian Anderson. Philip also created and produced the network's first medical news and features program, *Grand Rounds*. Observations on the nature of friendship and privacy were explored with the poet Robert Frost in the production *Reflections by Robert Frost*. It was at CBS that Philip also pioneered the use of original still photography in documentaries, beginning, most notably, with *Between Two Worlds*, about the lives of the Oglala Sioux in South Dakota. He left CBS to found Magnum Films, a joint venture with Magnum Photos, the distinguished international agency of photojournalists. Achievements include the powerful award-winning production, *America*, and the Emmy-award-winning *The Last Journey* which utilized still photographs smuggled out of the Soviet Union documenting what remained of Jewish life. Gittelman's clients over the past few decades have been Fortune 500 companies, PBS, Fortune, and others.

**Rita Coburn, Director**

Rita Coburn is the Peabody award winning Co-Director/Co-Producer of the first feature documentary on Maya Angelou, *American Masters – Maya Angelou: And Still I Rise*. An award winning multi-media writer, director, and producer, Rita’s television work earned 3 Emmys for documentaries *Curators of Culture*, *Remembering 47th Street*, and *African Roots American Soil*. Rita’s work has also been featured on C-Span, Harpo, and The History Channel. Rita is the owner of RCW Media Productions, Inc., a multi-media production company. Coburn’s value is such that she bridges the gap between generations and preserves African-American history. Through her work, she uniquely addresses topics from a multi-generational lens with a passion for impacting others through the untold stories of prominent figures and key ideals relevant to African-American culture.

**K. PROGRESS**

The program was initially conceptualized by Philip Gittelman, inspired by his work with Anderson herself on a pilot, in which she starred, that became a successful series for CBS News entitled *Portraits*. He discussed the possibility of developing a program for AMERICAN MASTERS with Executive Producer Michael Kantor. Kantor and his team secured rights to Raymond Arsenault’s biography *The Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America*, including not only his research but the exclusive right to feature him on-camera in the documentary film.

In the summer of 2018, WNET won a development grant from the NEH which allowed Gittelman to lay the groundwork for a production phase by conducting preliminary interviews, researching collections and licensing costs, identifying interviewees for the production, and other activities. A story treatment was created, along with a trailer for fundraising purposes. The project took a quantum leap forward when director and co-writer Rita Coburn joined the team in the spring of 2019. Coburn’s work developing the acclaimed Peabody Award-winning documentary, *Maya Angelou: And Still I Rise*, began in Dr. Angelou’s home, where Ms. Coburn was conducting a series of radio interviews for Oprah Winfrey’s network. Her prowess as a fundraiser, her passion for research and her penchant for black cultural history make her the ideal director of what we hope will be a landmark and definitive biography.

**L. DISTRIBUTION PLAN AND AUDIENCE**

*Marian Anderson: The Whole World in Her Hands* will air nationally on PBS as part of WNET’s AMERICAN MASTERS series, and will be released in association with Black Public Media (BPM). WNET and BPM will work to ensure that the program includes a seamless presentation of broadcast, online content and promotional content. We anticipate that the documentary will air in 98% of the country across the PBS network. In addition to the national broadcast of *Marian Anderson: The Whole World in Her Hands*, online streaming of the film, and a DVD for PBS video, cross-promotional opportunities will be available thanks to BPM and other potential partners.

AMERICAN MASTERS has long-established success in the broadcast arena. Nielsen ratings confirm high audience loyalty, with an average audience per episode of one million viewers nationwide, with thousands more engaging with our content online. Throughout the production process, broadcast and beyond, the AMERICAN MASTERS team strives to make connections and create relationships that will deepen the impact of our shows and strengthen their viewership, reaching out to new and diverse audiences in creative ways. Through a variety of outreach efforts, the life and impact of each AMERICAN MASTERS production, including the one for which we are requesting support, is extended far beyond its initial broadcast. AMERICAN MASTERS PICTURES, the theatrical brand of the AMERICAN MASTERS

series, ensures select films reach new audiences through the film festival circuit and theatrical release world-wide.

Each program has a dedicated page on the award-winning PBS website and is accompanied by a package of related resources, including thematic essays, additional video footage, transcripts, career backgrounds, timelines, and extended interviews. Traffic to the AMERICAN MASTERS website remains high; in the last twelve months, over two million unique visitors have explored the treasure trove of supplemental materials that we have made available. Subject to rights and clearances issues, programs may also be shaped into educational resources for distribution through PBS LearningMedia.

## **M. PROJECT EVALUATION**

WNET will use several methods to document the impact of this documentary: reviews from the press; audience response, traffic on the program's website, viewer requests for more information, national carriage, and requests for DVDs of the program. In addition to these conventional methods to gauge the program's effectiveness, the project's community engagement plan will include an evaluation of outreach screenings, discussions, and local tie-in broadcasts. We will send all funders periodic updates on the project's funding and productions status, awards, press reviews, film festival and community outreach screenings, distribution outlets, web site and other online activities, and broadcast information. Most importantly, our comprehensive Post-Broadcast Report details the full reach and impact of all our efforts.

Should educational materials be created from this film, teachers, students and the general public will have access to an online curriculum will be available to 1.5 million registered users of PBS Learning Media, as well as anyone who logs on to the series website for years to come. Each AMERICAN MASTERS film has its own subpage on the series website, accompanied by a package of related digital-only resources, such as thematic essays, additional video footage, transcripts, career backgrounds and timelines, and filmmaker interviews. This deepens each film's impact and provides another measurable avenue for engagement.

## **N. FUNDRAISING PLAN AND PROJECT COSTS**

The total project cost for production is \$1,356,535. WNET is seeking a grant of \$650,000 from the National Endowment for the Humanities. The remaining shortfall will be met through AMERICAN MASTERS funding (currently a minimum of \$250,000 is pledged) and donations from funding entities including JustFilms, ITVS, Pare Lorentz Film Fund, Fork Films, and the Sundance Documentary Film Fund. In particular, the Corporation for Public Broadcasting has been an important supplemental funder of AMERICAN MASTERS programs such as the upcoming films on Helen Keller and the *So Unladylike* digital initiative, and anticipate both production and outreach funding from this partner. Filmmaker Rita Coburn has already reached out to two potential major donors, one of whom, Regina Scully of Artemis Rising, has indicated that she would like to make a commitment (the exact amount has not been determined as of the time of this submission). Executive Director of Black Public Media, Leslie Fields-Cruz, will likewise search for completion funding, and we expect this film will have international appeal because of Anderson's European and Scandinavian ties. AMERICAN MASTERS is currently working with BBC Studios on a film about artist Keith Haring, and in October, at the international premiere in London of the AMERICAN MASTERS film *Miles Davis: Birth of the Cool*, a meeting has been set with BBC Music head Jan Younghusband to discuss the a co-production of *Marian Anderson: The Whole World in Her Hands*.

## O. WORK PLAN

Prior to the start of the NEH grant period, the team will complete the fundraising, research and development phase of the project, including assembling a consulting team, identifying individuals for the production team, developing the production schedule, and securing interviewees and insurance.

### **May 2020 – July 2020** Pre-Production

- Anderson Estate Rights secured
- Principle production funds secured
- Production Office opens
- Production Team, including Music Researcher identified and hired
- Music Supervisor hired
- Film Researcher hired
- Archival material identified, logged and data based and negotiated
- International archival material identified and researched
- Identify celebrity and other characters to be interviewed
- Shooting schedule is drawn

### **July 2020 – September 2020:** Production

- Interviews conducted
- Transcripts for all interviews
- Recreations filmed
- Photo-Animation designed and filmed
- Music Composer identified and hired
- Continue to identify and collect scan and data base music and audio-visual material
- Rights to select Archival material negotiated
- Celebrity voice for Marian Anderson selected and negotiated

### **September 2020 – December 2020:** Post Production Phase 1 – Rough Cut

- Editing Room opens
- Editing staff hire
- Rough cut is delivered
- Advisors screen Rough Cut and discuss

### **January 2021 -February 2021** Post Production Phase 2 – Fine Cut

- Polish Script
- Consultants and AMERICAN MASTERS give notes on script
- Finalize all deals for selected music and audio-visual material
- Fine Cut delivered
- Advisers and AMERICAN MASTERS offer final comments

### **March 2021:** Post Production, Phase 3 – Final Cut

- All selected archival photographs, motion picture footage and music are ordered at highest resolution and licensed
- Sound Designer/Composer scores the soundtrack
- On line edit and sound mix
- Closed captioning and Packaging
- Deliver Final Cut

## P. ORGANIZATIONAL PROFILE

One of the United States' major cultural and educational institutions, **WNET** was the first station of the Public Broadcasting Service, and currently supplies a significant percentage of all prime-time programs aired on PBS. For over fifty years, the station has addressed the varied interests of the U.S. public television audience with acclaimed and long-running series such as *Nature*, *Great Performances*, and **AMERICAN MASTERS**. Our specials and short series such as *The Story of the Jews*, *The African Americans: Many Rivers to Cross*, *Shakespeare Uncovered*, and *American Epic* routinely incorporate educational and humanities programming into their distribution, including web-based and in-school components. Hundreds of honors—Emmy Awards, Peabody Awards, CINE Golden Eagles, DuPont-Columbia Awards, Academy Awards and more—testify to the consistent high quality of the station's programs. Off the air, the station's Education Department is a leader in creating multimedia learning materials that extend the educational value of public television.

