

2013

## America's Music

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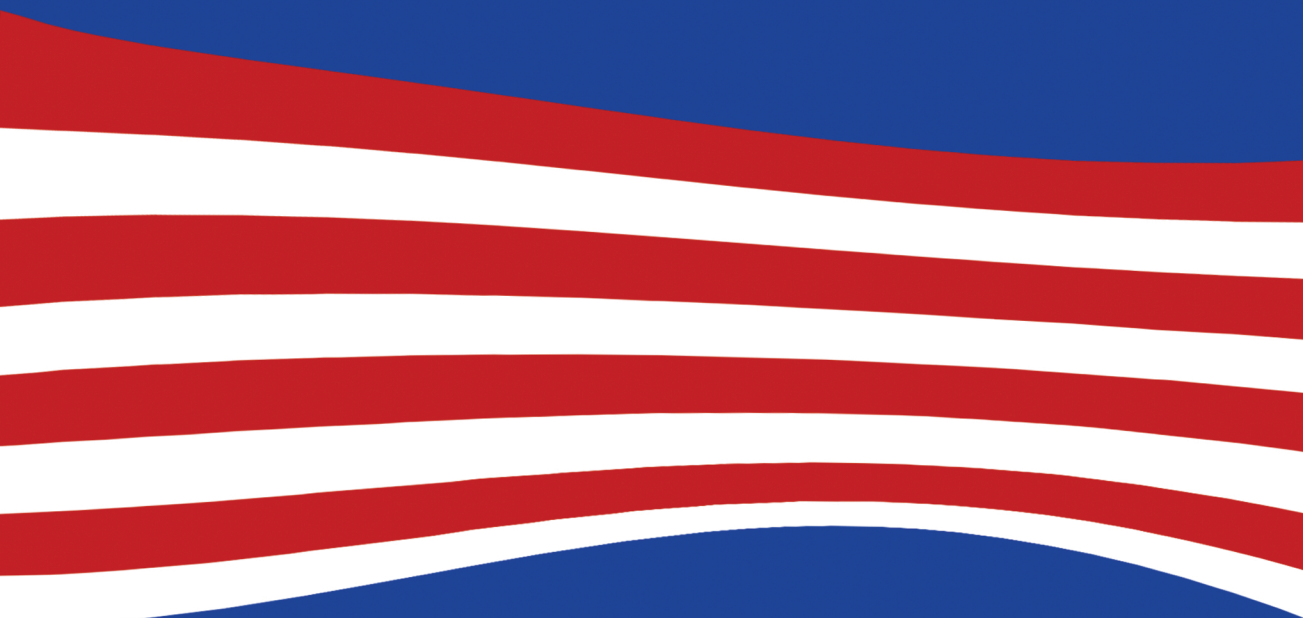
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# AMERICA'S MUSIC

**A Film History of Our Popular Music  
from Blues to Bluegrass to Broadway**

**January 11 - April 6, 2013**

**Eastern Illinois University  
College of Arts and Humanities and  
Booth Library**



College of Arts  
and Humanities



Ruth and Vaughn Jaenike  
Access to the Arts  
Outreach Program



Booth Library





Eastern Illinois University  
College of Arts and Humanities and  
Booth Library  
present



# America's Music

A Film History of Our Popular Music  
From Blues to Bluegrass to Broadway

January 11 - April 6, 2013





zvito.com/title page: flagartist.com

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# Welcome

Dear Friends,

We are excited to host *America's Music: A Film History of Our Popular Music from Blues to Bluegrass to Broadway*. This project will bring together scholars, musicians, students and community members to gain new perspectives on American music, culture and history.

Our program features screenings of documentary films on six uniquely American genres: blues and gospel, Broadway, jazz, bluegrass and country, rock 'n' roll, and mambo and hip hop. A wonderful group of scholars will give presentations to help contextualize the films and lead discussions following the screenings.

In addition, the program will include performances, panel discussions, research presentations and related lectures. A variety of exhibits that highlight different genres and themes of American popular music will be displayed at Booth Library. Libraries in Danville, Decatur, Marshall, Paris, Robinson and Shelbyville also will host film screenings and discussions as part of the series.