**AMERICAN MASTERS** has been called “the best biographical series ever to appear on American television,” (*Philadelphia Inquirer*) and “one of the greatest cultural storytelling franchises in American life” (*Baltimore Sun*). Over its thirty year history, the series has set the standard for film biographies, winning 74 Emmy nominations (and 29 awards—including ten for Outstanding Non-Fiction Series since 1999). Other awards include thirteen Peabody Awards, three Grammys, an Academy Award, two Producers Guild Awards for Outstanding Producer of Non-Fiction Television, and the IDA Award for Best Continuing Series. **AMERICAN MASTERS** is a production of THIRTEEN Productions LLC for WNET.

This program will also be developed in association with **Black Public Media (BPM)**. Founded in 1979 as the National Black Programming Consortium, BPM is committed to a fully realized expression of democracy. BPM supports diverse voices by developing, producing and distributing innovative media about the Black experience and by investing in visionary content makers. BPM began because there was a need to encourage the development of films and television programs about the black experience that involved creative risks and addressed the needs of unserved and underserved audiences. Dedicated to creating a pathway for funding and distribution for Black storytellers, BPM provided seed money for projects along with opportunities for distribution through PBS. For many filmmakers like Spike Lee, Julie Dash, Stanley Nelson, Shola Lynch, and Byron Hurt, BPM became a beacon of support at the earliest stages of their careers. Inspired by a spirit of excellence in stories about the Black experience, BPM's thoughtful and compelling approach to selecting projects has resulted in supporting a host of award winning and nominated films. By 2006, with an expansion of funding support to include content exclusively for the web (*Black Folk Don't*, *Evoking the Mulatto*, *Ask A Muslim*), BPM has been able to engage the public in necessary conversations about race, history, and social issues through short narratives and online properties. Today, after nearly 40 years of historic work, BPM continues to leverage its expertise by investing in innovative content creators, and bringing dynamic programs about the Black experience that provoke, educate, and entertain on and off the screen.

**MARIAN ANDERSON:**

***The Whole World in Her Hands***

Script treatment by Philip Gittelman and Rita Coburn

**PREFACE**

To the reader:

When Marian Anderson received her Medal of Freedom at a White House ceremony in 1963, the citation read: “Artist and citizen, she has ennobled her race and her country, while her voice enthralled the world.” This statement lies at the heart of our film.

Music and singing were central to Marian Anderson’s life, as they will be throughout this documentary. The reader should assume that all music in the film is sung by Ms. Anderson, unless indicated otherwise. We reference many of her greatest performances, and have included images in “Attachment #6: Images” that illustrate important moments from her life. However, as so much of the story is driven by her tremendous talent and musicianship, we have also included links to brief examples of her incredible voice in the same document.

The script does not include narration, and represents only a portion of the archival material that will be woven throughout. The text in this draft of the script is derived from video and phone interviews we have conducted with our consultants, as well as excerpts from print interviews, quotations from books, speeches, and archival footage from a variety of sources including interviews conducted for a 1991 public television documentary entitled “Marian Anderson.”

Whenever Marian Anderson speaks in the script, we have included the letters (OC) to indicate her presence on-camera and (VO) suggesting a voice-over reading. The voice-over source material is drawn from a variety of sources, including some hitherto unpublished material held in the University of Pennsylvania’s library collection. We are preparing to recruit leading talent to perform Marian Anderson’s words in these voice-overs; our top choices currently are Angela Bassett and Viola Davis.

**MARIAN ANDERSON:**  
***The Whole World in Her Hands***

Script treatment by Philip Gittelman and Rita Coburn

**PROLOGUE**

**REENACTMENT**

*We see the back and shadow of a little black girl walking along a street of brownstones and we hear classical piano music being played. Inside a brownstone we can see a woman playing the music, and the girl gazing in the window.*

MARIAN ANDERSON VO: My father saved to buy the family a piano, but there was no money for lessons. I was walking along the street one day carrying a basket of laundry that I was delivering for my mother, when I heard the sound of a piano. I knew it was wrong to peep, but I could not resist the temptation. There was a woman seated at a piano, playing ever so beautifully. Her skin was dark, like mine. I realized that if she could, I could.

**MUSIC: “HE’S GOT THE WHOLE WORLD IN HIS HANDS”**

*The girl continues to walk down the street as we hear Marian Anderson singing, “He’s Got The Whole World In His Hands.” We cross fade the younger girl with an older girl, a teenager walking as lingering shots, archival interspersed with photographs build in a sequence showing black neighborhoods and churches, then symbols of Revolutionary Philadelphia: Independence Hall, the Liberty Bell in front. The sequence travels through streets of the historic city, leading to a sign that says Philadelphia Music Academy.*

MARIAN ANDERSON V.O.: “We don't take colored.” I don't think I said a word. I just looked at this girl and was shocked that such words could come from one so young...I was as sick as if she'd hit me with her fist. Right in the middle of my stomach...and then I'd think, “Can't I sing, can't I be a singer because I'm colored?”

**ARCHIVAL:** Photos of Anderson's blooming later career: on stage in Austria, and other images culminating in Anderson standing in front of the crowds at the Lincoln Memorial; photos accompanied by Anderson singing the final passage of "*He's Got the Whole World in His Hands.*" At the end of the song, Marian Anderson says, "*But how?*" in a very sweet yet slightly facetious, wondering tone.

## ACT ONE: THE GIFT

RAYMOND ARSENAULT, Author, *The Sound of Freedom: Marian Anderson, The Lincoln Memorial, and the Concert that Awakened America*: Immediately after Martin Luther King, Jr. took the stage to give his immortal “I Have a Dream” speech in front on the Lincoln Memorial, Marian Anderson began singing “He’s Got the Whole World in His Hands.” For Anderson, it was a kind of homecoming, as she was returning to the very spot where twenty-four years earlier she had vaulted to national prominence. Hers was not the stirring voice of the preacher and civil rights leader, instead she had heeded a different kind of calling.

MARIAN ANDERSON OC: I don't think I had much to say in choosing it -- I think music chose me. I'm not to this day a real great fighter for anything. There are people who if they want something they fight, fight, fight. They don't mind -- with their feet and their hands and everything. And those people are very, very necessary. But there are some who hope that if they are doing something worthwhile that IT must speak for them.

ALLAN KEILER, Author, Professor Emeritus of Music, Brandeis University: By the age of four, Marian Anderson’s family in Philadelphia had recognized her gift for singing. And just after her sixth birthday Marian joined the junior chorus of the Union Baptist Church. Alexander Robinson, its director was the first professional musician to recognize her extraordinary voice, with its well-developed lower range that extended upward nearly three octaves, which was very unusual in a young child.

**MUSIC:** “Deep River”

RAYMOND ARSENAULT: Philadelphia drew many African Americans during Reconstruction and during the decades after. Her father sold coal, ice and eventually liquor. Her mother worked as a domestic. Marian and her two younger sisters and Aunt Mary attended a well-known, moderately funded politically-active church. That is where her voice was discovered.

ANGELA BROWN, Opera Singer: A contralto is the lowest register for a female singer as a baritone is for a male singer. So, to be able to sing in rich low tones at an early age is somewhat extraordinary.

**MUSIC:** “Inflammatus,” by Gioacchino Rossini (*Stabat Mater*)

LONNIE BUNCH, Secretary of the Smithsonian Institution: Within the church community, there were many performance opportunities for Marian at recitals, concerts, and expos. These concerts were serious entertainment, in the age before television and even radio was widespread.

### REENACTMENT

*Archival photos of Marian and her sisters in Easter bonnets fade into a long shot of the back of a young girl walking down the street, she sees a flyer, she follows the blowing flyer and eventually picks it up. We see the recreated flyer: ‘MARIAN ANDERSON: Come hear the baby contralto, ten years old.’ Family archival ends the montage.*

MARIAN ANDERSON VO: Each year my father would pick out our Easter bonnets and Aunt Mary would take me to concerts.

ALLAN KEILER: Aunt Mary and Marian were close. Aunt Mary helped foster a love of music in Marian. She took her to concerts, and would find opportunities for Marian to sing. Marian started making 25 and 50 cents to sing at social gatherings, small recitals and events. This fee grows year after year, and she is able to help support her family.

MARIAN ANDERSON VO: Life with Mother and Father, while he lived, was a thing of great joy.

RAYMOND ARSENAULT: When Marian is 12, her father John Anderson, 34 years old, suffered a serious accident at work and languished bedridden for a month. The night he died, the family was broke and had to move out of their home.

**ARCHIVAL:** Family photos, Anderson as a high school girl

**MUSIC:** “Sometimes I Feel Like a Motherless Child”

ALLAN KEILER: Marian’s mother, Anna, is working in a tobacco factory and scrubbing floors at Wanamaker’s Department Store. She moves her 3 girls in with John’s parents who have two sons, their children and boarders. Marian’s grandmother, Isabella, was a very difficult woman to live with. There was a great deal of verbal abuse.

BERTICE BERRY, PH.D, Sociologist and Author: Marian was really sort of persecuted by her grandmother Isabella in multiple ways. One of these ways is a holdover from slavery: it’s a sort of an inter-race hurt among black people. Writer Zora Neale Hurston would call this phenomenon “color struck.” The house Negro and the field Negro, the light skinned black revered over the “darker brother.” Marian’s grandmother treated her poorly partly because of her dark skin. Isabella was part Indian, lighter skinned, and considered her skin tone a designation of superiority over Marian.

MARIAN ANDERSON OC/VO: Mother though, we didn't know it, but Mother was one of a kind. We did not know how exceptional she was until we got older. ... Mother always taught us that you must be able to put yourself as nearly as possible into the place of the other fellow, in order that you may be able to see his point. You may disagree with it heartily, but unless you are able to see his point then you have not the intelligence to deal with the problem that you should, and you cannot expect for any good result.