We hope that you will attend and participate in the events highlighted in this booklet and that America's Music will be an educational, entertaining and enriching experience for everyone.

Special thanks to our program sponsors: Eastern Illinois University College of Arts and Humanities, Booth Library, Doudna Fine Arts Center, Ruth and Vaughn Jaenike Access to the Arts Outreach Program, Coles County Arts Council, Tribeca Film Institute, National Endowment for the Humanities, American Library Association and the Tribeca Flash Point Media Arts Academy.

Sincerely,



Allen Lanham, Ph.D.  
Dean of Library Services



Paul Johnston  
Associate Professor of Jazz Studies







## Opening Celebration

7 p.m. Friday, Jan. 11, 2013

Doudna Fine Arts Center, The Theatre

**Welcome**.....Allen Lanham, Dean of Library Services

**Greetings**.....Blair Lord, Provost and Vice President for Academic Affairs

**Recognition of Scholars and Curators**.....Bonnie Irwin, Dean, College of Arts and Humanities

**Message from Exhibit Curators**.....Philip Mohr and Patrick Vonesh, Graduate Students in History

**Closing Remarks** .....Paul Johnston, Associate Professor of Jazz Studies

### Refreshments

Stars of Broadway Cookies  
Soulful Shrimp

Country Crackers

Bluesy Bleu Cheese

Rock Candies

Mambo Mamas  
Jazzy Punch



## Film Previews

*Ken Burns' Jazz: Episode 6, Swing, the Velocity of Celebration*

*Say Amen, Somebody*

*Walls of Sound: A Look Inside the House of Records*

*Latin Music USA, Episode One: Bridges*

*Broadway: The American Musical, Episode 2, Syncopated City*

*History of Rock 'n' Roll: Episode 6, Plugging In*

*High Lonesome: The Story of Bluegrass Music*

## Performances

### EIU Jazz Ensemble:

*Take The "A" Train* (1939), by Billy Strayhorn, arranged by Dave Wolpe  
*I Left My Heart In San Francisco* (1954), by George Cory and Douglass Cross, arranged by Billy Byers  
*Don't Get Around Much Any More* (1940), by Duke Ellington, arranged by Dave Wolpe

### Unity Gospel Choir:

*Oh Happy Day*, traditional  
*Omnipotent*, by Rickey Payton  
*Celebration* (1980), by Ronald Bell and Kool & the Gang

### Scott Wattles and the Blue Suede Crew:

*Heartbreak Hotel/Hound Dog/All Shook Up* (1956-57), as performed by Elvis Presley  
*Don't Be Cruel/Jailhouse Rock* (1956-57), as performed by Elvis Presley

### Christine Robertson:

*Make Believe* from *Show Boat* (1927), by Jerome Kern and Oscar Hammerstein II  
*My Favorite Things* from *The Sound of Music* (1959), by Richard Rogers and Oscar Hammerstein II  
*I Got Rhythm* from *Girl Crazy* (1930), by George and Ira Gershwin

### EIU Percussion Ensemble:

*Macorina*, by Raphael Pujada  
*Songomania*, by Jamie Ryan, Blake Akers, Kyle Dombroski and Jesse Shelton

### Flat Mountain:

*Uncle Pen* (1950), by Bill Monroe  
*Breaking New Ground*, by Carl Jackson

### Company:

*This Land is Your Land* (1940), by Woody Guthrie  
*America the Beautiful* (1910), by Katharine Lee Bates and Samuel A. Ward

### Announcer:

Richard Hummel, Professor Emeritus of Sociology



# Performers



## EIU Jazz Ensemble, Dr. Sam Fagaly, director

The EIU Jazz Ensemble has received numerous awards including Outstanding Ensemble and Solo Performance citations at the Notre Dame and Elmhurst College jazz festivals and from *Downbeat* magazine. They have been featured at the International Association for Jazz Education and Illinois Music Educators Association conferences and have performed with legendary jazz artists Mel Torme, Dizzy Gillespie, Diane Schuur and Joe Williams, among others. The Jazz Ensemble's latest CD is titled *Three O'Clock Downbeat*.