NAOMI ANDRE, Associate Professor, Women's Studies and Afroamerican and African Studies, University of Michigan: In addition to supporting the family Marion Anderson's mother helped pay for voice lessons. A neighbor Mary Saunders Patterson became her first singing instructor.

MARIAN ANDERSON OC: At that point Mrs. Saunders charged my mother only one dollar a lesson for me. Maybe I wasn't worth any more of that at that time. But in any case she did a great deal for me with the lessons and with her friendship. Now I remember one of the concerts, she gave up one of her evening dresses so that I could have one to wear to one of her concerts. I carry until this day a part of that dress that she gave me.

**MUSIC:** “My Way’s Cloudy”

RAYMOND ARSENAULT: Mother wants Marian to continue with her schooling and attend high school, but Isabella insists Marian has to quit school to work - she makes more money singing, and it’s essential to help the family. Fortunately, her work was singing, so when she was not in school she was singing. Marian doesn’t end up finishing high school until she is 22.

**ARCHIVAL IMAGES:** 1900-1920 Photos and early film clips

**MUSIC:** “Ebarme dich, mein Gott,” by J.S. Bach (*St. Matthew Passion*)

LONNIE BUNCH: At the same time, Jim Crow laws, even in the North in some states, keep structural oppression of African Americans strong. This was still a very violent and troubled time.

RAYMOND ARSENAULT: In 1911, miles away from Marian Anderson's home, a man named Zachariah Walker, accused of killing a white police officer, is dragged out of jail by a mob of whites and burned on the church lawn. This would have had a big impact on Marian as a young girl, as this affected her community. No, she didn't live in the Deep South. This violence was everywhere.

LONNIE BUNCH: Racial tensions are growing across the country, and Philadelphia's black population triples between 1886 - 1920, in part because of the Great Migration: so many blacks are looking for a refuge from violence of the South.

**ARCHIVAL:** Photos and footage of Early 20<sup>th</sup> Century Philadelphia; Roland Hayes; church scenes

RAYMOND ARSENAULT: Philadelphia becomes a hub for African American culture, and ironically because the community is very segregated, this means black culture thrives and these major black institutions are established. This includes Classical Music—orchestras, choirs. Across the United States there is a massive network of performance venues for black musicians to perform for black audiences.

LONNIE BUNCH: Churches especially grow in support of black entertainers. On the so-called "chitlin circuit" of night clubs, theaters, cafes and other venues where blacks could perform, churches made dinners and took up collections for black performers. Black churches and their leaders become cultural centers that are leading the push for social change, for resistance against segregation and the inhumanity of Jim Crow.

ALLAN KEILER: Union Baptist Church has a tremendous music program. It is a relatively well-funded program, and well-funded church because of the strength of its community. The church had a concert series that drew some of the biggest names. In 1911 Roland Hayes visits. This is a big turning point for young Marian.

**MUSIC:** "My Lord What a Mornin'"

ROBERT SIMS, Biographer of Roland Hayes: What Hayes accomplished in the early 1900s to the 1920s was unprecedented. He was a massively successful tenor who was incredibly popular in both black and white classical music worlds. This same year, 1911, Hayes helped turn the tide for record companies to begin recording black artists, when he records some spirituals for Columbia, with the Fisk Jubilee Singers.

ROLAND HAYES VO: *I can say truly that never in my whole life have I wished I were a white man; but I confess that there were times, long ago, when it seemed difficult to be a Negro in a white world. In the South, I had been carefully taught my "place," and I did not suppose that in the North my place would be, in the beginning, less restricted than at home; but I had somehow hoped that I would not so frequently be reminded of it.*

RAYMOND ARSENAULT: Meeting Roland Hayes changed Marian Anderson's life. From the time she heard him singing in 1911, until his death in 1977, he served as her primary role model and mentor.

**MUSIC:** Roland Hayes singing "Bist du bei Mir," by J.S. Bach (BWV 508)

MARIAN ANDERSON OC: My hero was Roland Hayes. He was a tremendous figure in the concert world. He carried with him a wonderful manner. He came in my early years to our church every year to give what the Reverend Parks, our pastor, called a "star concert" and I know when one day the person at church who was looking after the music said, "How would you like to sing on the program with Roland Hayes?" Well, I don't know how I slept those days preceding the appearance. But like everything, so does

time pass, by for even that. And I understand...many people who clapped for me because I was a member of the church, not because I was delivering that particular day, because my mind and I were so far apart.

**MUSIC:** Roland Hayes sings “Every Time I Feel the Spirit” segueing to Marian Anderson’s version

**CHRISTOPHER BROOKS,** Professor of Anthropology, Virginia Commonwealth University: Anderson’s reputation was rising, as Hayes was establishing himself as a leading tenor. In an Easter season performance of Handel’s *Messiah* in which they both were soloists in 1916, the reviewer wrote of Anderson’s voice, “most exquisite was the dark, sweet, full-blossomed contralto, Marian Anderson, who felt with her soft strong voice the sorrows of God. Few voices have ever sung ‘He was despised and rejected of men’ with so deep feeling and significance. It brought a sob to the throats of two thousand.”

**ALLAN KEILER:** Still no white teachers will take her as a student. During this time the Philadelphia Music Academy rejects her inquiry to study there, simply because of her skin color. It is a huge shock.

**RECREATION:** Revisit the Philadelphia Music Academy scene from Prologue.

### **MUSICAL INTERLUDE**

**MARIAN ANDERSON SINGING:** “He was despised,” by G.F. Handel (*Messiah*)

*He was despised and rejected of men, a man of sorrows and acquainted with grief. (Isaiah 53:3) He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.*

**MARIAN ANDERSON VO:** It was a painful realization of what it meant to be a Negro.

**ALLAN KEILER:** Critics begin to play an important role in Marian’s career; after a solo with the Philadelphia Academy of Music, a critic applauds Marian’s voice, writing she is good enough to go commercial. The critic adds, however, that without more study she would risk mediocrity. This is something Marian was perfectly aware of.

**ARCHIVAL:** Photos of Boghetti

**RAYMOND ARSENAULT:** Music teacher Giuseppe Boghetti, her first formal teacher - he drops his fee to coach her, moved by her gift. He systematically works with Anderson to improve her skills, using his own Italian bel canto training.

**MARIAN ANDERSON VO:** Shortly before I left high school I was introduced to Giuseppe Boghetti, who remained my teacher for many years, with breaks here and there, until he died. At that first meeting he was severe, even gruff. He began by declaring that he had no time, that he wanted no additional pupils. I did not look at Mr. Boghetti as I sang, and my eyes were averted from him when I had finished. He came to the point quickly. “I will make room for you right away,” he said firmly, “and I will need only two years with you. After that, you will be able to go anywhere and sing for anybody.”

**ARCHIVAL:** Image of Marian Anderson with her black accompanist, Billy King

**MARIAN ANDERSON OC:** When Billy King and I were doing concerts together, we listed the number of engagements we had for that year. And in the list almost all of them were churches. They were the churches of the ministers who draw big crowds to their congregations, and we had enough churches to make a concert season.

**BERTICE BERRY:** So, you have a young black girl, quiet, not a great student academically, but in love

with music and possessing this magnificent talent. For years, at home she is told she is not good enough by her grandmother, but now as a young adult, the world begins to tell her otherwise. Now she can earn her own money, because she has a valuable gift that no one can take away from her, and she is even told she is beautiful. All she knows is that she wants to be a vocal artist, and she reshapes the world around her through her determination, so she can live her dream.

**MUSIC:** “Oh, What a Beautiful City”

**MARIAN ANDERSON OC:** One of the happiest moments of my life is when one day I was able to call the person for whom she worked at Wannamaker’s store and say to her... “my mother will not be in to work anymore.” I was coming in from high school and I used to stop at the Wanamaker’s store. You’d see Mother scrubbing away in a corner where somebody had left everything they shouldn’t have left there. And she was digging, digging, digging, as if the world depended on her getting that little corner clean. So came the day when I was getting five dollars or ten dollars for singing two groups of songs on a program and I felt, I started to say duty bound -- but yes it was a duty to get my mother out of that situation. And so it was a great lift from my shoulders when I could say mother won’t be in to work anymore. “You get - you can get somebody else.” I didn’t say *that* to her, of course, but that was the meaning.

**REENACTMENT/ARCHIVAL FOOTAGE:** *As the camera travels from a white neighborhood to a black one, it focuses the backs of a mother and daughter as they take their walk to the poorer section. Train scenes, recreating a walk to the “Jim Crow car.”*

**RAYMOND ARSENAULT:** In 1917, Marian visits Deep South for the first time. She is already a well-established professional with a touring schedule, and her mother travel to Georgia to take part in a gala concert of black folk music by the Glee Club at the Georgia State Industrial College for Colored Youth in Savannah. This is an extremely important trip for Marian, as it forces her to see certain realities for the first time.

**MARIAN ANDERSON VO:** Mother had come from Virginia and we had friends who had come from farther South, so I had heard about Jim Crow, but meeting it bit deeply into the soul. At Washington we changed trains, and this time our bags were taken to the first coach, the Jim Crow car! The windows were badly in need of washing, inside and outside the car was not clean, and the ventilation and lighting were poor...I had looked closely at my people in that train. Some seemed embarrassed to the core. Others appeared to accept the situation as if it were beyond repair.

**RAYMOND ARSENAULT:** Another important trip was a visit to Chicago in 1919.

**ARCHIVAL:** CHICAGO SCENES circa 1919

**NAOMI ANDRE:** Chicago was a booming town for black classical musicians. Just like in Philadelphia, but more so, blacks had their own classical music scene. It was thriving. There were the African-American groups performing around the city, black opera companies. There were successful, published black music critics, male and female as early as the 19th century.