## Unity Gospel Choir

Unity Gospel Choir is a nondenominational gospel choir founded in 1969 by students on Eastern Illinois University's campus. This student-funded organization focuses on ministry through song and is open to any EIU student. They rehearse every week and perform regularly on campus and in the community.



## Scott Wattles and the Blue Suede Crew

Scott Wattles and the Blue Suede Crew present some of the greatest music in rock 'n' roll history, highlighting such artists as Bill Haley, Roy Orbison, Tom Jones and the Beach Boys. Wattles presents a tribute to the "King of Rock 'n' Roll," Elvis Presley, and is ranked as one of the top Elvis tribute artists in the U.S. and Canada. Band members are Scott Wattles, lead vocals and guitar; Dave Stephens, drums; Dr. Lawyer, bass and vocals; Larry Coutant, lead guitar and vocals; Stephen McClarey, keyboard, guitar and vocals; Kari Wattles, vocals; James Stanford, trombone; Geoff Zuhone, saxophone; and Andrew Cheetham, trumpet.

## Doudna Theatre Ensemble, led by Paul Johnston

Paul Johnston is serving as project scholar for the America's Music series and also will play piano with the Doudna Theatre Ensemble. Johnston joined Eastern's faculty in 2004. He directs the Jazz Lab Band, coordinates the combo program, and teaches courses in jazz piano, improvisation and arranging. He has degrees from the University of North Carolina at Chapel Hill and Indiana University. He is at home in a wide variety of musical styles and has performed with artists including Clark Terry, Benny Golson, Nancy Wilson, Monica Mancini and Bernadette Peters. Johnston's compositions and arrangements have been performed by soloists, chamber groups and jazz ensembles across the country. Other members of the ensemble include Andy Cheetham, trumpet; Steve Kaiser, guitar; Tyler Seawood, bass; and Kyle Swan, drums.





## Christine Robertson

Soprano Christine Robertson has performed in musical theater, opera, and as a concert soloist in many venues across the United States. In Milwaukee, she played the role of Lucy in the highly acclaimed 2011 world premiere of Kirke Mechem's opera, *The Rivals*, at Skylight Opera Theatre. In March 2012 she appeared as Gabriel/Eve in Haydn's *The Creation* with the International Chamber Artists Orchestra of Chicago. Other solo orchestral engagements include the Virginia Symphony, Rockford Symphony and the Breckenridge Music Festival Orchestra. Ms. Robertson is proud to work at professional regional theaters as a member of the Actors' Equity Association. Starring roles include Amalia in *She Loves Me* (Joseph Jefferson nomination for best musical in the Chicago area) and Laurey in *Oklahoma!* (Barn Theatre, MI). In June 2011, Ms. Robertson was featured at The Little Theatre on the Square in Sullivan, IL, as Vi Moore in *Footloose*. She also has been featured in several productions at the historic Walnut Street Theatre in Philadelphia. In addition to her active performing career, she serves on the voice faculty of Millikin University.



## EIU Percussion Ensemble, Jamie V. Ryan, director

Under the direction of Jamie V. Ryan, assistant professor of percussion, the Eastern Illinois University Percussion Ensemble presents several concerts a year, featuring music from across the world. The percussion ensemble students learn musical direction and responsibility through chamber music and continually perform at a high level. In addition, the group focuses on the study and performance of Afro-Cuban music, learning traditional styles and songs in the oral tradition. Membership is open by audition.



## Flat Mountain

The music of Flat Mountain is best described as contemporary bluegrass, covering standards and original music with equal enthusiasm and grit. The driving instrumentals and soaring three-part harmonies, from Bill Monroe to Lynyrd Skynyrd, are sure to please the traditional as well as the progressive bluegrass music fan. Although the foursome has been playing together at festivals and jam sessions for many years, they officially joined forces as a professional band in 2008. Flat Mountain is comprised of Phillip Cramer (Casey, IL), mandolin, fiddle, lead and harmony vocals; Mark Esarey (Charleston, IL), upright bass, guitar, lead and harmony vocals; Dennis Hart (Effingham, IL), guitar, lead and harmony vocals; and Roger Hart (Olney, IL), banjo, lead and bass vocals.