**RAYMOND ARSENAULT:** In 1919 Marian takes a trip with Billy King, her accompanist, to Chicago to participate in a new vocal contest established by the Chicago-based National Association of Negro Musicians, which offers a scholarship and a performance opportunity to the winner. Anderson is there for two historic events: the first meeting of the National Association of Negro Musicians, and, unfortunately, for the Chicago race riots of 1919.

**ARCHIVAL:** Footage and photos of Chicago Race riots

**GRAPHIC TREATMENT:** Letter from Marion to her mother.

**MUSIC:** “Go Down Moses”

LONNIE BUNCH: The Chicago race riot of 1919 was five days of terrible destruction, arson and murder mainly perpetrated by whites against African Americans. This summer was called Red Summer, because there were so dozens of race riots across the country, with hundreds of deaths, but this was the worst of them.

RAYMOND ARSENAULT: The contest is rescheduled because of the violence. But when it is finally held, Marian Anderson becomes the group’s first scholarship award recipient in 1919.

**MUSIC:** “Von ewiger Liebe,” by Johannes Brahms

**GRAPHIC and VO:**

*“The greatest height was reached when Marian Anderson, a high school girl, exhibited a voice equal to that of Rosa Raisa, the wonderful contralto of the Chicago Grand Opera Company, and everyone stood and acclaimed her with cries of bravo, while tears of joy were in the eyes of many of the musicians who felt that a new era in music has arisen for our people.”* NORA DOUGLAS HOLT, Composer, Music Critic, 1919

RAYMOND ARSENAULT: Anderson returns from Chicago full of conflicting images, from burning buildings and rioting in the streets, to standing ovations and dreams of celebrity. She will not be able to separate racial tensions and contradictions from her personal artistic achievements. Whether she knows it or not, Marian is becoming a bridge between black and white communities.

**MUSIC:** “Trampin”

MARIAN ANDERSON VO: The occasions when I sang in concert halls and theaters before audiences not confined to my group increased. Notices in publications other than Negro ones began to appear. Possibly some critics had come out of curiosity, but comments were encouraging.

MARIAN ANDERSON OC: I had a special feeling for maybe at least a half a dozen of the spirituals because they pictured to me what was even going on at that moment that we sang it. Say for instance “Tramping Trying to Make Heaven my Home.” You sometimes say, “Wait a minute - I’m a part of that.”

CHRISTOPHER BROOKS: Marian for the rest of her career will blend black spirituals with classical repertoire on her programs. This becomes a really essential part of her performing persona and career. So not only has she began performing for integrated crowds, but she has integrated her programs, too.

MARIAN ANDERSON VO: Spirituals, begun in slavery, still have much to say to us. They have always been songs from the heart and soul. And more and more, in a larger, more frightening world, we must learn to speak from one soul to another.

**ARCHIVAL:** Publicity images for a series of recordings featuring Anderson.

NAOMI ANDRE: In 1923 Anderson makes her first record for Victor Talking Records of Camden, New Jersey, recording the two songs “Deep River” and “I Am So Glad” and the next year she is able to buy a house for herself, her mother and sisters across the street from Union Baptist Church.

ALLEN KEILER: But 1924 turns out to be a very difficult year for Anderson. In April, Anderson presents a very ambitious concert of German *lied*, a style she is not accustomed to, at New York’s Town

Hall as an attempt to move further into the mainstream with a concert in New York. But it almost derails her career. She takes too big of a jump, without being technically prepared, and it doesn't go well.

**MARIAN ANDERSON VO:** I was embarrassed that I had tried to sing in one of New York's concert halls without being fully ready, and I went back to Philadelphia deeply disturbed. I did not want to see any music; I did not want to hear any; I did not want to make a career of it... I stopped going regularly to Mr. Borghetti's studio. He realized how much the fiasco had shaken me, and he did not make an issue of my irregular attendance...The dream was over.

**LONNIE BUNCH:** Since 1914, the NAACP Spingarn Medal has been given each year "for the highest or noblest achievement by a living American Negro during the preceding year or years." In 1924, Marian's mentor Roland Hayes receives this award.

**RAYMOND ARSENAULT:** Hayes asks Marian Anderson to sing at his ceremony. Still hesitant about her voice, she agrees to sing to honor Roland Hayes. The reviews are favorable. Marian begins to sing again.

**MUSIC:** "O Mio Fernando," by Gaetano Donizetti

**ARSENAULT (con't):** The mood really lifts as Anderson enters a contest sponsored by New York's Lewisohn Stadium in conjunction with the National Music League, in 1925. Full of fears about her interpretive shortcomings, and suffering an abscess in her ear from swimming lessons, Anderson still wins first prize, and appears as soloist with the New York Philharmonic at Lewisohn Stadium on August 26, 1925 in a powder blue dress. She sings "O Mio Fernando" from Donizetti's opera *La Favorite* and wows the enthusiastic crowd. Philadelphia celebrates her triumph and a crowd of 1,000 gathers to welcome her home.

**REENACTMENT:** Train scenes from earlier, and archival footage of black and white audiences

**MARIAN ANDERSON VO:** That fall, when Billy King and I resumed our concerts, the effects of the contest and the stadium appearance were noticeable. We had invitations from Canada and the West Coast. Even in the South the nature of audiences changed a little. When there was a concert in a Negro school auditorium, there would be white people in the audience. The fees went up to three hundred and fifty, and five hundred dollars in special places. There was progress. There was also a long hard road to travel, and a lot to learn on the way. When we went South we still got Bert 13, the Jim Crow car, and we still had to put up at the homes of kind acquaintances.

**RAYMOND ARSENAULT:** After appearing as a soloist in Carnegie Hall with the Hall Johnson Choir, Arthur Judson, who represented the top in concert management, came to see her and signed a contract with her.

**ARCHIVAL MONTAGE:** Performing a wide range of music in different gowns

**MARIAN ANDERSON VO:** I might add that I began to realize, particularly when I appeared in the South, how important one's appearance was. I think that my people felt a sense of pride in seeing me dressed well. It made them feel good, I found out, to see one of their own pleasantly got up.

**MUSIC:** "I Am So Glad"

**ARCHIVAL MONTAGE:** Newsreel and photos of changing circumstances in the country, letter from Billy King, and the following words superimposed over a sheet music: *I still wish that I could have gone to a music school.*

MARIAN ANDERSON VO: Things are changing in our country, and I am hopeful. But I cannot suppress a private regret. I still wish that I could have gone to a music school.

KIRA THURMAN, Assistant Professor of History and Germanic Languages and Literatures at the University of Michigan: There are some conservatories of music that don't let in any black students until after 1950. You can try to make your way through the world of classical music by auditioning and studying with teachers privately. But then the third option over time becomes increasingly appealing in 20<sup>th</sup> century. Which is to just try going to Europe to see if you can study there.

LEONTYNE PRICE, Opera Singer: By now, musical tastes had changed. Marian had studied bel canto, as many people did when she was starting out. Bel canto is Mozart. It's Donizetti and Rossini. It's lyrical, crystalline, and...some might call it "fluffy." But by the 1920s German composers like Wagner have had a huge influence and bel canto was largely seen by many as old fashioned. The German *lied* of Schubert and Beethoven and so many others are extremely popular for their drama and darkness and weight. Anderson was fascinated by capturing the spirit of German *lied*. And studying in Europe would have been the key to unlocking that.

MARIAN ANDERSON VO: The decision to go to Europe was not taken lightly. Mother and I discussed the matter at length. I was going stale; I had to get away from my old haunts for a while; progress was at a stand-still; repeating the same engagements each year perhaps a European stamp would help.

## ACT TWO: EUROPE AND STARDOM

**REENACTMENT:** Black entertainers mingling in a stylish European salon, interspersed with actual photos of entertainers from the time.

**MUSIC:** "Elégie," by Jules Massenet

ALLAN KEILER: She knew her voice was excellent by the time she went to Europe. She knew that she had the voice to do it but she wanted more of the musical training, the intellectual training, to figure out how to make the aesthetic choices, the musical choices, to really become a sort of masterful singer of German art song.

KIRA THURMAN: Marian Anderson first heads to Europe in 1927, the same year that America became infatuated with Stepin Fetchit, the black movie star who made forty feature films playing a dim-witted, lazy, stammering "coon" character which spawned a legion of imitators. For Anderson, Europe means leaving all that behind - no Jim Crow cars. Suddenly, she can stay in any hotel she can afford, and she's singing recitals in all the major concert halls. She also gets to meet other black artists who are thriving: Alberta Hunter, Josephine Baker and Paul Robeson.

**ARCHIVAL:** Photos and Footage of Paris, London and Europe in late 20s interlaced with images of Paul Robeson, Alberta Hunter, Josephine Baker and a graphic treatment of Marian Anderson's letters. Headline from the Neues Wiener Journal heralding Josephine Baker as "The Negro Singer with the White Soul."

**MUSICAL MONTAGE:** PAUL ROBESON sings: "Ol' Man River"; ALBERTA HUNTER sings: "Risque Blue"; JOSEPHINE BAKER sings: "Revoir Paris"

KIRA THURMAN: I call Marian Anderson the anti-Josephine Baker in many ways, that she really represented a different portrayal of black women in Europe. Josephine Baker had sort of dominated the media for such a long time. She would appear in sort of scandalous clothing, in a banana skirt, dancing

really provocatively. So, for a long time the image that Europeans had of black women were these highly sexualized sort of scandalized images, with kind colonized African overtones. Marian Anderson presented such a completely different portrait of who black American women were. She dressed really modestly; she was a devout Christian. And she was really firm and steadfast in who she was and how she should be treated. And I think it is part of the reason why so many audiences just were simply stunned by her. They just hadn't seen anything like that.