# Scheduled Programs

**Monday, Jan. 14, 2013**

**4-6 p.m., Doudna Fine Arts Center, Lecture Hall**

## **American Music History on Film: Documentary with a Beat**

**Dr. Robin Murray**

The America's Music program "will highlight popular music from our country in the 20th century through documentaries and scholar-led discussions, focusing on unique American musical genres: blues and gospel, Broadway, jazz, bluegrass and country, rock 'n' roll and the Latin rhythms of mambo and hip hop." This presentation will introduce the documentary traditions drawn on to record this history, emphasizing how these traditions also emerged in response to 20th century American culture.

**Robin L. Murray** is professor of English at Eastern Illinois University, where she coordinates the film studies minor and teaches film, literature and pedagogy courses. She and Joe Heumann published *Ecology and Popular Film: Cinema on the Edge* in 2009 (SUNY Press), *"That's All Folks"?: Ecocritical Readings of American Animated Features* in 2011 (University of Nebraska Press) and *Gunfight at the Eco-Corral: Western Cinema and the Environment* in 2012 (University of Oklahoma Press). Their manuscript, *Film and Every Day Eco-Disasters*, is contracted with the University of Nebraska Press.



**Tuesday, Jan. 22, 2013**

**4-6 p.m., Witters Conference Room 4440, Booth Library**

## **Documenting Intangible Culture: *Songcatcher***

**Dr. Debra Reid**

Music history requires interdisciplinary research that draws on history, anthropology, sociology and musicology. It all comes together during field work. This program will explore the process that ethno-musicologists engaged in during the early 20th century to document folk music. The feature-length film, *Songcatcher* (2000), dramatizes this process. Dr. Reid's class, HIS 5350: Twentieth Century U.S. Social & Cultural History, will consider how musicologists established a research agenda and conducted their field work, how technological limitations and innovations affected it, and how insiders compared to outsiders in folk music collecting. Participating students are Molly Brown, Logan Bruce, Felicia Camacho, Danielle DiGiacomo, Joshua Jordan, Daniel Lund, Anna Mullen, Clarissa Thompson, Daniel Tomar, Katherine Unruh and Susan Voskuil.

**Debra A. Reid** holds a B.S. in historic preservation (Southeast Missouri State University), an M.A. in history museum studies (Cooperstown Graduate Program) and worked in open air museums before shifting careers. She completed an M.A. in history (Baylor University) and a Ph.D. (Texas A&M University) before joining the history department at Eastern Illinois University.



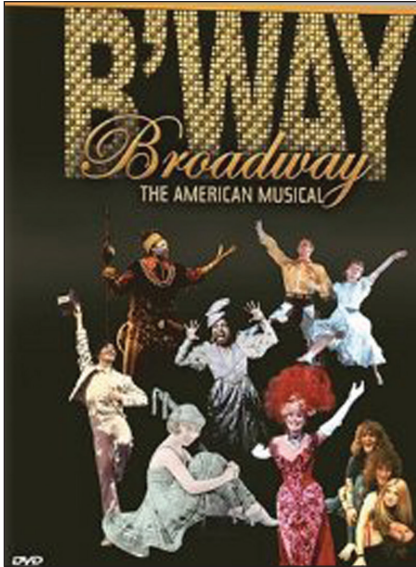
Thursday, Jan. 24, 2013

7-9 p.m., Doudna Fine Arts Center, Lecture Hall

## Film Screening and Discussion:

*Broadway: The American Musical, Episode 2, Syncopated City (1919-1933)*

Dr. Allen Lanham



***Broadway: The American Musical***, produced by Michael Cantor, 2004, \*N.E.H. sponsored; Emmy, Outstanding Nonfiction Series; Emmy, Outstanding Sound Mixing for Nonfiction Program; Golden Satellite Award, Best Documentary DVD. Episode Two of this award-winning six-part series on the history of Broadway focuses on the 1920s, Broadway's most prolific era. Narrated by Julie Andrews, it features on-camera commentary by historians, as well as performers, writers and critics including Stephen Sondheim, Andre de Shields and John Lahr. Broadway during the Jazz Age showcased the sweeping changes transforming American culture: new roles for women; the mixing of social classes in Prohibition-era speakeasies; new creative opportunities for African Americans in jazz clubs and music halls. Many of the new word- and musicmiths writing for Tin Pan Alley and Broadway's musical revues were immigrants from Eastern Europe. Their syncopated rhythms borrowed from jazz; their lyrics reflected a vibrant new American argot; their songs became big business. America's exuberant culture of optimism was reflected in the plucky heroines of Broadway shows, and Eubie Blake and Noble Sissle's successful all-black revue broke the Broadway color barrier. But the success of the "talkies," which lured musical talent to Hollywood, and the collapse of Wall Street in 1929 brought Broadway to its knees and the Jazz Age to a crashing halt. It would return to its feet in differing forms every decade or so thereafter.

\*\*\* This program also will be presented at 7 p.m. Monday, March 18, 2013, at the Shelbyville Public Library.



**Allen Lanham** is the dean of Library Services at Eastern Illinois University. He holds degrees from the University of Rochester, the University of Illinois at Urbana-Champaign, Arkansas State University and Murray State University. He is a past president of the Consortium of Academic and Research Libraries in Illinois and the Illinois Library Association, and previously wrote a column for the *ILA Reporter*. He is a trustee for the Charleston Carnegie Public Library and is a former officer of the Lincoln Trail Libraries System. He was named the 2008 Illinois Academic Librarian of the Year and has been a consultant for libraries in Costa Rica, Peru, Ghana and the United States.





Thursday, Jan. 31, 2013  
7-9 p.m., Buzzard Hall Auditorium

## Film Screening and Discussion:

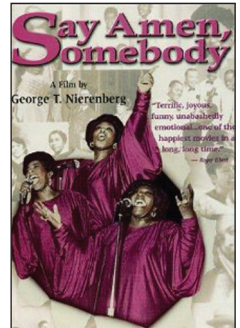
### *Martin Scorsese Presents the Blues: Episode 1, Feel Like Going Home* *Say Amen, Somebody*

Dr. Michael Loudon



***Martin Scorsese Presents the Blues***, produced and directed by Martin Scorsese, 2004; Grammy Award Winner, Best Historical Album; Emmy Award Nomination Outstanding Non-Fiction Series; Emmy Award Winner Outstanding Cinematography for Non-Fiction Program. Episode 1 of Scorsese's seven-part series is a lyrical journey into the landscape and origins of the blues. The film explores the birth of the blues out of the hard-time experiences of black farmers and cotton workers in the Mississippi Delta. On-screen subtitles of the bleak lyrics of primitive blues songs attest to the subsistence existence of early blues musicians and demonstrate the blues as "storytelling through music." Moving between past and present, contemporary blues musician Corey Harris serves as on-camera guide, speaking with artists like Willie King and Sam Carr. The film introduces the great early blues masters Son House, Leadbelly, Muddy Waters, Robert Johnson and John Lee Hooker.

***Say Amen, Somebody***, produced and directed by George T. Nierenberg, 1983; \*N.E.H. sponsored; Tel-luride, New York, Toronto, London, Cannes Film Festivals; Boston Society of Film Critics Best Documentary of the Year; One of 10 Best Films of the Year: People Magazine, Rolling Stone, Miami-Herald, At the Movies, Chicago Sun Times. This film features three figures who pioneered the golden age of gospel music: Willie Mae Ford Smith, Thomas A. Dorsey and Sallie Martin. Each played influential roles in creating gospel music as we know it today: Dorsey's songs are credited with marrying blues music and rhythms with religious and inspirational lyrics; Martin helped him create a national training ground and market for gospel singing; and "Mother" Smith became one of its first and most proficient soloists.



\*\*\* This program also will be presented at 7 p.m. Monday, Feb. 4, 2013, at the Danville Public Library.