**ALLAN KEILER:** Anderson returns to Europe in 1929, and she spends most of her time there until 1935. She focuses on studying German *Lieder* in Berlin and touring extensively all over. Europe compared to Jim Crow America is a relief, and a place of great opportunity.

**MARIAN ANDERSON VO:** [COPENHAGEN] "Even at the hotel I was made as welcome and comfortable as if I were among my own people and closest friends. People seemed happy to be with you; they sought you out. They accepted you as an individual in your own right, judging you for your qualities as a human being and artist and for nothing else. Even the first curiosity about my outward difference was in no way disturbing or offensive, and it seemed only a moment before that dropped away. There was an eager warmth in these people that I shall never forget."

**RAYMOND ARSENAULT:** On a tour engagement in Scandinavia Marian Anderson meets Kosti Vehanen who becomes her accompanist, to the great disappointment of Billy King. But Vehanen works very closely on the concert music and they formed a really close and tight bond where they understand each other as intellectuals and musicians. She is learning German well and able to infuse the music with its subtleties.

**ARCHIVAL:** Montage of Anderson all over Europe, blended with letters home and other personal documents. Various gowns and graphics.

**KIRA THURMAN:** Like any musician, African American concert singers going to Germany to study the German lied understood that they were embarking on a sort of musical pilgrimage, one they were eager to undertake. They understood the same message that classical musicians and music educators had been preaching from both Europe and the United States: nothing could compare to studying the German lied from a German teacher, in the original language, and in the *lied's* "Heimat." African American concert artists knew that their experiences abroad would be impossible to recreate in the United States.

**MUSIC:** "Der Erlkönig," by Franz Schubert

**KIRA THURMAN:** In the years before Hitler took power, the Germans really recognized her amazing talents for their language and their music. This music was really embraced by Germans as a symbol or embodiment of their heritage; these wasn't flowery Italian arias, these were settings of Goethe poems and other German poetry. And to see a black American woman stand up and sing these songs to them so expertly, and in their language - this was deeply impressive. And they gave credit where credit was due.

## **GRAPHIC TREATMENT**

### **BERLINER MORGENPOST**

*This strange woman sang German lieder at that, with a nonchalant command of style, a language so meaningfully accentuated, [and] with convincing musicality."*

### **DEKUTCHE ALLGEMEINE ZEITUNG**

*Imagine this: she is a member of the black race, an artist through and through, and she began her evening with lieder from Beethoven, continued with songs by Wagner, Liszt, and Grieg (all sung in*

*German)...And she sang these German lieder by Beethoven with such a mature understanding, so soulfully inspired and deeply musical; you don't hear something like this every day.*

KIRA THURMAN: She really was this master of languages, of cultural fluency. She had captured the German spirit – the music of Schubert and Brahms like no one else had.

**MUSIC:** “Im Feld win Madchen singt,” by Jean Sibelius

ALLAN KEILER: Anderson’s accompanist Kosti Vehanen, arranges for her to sing for the Finnish composer Jean Sibelius, who would later dedicate to her a song he wrote called “Solitude.”

MARIAN ANDERSON VO: I sang one of his songs that had a German text. When I was finished he arose, strode to my side, and threw his arms around me in a hearty embrace. "My roof is too low for you," he said, and then he called out in a loud voice to his wife, "Not coffee, but champagne!"

**MUSIC:** “Plaisir d’amour,” by Jules Massenet

ALLAN KEILER: As Marian Anderson’s popularity in Europe grows, she is besieged by suitors. A man she had known since childhood, Orpheus “King” Fisher, is the only love that Anderson ever admits to publicly, and he reaches out to get back in her life—his own marriage doesn’t suit him it seems—but Marian is surrounded by appreciative men.

MARIAN ANDERSON VO: Dear Ida, now then, read carefully. I have had a most wonderful time. Two men made violent love to me in one night - each ignorant of the other’s interest. It was too much. .... I must tell you, when I went to bed that night I could not sleep. Too much I tell you, too much.

ALLAN KEILER: Making love in this case does not mean what it does today. Even though Marian made it clear to Orpheus “King” Fisher that she would only consider marrying him once she felt secure about her career, they had shared a tacit understanding that they would be married. Orpheus had proposed marriage in a way that Marian would remember for years to come. "Marian I sure do miss you terrible", he wrote to her while she was on tour. "And when you return I will have to ask you if our laundry can be returned in the same basket from the laundry. I hope this little phrase isn't too deep for you dear." Marian's single minded focus on her career was difficult for Orpheus and he married a young medical student, but that did not prevent him from spending more time with other women, some of them white.

CHRISTOPHER BROOKS: At the same time that singers like Roland Hayes and Marian Anderson are navigating white society in Germany and Austria in the 1920’s and 30’s, there is the rise of Fascism and Nazism. So, a lot of Germans and Austrians are becoming increasingly outraged at the presence of black people in Germany and Austria. There is a big demand for African American spirituals and other music from the culture in Europe in general, and in Germany before the rise of Hitler, but for both positive and negative reasons—some Europeans are fascinated by black culture because they consider it an example of a “primitive race.” So, Europe offers tremendous opportunities, while there are still racial conflicts, but they are of a different nature than those in the US.

ALLAN KEILER: By 1933 in another tour of Europe, Marian Anderson is told that she would not be allowed to continue her scheduled concerts in Denmark, for the ostensible reason that “foreign artists” were taking too much currency out of the country. The environment is quickly becoming more hostile.

**GRAPHIC TREATMENT** of letter from Marian Anderson to her friend **VO:** "I wish I were mistaken about the real reason for the government's prohibition of foreign artists, I feel Nazism come sneaking in on us dictated by Hitler."

MARIAN ANDERSON VO: Sometime after the Hitler regime took power, when I was doing a great deal of singing in Scandinavia, my Stockholm manager received an inquiry from Berlin, asking whether I would be free to sing in Germany. I was not eager to appear in the Germany of those days. But I wanted the satisfaction of returning under different circumstances. The fee also was acceptable. There was only one other question - was Marian Anderson an Aryan? My manager replied that Miss Anderson was not one-hundred-per-cent Aryan. That ended the correspondence.

**MUSIC:** “Der Tod und da Madchen,” by Franz Schubert

**GRAPHIC TREATMENT:** Map of Marian Anderson’s European travels 1930-1935

RAY ARSENAULT: Following her Paris debut, in 1934, the renowned concert promoter Sol Hurok becomes her new manager and guides her career from that time on.

MARIAN ANDERSON VO: When he saw me backstage he told me he would like to see me in the office the next morning. And he wanted to know how many concerts I had on my next tour in America, and as far as I knew there was only one. When we finished that conversation Mr. Hurok had offered a minimum of seven concerts. “Could I be able to do seven concerts?” This to me was big time.

ALLAN KEILER: Hurok has a reputation for what we would call branding today, he’s shrewd, capable, connected, a fighter and his representation is hard to come by. She is now booked to sing with the best orchestras in Scandinavia, Holland, Belgium, France and Switzerland. She will continue to tour adding Central and Eastern Europe, Warsaw, Vienna, Prague, Budapest - Monte Carlo Italy where she will give a special to Crown Princess.

MARIAN ANDERSON VO: I learned from another source that when Mr. Hurok returned to America and reported that he had signed me, a person who knew the concert business said, “You won’t be able to give her away.” Mr. Hurok brought a deep personal interest to my career. I owe more than I can say to this fabulous man.

RAYMOND ARSENAULT: The reception of Anderson’s concerts offered wonderful surprises.

**MUSIC:** “Heaven, Heaven”

MARIAN ANDERSON OC: When we gave our first concert I believe was in Leningrad. When the concert was over, there’s a tremendous rush, a tremendous noise. And we looked at what was going on. And the people from the back of the concert hall had rushed forward and gotten to the podium to the stage and began pounding on the stage with their fists. They were calling out “Heaven, Heaven!” and “Deep River!” I’d never seen that done before and I understand that if they like something that is what they did.

**MUSIC:** “Heaven, Heaven” concludes

ALLAN KEILER: By this time Marian Anderson is committed to her repertoire, spirituals are always an intimate part of her concerts.

MARIAN ANDERSON VO: They are my own music, but it is not for that reason that one loves to sing them. I love the spirituals because they are truly 'spiritual' in quality. They provide an aura of faith, simplicity, and hope. And I suppose the spirituals are universally loved because they express faith through humility and hope through simplicity, and that is, perhaps, the finest thing that any work of art can achieve.

**ARCHIVAL FOOTAGE and MUSIC:** “Crucifixion”

MARIAN ANDERSON VO: I’m reminded of a time when I sang “The Crucifixion” in Oslo. The spiritual is one of the most deeply emotional of all the songs I know. In its simple words and moving music it captures the terror and tragedy of that awful moment. I was so deeply stirred myself that I was on the verge of tears, and I believe that some in the audience did weep. There was so much applause that I could not go on to the next number.

KIRA THURMAN: When she was in Vienna in the early 1930s, the Archbishop of Salzburg heard Marian Anderson perform. And he immediately fell in love with her voice, and who she was. And he invited her to come to Salzburg to perform as part of the famous Salzburg Festival in 1935. The only problem was the Salzburg Festival was becoming increasingly a center for fascist ideas. And she was initially rejected and not allowed to perform at the 1935 Salzburg Festival, or to be a part of it. But she insisted on going anyway, and she prepared a program.