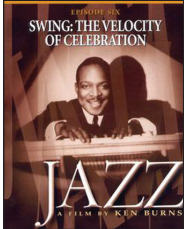
**Michael Loudon**, professor of English, has taught at Eastern for the past 28 years. He completed an A.B. at Wabash College in Crawfordsville, Ind., and a M.A. and Ph.D at the State University of New York at Buffalo. He studied Gandian nonviolent resistance in India as an undergraduate, was Fulbright Professor of African American Literature in 1990-91 at the University of the West Indies-St. Augustine in Trinidad, taught at the University of Guam in 2001, participated in Study Abroad-Cape Town, South Africa, in 2007 and led student groups to South Africa in 2009 and 2011. Dr. Loudon served as acting coordinator of the African American Studies Program from 2006 to 2008. He has been an African American Studies Advisory Board member for 28 years and has served as faculty adviser for the African Student Association for the past five years. He enjoys hiking, gardening, writing poetry and listening to the blues.

Thursday, Feb. 7, 2013  
7-9 p.m., Buzzard Hall Auditorium

## Film Screening and Discussion:

### *Ken Burns' Jazz: Episode 6, Swing, the Velocity of Celebration* *International Sweethearts of Rhythm*

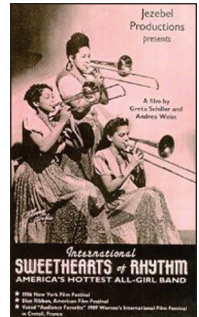
Dr. Newton Key



*Ken Burns' Jazz*, Ken Burns, 2001; \*N.E.H. sponsored; five Emmy nominations; Television Critics Association Award, Outstanding Achievement; Writers' Guild of American Award, Best Documentary. Episode 6 picks up swing jazz in the late 1930s. As the Depression deepens, swing thrives, becoming popular across all social classes. While some think the music is becoming too commercialized, in Kansas City a new sound is emerging that will redefine swing. This segment of the 90-minute episode begins in 1936. Count Basie arrives in New York City, bringing the signature up-tempo blues-influenced sound and unique syncopation he developed playing clubs in Kansas City. Jazz history is made when Benny Goodman brings his swing band to Carnegie Hall. By the end of the summer 1938, Basie was considered America's premiere swing band. Records, radio shows and film performances brought his joyous alternative to commercial swing to the world.

*International Sweethearts of Rhythm*, Greta Schiller and Andrea Weiss, 1986; Oberhausen, Leipzig, New York Film Festivals; Silver Award, Philadelphia Film Festival; Blue Ribbon, American Film Festival. This documentary tells the little-known story of a multi-racial all-women swing band that became a sensation in the 1940s. A band that performed throughout the South to raise money for its school in Piney Woods, Miss., evolved into the Sweethearts of Rhythm after the Depression. When the outbreak of World War II removed male musicians from the scene, the group expanded, riding the swing craze to national success in sold-out performances in theaters across the country. The 16-member band of 14- to 19-year-olds embraced members from different races and many of the best female musicians of its day. The film records the often wry and humorous recollections of band members as they reflect on their experiences in the music world.

\*\*\* This program also will be presented at 5 p.m. Thursday, March 21, 2013, at the Robinson Public Library.



**Newton Key**, professor of history at Eastern, has published on the political, religious, local and cultural history of early modern British Isles. He is now revising his co-authored, best-selling text, *Early Modern England*, and co-edited *Sources and Debates in English History* for the third editions. He has just written on the early modern blogosphere and blogs himself at <http://earlymodernengland.blogspot.com>. His musical avocation extends from his swing/jazz band school days through British reggae, a subject on which he has directed graduate study.



Monday, Feb. 11, 2013

4-5 p.m., Witters Conference Room 4440, Booth Library

## The Enduring Legacy of the Work Song in the Blues

Dr. Michael Loudon

The work song is one of the founding roots of the blues. It served as a functional means to keep people in time so that the tension of plantation work during enslavement would not lead to people hurting each other with an axe while cutting down trees, or to an exaggerated pace of work while moving across a field weeding it with hoes. With the end of slavery, the practices continued in the sharecropping of Reconstruction and in the southern agricultural prison farms well into the 1930s. The functions were similar for prison labor, though the songs were adapted to fit changing conditions and new characters, especially as a means of keeping people — prisoners — in time so that they would not be singled out for punishment because they worked too slowly. As changing prison conditions evolved with new technology — tractors rather than men, with a rise of individualism, with increasing professionalism of better educated prison guards and wardens, and with a disruption of generational continuity within prison populations, especially with the end of segregation in southern prisons, the prison work songs became a matter of memory, recordings and books. Yet, this presentation seeks to argue that latter-day bluesmen, in tribute and in innovation, continue to keep the legacy, if not the function, of the work song alive as an essential root of the blues. *Loudon's biography appears on Page 10.*



This image was taken from the DVD series "Martin Scorsese Presents: The Blues."