ALLAN KEILER: This was a very gutsy move. Anderson had backbone. She was going to stand up for herself, because being blocked from the Festival because of racial and political reasons, that just wasn’t right.

KIRA THURMAN: She was allowed in last-minute, with the understanding that she would not be part of the official Salzburg Festival. From the moment she got there she was a walking symbol of resistance. And so she had a big recital in front of about 300, 400 guests, everybody who was anybody was there.

LEONTYNE PRICE: Including Toscanini, it turned out, the most famous conductor—and possibly the most influential musician—in the world.

**MUSIC:** “Ave Maria,” by Franz Schubert

**ARCHIVAL:** Salzburg Festival photos and footage

MARIAN ANDERSON VO: The day finally came, and I was ready to begin the program when I was told that Maestro Toscanini had indeed arrived. I was as nervous as a beginner. At intermission time Madame-Cahier arrived with Maestro Toscanini. The sight of him caused my heart to leap and throb so violently that I did not hear a word he said. All I could do was mumble a thank you, sir, thank you very much, and then he left. Madame Cahier, however, was not so nervous. She heard and told me of Maestro’s words: “Yours is a voice such as one hears once in a hundred years.”

**GRAPHIC TREATMENT:** “Yours is a voice such as one hears once in a hundred years.” --Maestro Arturo Toscanini

MARIAN ANDERSON OC: He was the “it” in conductors or musicians, and the name Toscanini would open many doors. I have never said anywhere that Toscanini had said this that and the other. I don’t believe in it that way. But it was used for publicity and I was sure whoever gave that out the first time was one of those who think you’d give a boost to the career.

ALLAN KEILER: At the close of the festival, Vincent Sheean wrote a moving portrait of Anderson’s singing at that recital.

**GRAPHIC TREATMENT** with VO:

*Her superb voice commanded the closest attention of that audience from the first note. In the last group she sang a spiritual, “They Crucified My Lord and He Never Said a Mumbly Word.” Hardly anybody in the audience understood English well enough to follow what she was saying, and yet the immense*

*sorrow – something more than the sorrow for a single person – that weighted her tones and lay over her dusky and angular face was enough. At the end of the spirituals there was no applause at all – a silence, instinctive, natural and intense, so that you were afraid to breathe.* VINCENT SHEEAN

KIRA THURMAN: She really represented this moment of defiance and really tried to create a spirit of universalism in the state of nationalism and racism in Europe. And this moment marks when Marian Anderson truly becomes an international music sensation.

### ACT THREE: THE CONCERT

RAYMOND ARSENAULT: Marian Anderson returns to the United States in 1935. Billy King had not gone to Europe with Anderson on her two tours. Kosti Vehanen was Marian's accompanist in Europe, and they worked very well together. When she returns to the states in 1935, she takes the agonizing and controversial step of permanently replacing Billy King with Vehanen as her accompanist.

ALLAN KEILER: Billy felt betrayed. The idea was certainly unprecedented. At the end of every concert, Anderson and Vehanen – a black woman and a white man, would take their bows, holding hands. This was absolutely shocking, but it simply reflected her desire for racial harmony.

BILLY KING VO: *Don't you feel that you are making the mistake of your life in attempting to force a proposition of this kind down the throats of American people?*

RAYMOND ARSENAULT: Hurok, armed with the Toscanini quote booked a 15-city 9-week tour from the Northeast to the Deep South. A decade after her fiasco at New York's Town Hall, she returns, in 1935, for a concert and garners rave reviews. Marian Anderson is invited to the White House. She takes her mother and they arrive in a limousine. She is a superstar at this point.

**ARCHIVAL:** Martin Feinstein, Vice President, Sol Hurok Presents: At that time blacks couldn't sit in the orchestra of an auditorium. They were always confined to the last row of the balcony or someplace like that. And our contracts for Miss Anderson's dates throughout the South said that there would be equal seating. And at that time the house was vertically divided with the blacks on one side and the whites on the other. This was the first time that blacks frequently could sit in the orchestra of a concert auditorium. So, in her own quiet way there was really no civil rights movement at that time, Miss Anderson was already breaking barriers for artists that followed her.

NAOMI ANDRE: Eleanor Roosevelt's daily column, *My Day*, February 21, 1936, in the Washington Daily News raves about Anderson.

**GRAPHIC TREATMENT:** *In a private concert at the White House, arranged by Howard University, we had the rare treat last night in listening to Marian Anderson, a colored contralto who has made a great success in Europe.* --Eleanor Roosevelt

LONNIE BUNCH: As the threat of war grows in Europe, Marian Anderson is singing across the United States and Hurok is working behind the scenes for her to sing a large concert in the nation's capital.

**ARCHIVAL:** TODD DUNCAN, Opera Singer: Cecil Cohen who is head of the Lyceum at Howard University was saying that they had a problem with Miss Anderson. And I said "How's that?" And he said, "Well, you know our chapel where we give the concerts only seats about eight hundred, and it's just not big enough. People want to hear her -- thousands want to hear her -- and we don't know what to do. So I just said, in half jest but meaning it too, "Well why don't you get the Constitution Hall?" He said,

“Oh, come on, Todd. You know we can't do that.” I said, “Yes you can just go on and get the Constitution Hall.”

NAOMI ANDRE: Anderson's manager tried booking Constitution Hall, but couldn't because the Hall was owned by the Daughters of the American Revolution, and they had a “whites-only clause” in every contract they issued to performers.

LONNIE BUNCH: The Daughters of the American Revolution, at that time, it was a prestigious membership organization that boasted Eleanor Roosevelt as a member. To be a member you had to trace your lineage back to the United States during the Revolutionary War, and, until the 1970s, it was also an unspoken rule that you had to be white.

RAYMOND ARSENAULT: The refusal triggered a tidal wave of criticism from a wide range of organizations including the National Association for the Advancement of Colored People, the American Federation of Teachers and others. But the most dramatic moment came when Eleanor Roosevelt, who, without mentioning Anderson or the DAR, wrote in her nationally syndicated newspaper column that she was resigning from an organization that had violated the principles of American democracy. It was explosive.

**MONTAGE:** ARCHIVAL footage of newsreels and photos of notables such as Eleanor Roosevelt, Mary McLeod Bethune, Walter White, Harold Ickes.

**MUSIC:** “Hear Da Lambs a-Cryin'” performed alternately by Marian Anderson, Paul Robeson and Roland Hayes.

MARIAN ANDERSON / ROBESON: *You hear the lambs a-cryin / Hear the lambs a-cryin/ Hear the lambs a cryin / O Shepherd, feed my sheep.*

**GRAPHIC with Eleanor Roosevelt VO:** *I have been debating in my mind for some time a question which I have had to debate with myself once or twice before in my life the question is, if you belong to an organization and disapprove of an action which is typical of a policy, shall you resign or is it better to work for a changed point of view within the organization? ...*

**MUSIC:** *My Savior spoke these words so sweet. O Shepherd, feed my sheep. Sayin' Peter if you love me, feed my sheep. O Shepherd, feed my sheep.*

**GRAPHIC with VO:** *In the past when I was able to work actively in any organization to which I belonged, I have usually stayed in until I had at least made a fight and been defeated. I belong to an organization in which I can do no active work. They have taken action which has been widely talked on in the press.*

**MUSIC:** *Lord I love the Thou dost know. O Shepherd, feed my sheep. O give me grace to love Thee more. O Shepherd, feed my sheep.*

**GRAPHIC with VO:** *To remain a member implies approval of that action, and therefore, I am resigning.*  
--Eleanor Roosevelt

**GRAPHIC TREATMENT:** Chaotic sound and visuals of telegraph wires pouring in from across the country

MARIAN ANDERSON VO: I am not surprised at Mrs. Roosevelt's action because she seemed to me to be one who really comprehended the true meaning of democracy.

RAYMOND ARSENAULT: Roosevelt's actions had its supporters, especially in the north. But there were other voices.

**GRAPHIC TREATMENT** with **VO**: "There is little doubt that the entire row was inspired by Communists, and a few self-appointed agitators of the colored race, who have little regard for the future welfare of their people in trying to force them upon the whites and promote social equality, which is not only undesirable for both races but as impossible as it is to mix oil and water." –1939 newspaper editorial

RAYMOND ARSENAULT: Sol Hurok seized the opportunity and, in the week, following the resignation, he mobilized his many contacts across the musical and theatrical world, convincing dozens of prominent celebrities to speak out against the DAR.

RAYMOND ARSENAULT: The discussions of where an Anderson concert should take place took many turns, and credit for the suggestion of the steps of the then 17 year-old Lincoln Memorial is shared by Walter White, the head of the NAACP, Lulu Childers of Howard University and Sol Hurok among others. But there were concerns that the event would be interrupted by protests from the Klan, or other segregationist groups. Approval for the use of the site had to come from the Secretary of the Department of the Interior Ickes and in turn, the President. Roosevelt had heard enough about Anderson from his wife to last a lifetime. He wanted the controversy to end and so he declared, "She can sing from the top of the Washington Memorial if she wants to."

MARIAN ANDERSON VO: I have been in this world long enough to know that there are all kinds of people, all suited by their own natures for different tasks. It would be fooling myself to think that I was meant to be a fearless fighter; I was not, just as I was not meant to be a soprano instead of a contralto. As I thought further, I could see that my significance as an individual was small in this affair. I had become, whether I liked it or not, a symbol, representing my people. I had to appear.

**ARCHIVAL**: Material to underscore the national story, including newsreels, photos, radio broadcasts

MARIAN ANDERSON VO: We reached Washington early that Easter morning and went to the home of Gifford Pinchot, who had been Governor of Pennsylvania. The Pinchot's had been kind enough to offer their hospitality, and it was needed because the hotels would not take us.

**MUSIC**: "America (My Country Tis of Thee)"

**ARCHIVAL**: HAROLD ICKES OC, introducing Marian Anderson

*In this great auditorium under the sky, all of us are free. Genius, like justice, is blind. Genius draws no color lines. She has endowed Marian Anderson with such a voice as lifts any individual above his fellows, as is a matter of exultant pride goes any race. And so, it is fitting that Marian Anderson should raise her voice in tribute to the noble Lincoln, whom mankind will ever honor. We are grateful to Miss Anderson for coming here to sing to us today.*

**MUSIC**: "My Country Tis of Thee" continues

MARIAN ANDERSON VO: I had a feeling that a great wave of goodwill poured out from these people, almost engulfing me. And when I stood up to sing I felt for a moment as though I were choking. For a desperate second, I thought that the words, well as I know them, would not come. I sang, I don't know how.

**MUSIC**: "My Country Tis of Thee"

RAYMOND ARSENAULT: “My Country ‘Tis of Thee” was informally considered the National Anthem in the ‘30s and prior to that. Famously, on April 9, 1939, Marian Anderson changed the lyric from “I” to “we,” which can be heard as an embrace, implying community and group responsibility. Although she wasn’t a civil rights activist, Anderson believed in her community.

**ARCHIVAL** TODD DUNCAN OC: My feelings were so deep that I have never forgotten it and I don’t think until I leave this earth I will ever forget. It was the same feeling I had when we heard that “I Have A Dream” speech -- it was the same feeling. Number one, I’ve never been so proud to be an American. Number two, I have never been so proud to be an American Negro. And number three, I’ve never had such pride in seeing this Negro woman stand up there with this great royal dignity and sing. Back of me was the Tidal Basin and Washington Monument. Under my feet was the grass. To the side of me, the walls were beautiful trees, and in front of me were these wonderful majestic stairs going up to the Lincoln Monument and there stood Miss Anderson. The highlight of that day, when this thing became a wonderful citadel - a cathedral. My highlight was the first words that she sang, “My Country Tis of Thee, Sweet Land Of liberty, Of Thee I Sing...”

**MUSIC:** “Nobody Knows the Trouble I’ve Seen”

LONNIE BUNCH: A 10-year old Martin Luther King Jr. is listening to the radio, and sees the newsreels, and feels the power of this amplified black voice in front of the entire country, and one that was singing black spirituals. We can only imagine the profound impact this had on him and what it meant for the life ahead of him. We do know that he won a high school oration contest with a speech about that moment, five years later.

**GRAPHIC TREATMENT** from Martin Luther King’s papers with **VO:** “The nation rose in protest, and gave a stunning rebuke to the Daughters of the American Revolution and a tremendous ovation to the artist, Marian Anderson. Ranking cabinet members and a justice of the Supreme Court were seated about her. When the words of “America” and “Nobody Knows De Trouble, I Seen” rang out over that great gathering, there was a hush on the sea of uplifted faces, black and white, and a new baptism of liberty, equality and fraternity.”

NAOMI ANDRE: At 42, Anderson faced her biggest crowd yet: 75,000 people. But it didn’t stop there. NBC broadcast the concert, and it was filmed for newsreels that played across the country. This protest actually meant she reached hundreds of thousands more people than if she had she been allowed to sing in Constitution Hall.

ELLIE HISAM, Professor of Music, Columbia University: The seventy-five thousand assembled listeners that Sunday heard not just one black artist but four. Anderson embraced the compositions by African American composers and concluded her concert with their arrangements— Gospel Train, by Henry T. Burleigh; Trampin’, by Edward Boatner; My Soul’s Been Anchored in de Lord, by Florence T. Price. Doing so, Anderson brought these artists to the public’s eye and ear.

MARIAN ANDERSON VO: Spirituals, begun in slavery, still have much to say to us. They have always been songs from the heart and soul. And more and more, in a larger, more frightening world, we must learn to speak from one soul to another.

MARIAN ANDERSON OC: I am overwhelmed. I can’t tell you what you have done for me today. I thank you from the bottom of my heart again and again.

**MUSIC:** The closing lines of “He’s Got the Whole World In His Hands”

## ACT FOUR: MARIAN'S LEGACY

**ARCHIVAL:** Montage of photos, newsreels, letters and press clippings

**RAYMOND ARSENAULT:** Now there is a push to desegregate Constitution Hall. Marian Anderson opens the World's Fair and sings for the Hollywood premiere of *Young Mr. Lincoln*, held at the Fox Theater.

**ALLAN KEILER:** Eleanor Roosevelt presents Marian Anderson with the 1939 NAACP's Spingarn Medal—the same medal won by her mentor and inspiration Roland Hayes in 1924—and their friendship continues. Marian is shortlisted for the Schomburg's Study of Negro Life and History for those who have done the most to approve race relations. She attends charity concerts, visits hospital wards and military bases.

**NAOMI ANDRE:** She wins Philadelphia's Bok Award and uses the \$10,000 prize, which is like \$145,000 today, to establish the Marian Anderson Scholarship Fund for Voices to encourage young singers to train. As America goes to war, Anderson uses her newfound celebrity to promote the launch of the SS Booker T. Washington, the first Liberty Ship named for an African American at the California Shipbuilding Corporation's yards at Wilmington, California.

**ALLEN KIELER:** After the controversy over their whites-only policy, the Daughters of the American Revolution entity is under public and political pressure to integrate their Constitution Hall concerts.

**LONNIE BUNCH:** By December 1942, DAR officials finally agree to Marian Anderson performing before an integrated audience in Constitution Hall to benefit the war relief efforts. Anderson decided to donate the concert proceeds to United China Relief. Singer Paul Robeson's bid to perform a benefit for that charity at Constitution Hall had previously been turned down, and the "whites-only" policy would actually stay in effect at Constitution Hall for another ten years.

**RAYMOND ARSENAULT:** Anderson was never fully comfortable in the role of an activist. Yet within the limits of her personality and professional commitments, she maintains and deepened her connections to the ongoing struggle for civil and human rights.

**MARIAN ANDERSON OC:** I can tell you this about it. I never or hardly ever talk about it because I think it was an unfortunate time for the people who were involved in it. And I think in this case there is nothing to be gotten from discussing it at this point. It's over and done with - I say done with. But it's over in any case, and I think it's like beating a dead horse.

**ARCHIVAL:** Montage of images of Marianna Farm in Connecticut, Anderson singing at home  
**MUSIC:** "Oh, What a Beautiful City," reprise

**RAYMOND ARSENAULT:** In 1943, after what has been an exceedingly long courtship, the purchase of a home, the waiting for the finality of his divorce, Marian Anderson ultimately marries Orpheus "King" Fisher, who has become a well-regarded architect.

**ALLAN KEILER:** Marian had fallen in love with him in high school, and his long history of affairs with white women didn't seem to bother her. They bought a farm in Danbury, Conn., after being unable as a black couple to purchase land in other suburban communities. "Marianna Farm" became their home; Fisher designed and constructed the main residence, a barn and a recording studio for his famous wife. In fact, some feel that the only way that they were able to purchase Marianna Farm was because he

“passed” as a white architect.

**MARIAN ANDERSON VO:** When we were married we made plans to have a family. But I had more concert work than ever before, and we postponed other things. We both felt that we wanted to raise our own children, not turn them over to nurses. Certainly, I did not want to drag a child with me on my travels, remembering that seven nights in a week we might spend five or six in different beds. I admire the women in my profession who manage to sustain singing careers and raise families. Perhaps I should have been more daring. But one has to be true to one's own nature, which left me no choice but to make this additional sacrifice, which King shares.

**NAOMI ANDRE:** She lives on the expansive Marianna Farms in Connecticut, as one of the wealthiest black women in the nation and continues to tour.

**ALLAN KEILER:** Orpheus “King” Fisher wants a more traditional marriage, but Marian is the major earner, and King is a womanizer. Marian is also taking care of her mother and sisters to some extent. Her sister Alyson has a drinking problem and it is often a concern. The farm is a true farm with animals and large vegetable gardens and it is expensive.

**RAYMOND ARSENAULT:** Letters from Marian Anderson to her mother and her husband and her sister give a picture of her routine on the road, with anecdotes conveying how Kosti Vehanen had become seriously ill while on tour with Anderson in St Louis. Anderson had turned to Franz Rupp, a gifted, young German pianist under contract with Hurok, a Jew who had escaped from the Nazis. While on tour in Birmingham, Alabama in 1943, they encountered Nazi POWS at a train station.

**ARCHIVAL FRANZ RUPP, Accompanist (OC):** When they left a train there was always a sign, for colored and for white. German prisoners of war came. They came from North Africa as prisoners and they were brought to Birmingham. They were fed, in a waiting room, first call. And Miss Anderson, the famous artist, had to sit outside and eat a sandwich which we brought her, and then I thought, something is wrong.

**MUSIC:** Excerpts from *Un Ballo in Maschera* by Giuseppe Verdi

**ALAN KEILER:** Finally, in 1953, Anderson was able to sing a concert to an integrated audience at the DAR Constitution Hall in the nation's capital. But there were still many institutions, including the Metropolitan Opera in New York, which were de facto segregated and never hired black performers for principal roles. All that would begin to change in 1954 at one of Sol Hurok's parties.

**MARIAN ANDERSON VO:** When I saw Rudolf Bing, the General Manager of the Metropolitan Opera, coming toward me, He did not stand on ceremony but came to the point immediately. “Would you be interested in singing with the Metropolitan?” he asked. I looked at him with surprise. “Would you be interested?” he repeated. “I think I would,” I said, trying also to be casual. “Would you call me tomorrow morning?” “Yes, I will.” I said. The role they offered was Ulrica, the old sorceress in Verdi's *Un Ballo in maschere* – the Masked Ball.

**NAOMI ANDRE:** Given her background, talent and years of study, the honor was long overdue. It came very late in her career but the invitation to sing in that house was not something to turn down.

**ANGELA BROWN, Opera Singer:** Presenting recitals is one area of expertise, and opera presents a new set of challenges. Now she is confronted with acting. Your personality must fill both the stage and the auditorium. It must jump off the stage! You must become something that you are not.

**MUSIC:** Ulrica’s “Zitti l’incanto non dessi turbare” aria from *Un Ballo in Maschera*

CAROL OJA, Professor of Music, Harvard University: On January 7<sup>th</sup>, 1955—with Roland Hayes in the audience—Marian Anderson made her debut at the Metropolitan Opera, becoming the first singer of color in the company’s history to be given a principal role. To achieve this milestone Anderson challenged long standing structured racism in a company that was then seventy-five years old. She had sung to standing-room only crowds on that same Met stage in 1943, but was never invited to be a part of a production. In calling out the Met’s practices a striking and unexpected voice came from a white critic for the New York Times, Howard Taubman, who in 1943, the same year as Anderson’s first solo concert on the Met stage, published a book for fans of classical music titled “The Negro in Music.”

HOWARD TAUBMAN, New York Times Critic

*How can we expect a hospitable approach to the Negro musician from the Metropolitan house when some of its patrons will not even tolerate the presence of a Negro in an adjacent seat? If Negro customers buy tickets directly from the box office – precautions are taken to give them aisle seats and to tear up the ticket for the neighboring seat, so that no white patron will have to rub shoulders with a Negro. Even when business is good this practice is followed. An opera official explained with a long face, “the sacrifice had to be made.”*

**ARCHIVAL:** Curtain rising in theater, stills of Anderson performing

MARIAN ANDERSON VO: I had always assured people that I was not nervous about singing, but at that moment I was as nervous as a kitten.

RAY ARSENAULT: As soon as the audience spied a black Ulrica stirring the witches brew, a long and thunderous ovation filled the hall and delayed the scene’s opening for five minutes.

MARIAN ANDERSON VO: When the audience applauded and applauded before I could sing a note I felt myself tightening into a knot.

NAOMI ANDRE: Marian Anderson’s historic debut at the Metropolitan Opera in 1955 was so pivotal for so many singers who came after her, and were able to study opera. Anderson herself is part of the legacy of the trailblazing black singers who came before her including Elizabeth Taylor Greenfield, Sisseretta Jones, Marie Selika, Flora Batson, all born in the 19<sup>th</sup> century. And I think part of Anderson’s legacy includes singers like Leontyne Price, Shirley Verrett, Grace Bumbry, Florence Quivar, Denise Graves, Angel Brown, just to name a few.

LEONTYNE PRICE: I could become the fifth African American woman to sing at the Met because she was the first.

**MUSIC:** *Un Ballo in Maschera* ends dramatically

ALLAN KEILER: Marian Anderson would now insist that audiences be integrated and that blacks be allowed to sit wherever they wanted at her concerts. Hurok would lobby for integrated audiences, citing the Lincoln Memorial concert and other political organizations, like the NAACP, would forward the same argument.

**ARCHIVAL:** Montage of Marian Anderson visiting foreign countries, featured on CBS Program “The Lady from Philadelphia,” 1957

LONNIE BUNCH: Marian Anderson becomes a cultural ambassador, literally and figuratively. The State

Department sends Anderson on a 10-week tour of India and the Far East in 1957. In 1958, President Eisenhower appoints Anderson an alternate delegate to the General Assembly of the United Nations, where she served for one session. She continues on as an Ambassador to the United Nations.

**ARCHIVAL** of Anderson on-camera performing for Malaysian schoolchildren

MARIAN ANDERSON OC: There is no doubt in my mind that some of you who sit here today will have the destiny of this country in your hands. It is so very important that you do not let little things, things like hate and fear destroy you, restrict you from being the kind of big person you could be... Hate and fear are two things with which babies are not born, and I have this morning a song which epitomizes this statement:

You've got to be taught to hate and fear,  
You got to be taught from year to year,  
It's got to be drummed in your dear little ear,  
You've got to be carefully taught.

You've got to be taught to be afraid,  
Of people whose eyes are oddly made,  
And people whose skin is a different shade,  
You've got to be carefully taught.

MARIAN ANDERSON VO: There are so many misconceptions. The main feeling is that America has a lot of money and is attempting to buy what it likes. A lot of people don't want to be bought. They resent it. Especially since we give people what we think they ought to have not what they should have. The important thing is to find out what they really need.

**MUSIC:** "Deep River"

SANDRA GRAYMES (Niece of Marian Anderson): It was a time when family was important to her, but so were the people of the world. She had seen so much. She wanted to give back. She maintained friendships with people like Albert Einstein, who told her all about disenfranchised people, from Jewish Holocaust survivors to the impoverished in India.

LONNIE BUNCH: In January 1961, at the very tail end of her career, Anderson sings the national anthem for the inauguration of President John F. Kennedy. Later that year she receives the Presidential Medal of Freedom Award.

ALLAN KEILER: Marian's nephew James DePriest is an international conductor and on a cultural tour, but while traveling in Thailand, he has a crippling bout of paralytic polio and is airlifted back to the United States. Marian and her husband along with her mother and aunt are there to meet him. Orpheus is showing some signs of diabetes and there is a financial need for them to downsize their home. They sell part of the farm, and build a smaller home.

LONNIE BUNCH: She returns to the Lincoln Memorial in 1963 to sing before a crowd of 200,000 "He's Got the Whole World in His Hands" as part of the same march on Washington at which Martin Luther King, Jr. gave his "I Have a Dream" speech. In November President John F. Kennedy is assassinated.

**MUSIC:** "Softly Awakens My Heart," by Camille Saint-Saens

RAYMOND ARSENAULT: Anderson performs a high-profile farewell tour. The NAACP's *Crisis* offers

a tribute: "We salute Miss Anderson, the superbly talented and gracious Lady from Philadelphia...In her long career as a concert singer Miss Anderson devoted herself fully to her art but was never unaware of her obligations to her people and her nation.

ANGELA BROWN: Marian Anderson gave her final concert on Easter Sunday, April 19, 1965. I had just been born when she sang that concert, but her career birthed mine.

**ARCHIVAL:** Images of her being introduced by Harry Belafonte at the Kennedy Center Honors, montage of family photos and award ceremonies

**MUSIC:** "Sometimes I Feel Like a Motherless Child"

SANDRA GRYMES: It is a time of mixed blessings. Her mother dies in 1965 and her sister Alyson dies soon after. While she is taking care of ailing family members she begins to be showered with honors, well-deserved awards and acknowledgements. And of course, we just know her as Aunt Marian as do all the children in the area and in the family.

CHRISTOPHER BROOKS: In 1972 Marian Anderson comes out of retirement at 75 to sing on the stage of the Metropolitan Opera House during the intermission of Verdi's Don Carlo to sing "Auld Lang Syne" to Rudolf Bing on the occasion of his final broadcast as manager of the house.

RAYMOND ARSENAULT: Marian Anderson was rightly honored -- she received over fifty honorary university and college degrees, hundreds of awards from countries around the world. And in America, she received the Presidential Medal of Freedom, awarded by John Kennedy and presented by Lyndon Johnson. President Jimmy Carter presented her the Congressional Medal, and she gave a number of dramatic readings as the narrator in Aaron Copland's *Lincoln Portrait*.

**AUDIO** and **ARCHIVAL** of Marian Anderson performing:

*...from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion -- that we here highly resolve that these dead shall not have died in vain -- that this nation, under God, shall have a new birth of freedom -- and that government of the people, by the people, for the people, shall not perish from the earth.*

ALLAN KEILER: Anderson's spends much of her latter years on the farm, and Orpheus dies in 1986, and Marian stays at what is left of Marianna Farm until a year before her own death.

**MUSIC:** "My Lord, What a Morning"

**GRAPHIC TREATMENT:** *Marian Anderson died on April 8, 1993, at 96, one day shy of the fifty-fourth anniversary of the Lincoln Memorial concert*

**ARCHIVAL:** Marian Anderson on a United States postage stamp circa 2005, and montage of striking images of her.

LEONTYNE PRICE: Her example of professionalism, uncompromising standards, overcoming obstacles, persistence, resiliency and undaunted spirit inspired me to believe that I could achieve goals that otherwise would have been unheard of.

JESSYE NORMAN: She wore the glorious crown of her voice with the grace of an empress and changed the lives of many through the subtle force of her spirit and demeanor. If the planet Earth could sing, I

think it would sound something like Marian Anderson.

**MUSIC:** “He’s Got the Whole World in His Hands”

RAYMOND ARSENAULT: It is not surprising to me that Marian Anderson may end up on our five-dollar bill. I think one of the great lessons of Marian Anderson’s life and career is the power of an individual to change the course of history. One person, full of talent, full of grace, but at the same time humble and respectful, can change everything.

MARIAN ANDERSON OC: I used to say and I used to think and maybe I still do, that if from our concerts or if from people knowing about me that I had left something which at one time or another might have healed a wound or lifted a lid, or let fly some things which we have felt many people needed to have happen for them. I haven't set out to change the world in any way because I know I couldn't. Whatever I am it is the culmination of the goodwill, the help, the understanding of the many people whom I've met around the world who have, regardless of anything else, saw me as I am, not trying to be somebody else.

**END**