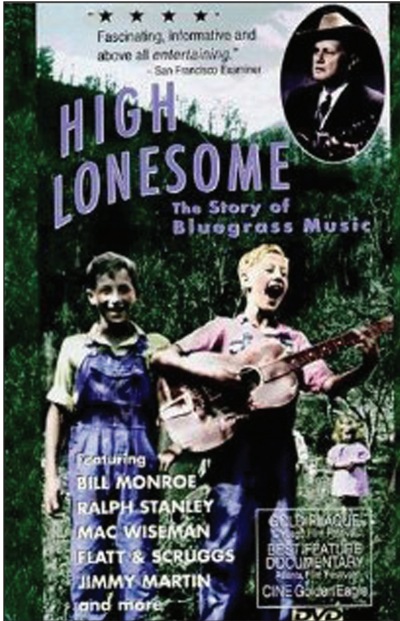
Tuesday, Feb. 12, 2013

7-9 p.m., Doudna Fine Arts Center, Lecture Hall

## Film Screening and Discussion:

### *High Lonesome: The Story of Bluegrass Music*

Dr. Patricia Poulter



*High Lonesome: The Story of Bluegrass Music*, Rachel Liebling, 1994; Chicago International Film Festival Gold Plaque; Atlanta Film Festival, Best Feature Documentary; Houston International Film Festival, Silver Award; American Film Festival Red Ribbon.

This documentary presents the history of this subgenre of country music through the story of Bill Monroe, considered the father of bluegrass. Weaving archival footage and photographs from the 1930s and '40s with toe-tapping live performances, the film traces the origins of bluegrass music from the Kentucky hills of Appalachia through the innovations that shaped its current form. The film provides on-camera commentary by bluegrass greats including Mac Wiseman and Jimmy Martin, as well as rarely seen tapes of Flatt and Scruggs. The history of bluegrass is inseparable from the history of Appalachia and the agricultural south in the 20th century. The film recounts the social changes that shaped their music in modern times: the coming of the railroads; the growth of mass market catalogs selling exotic instruments like the mandolin and Hawaiian steel guitar; traveling shows that introduced Tin Pan Alley songs and ragtime and early jazz from the cities; the new media of radio and phonographs; and the Depression, which forced young men from farms to seek work in cities. Monroe's music melded the Scots-Irish traditional melodies he heard as a child with new instrumentation, driving contemporary rhythms and a unique high-pitched vocal style that became known as the "high lonesome" sound.

\*\*\* This program also will be presented at 6:30 p.m. Thursday, Feb. 21, 2013, at the Marshall Public Library.



**Patricia S. Poulter** is the associate dean of the College of Arts and Humanities and professor of music at Eastern. Raised on bluegrass and country music, and trained in classical voice and piano, Poulter is equally at home singing harmony on the back porch or conducting a chamber orchestra. Poulter has a doctorate of education in music from the University of Illinois at Urbana-Champaign, a master of arts in choral conducting and a bachelor of music with teacher certification, both from Eastern. As a member of the International Council of Fine Arts Deans Advocacy Task Force, Poulter is engaged in arts advocacy initiatives at the state and national levels. Recent national presentations have focused on interdisciplinary teaching and learning, community arts outreach and issues in higher education.





Monday, Feb. 18, 2013

7-9 p.m., Doudna Fine Arts Center, Lecture Hall

## Film Screening and Discussion:

*Latin Music USA: Episode One, Bridges*

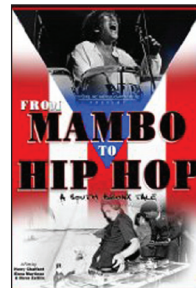
*From Mambo to Hip Hop: A South Bronx Tale*

Mr. Jamie V. Ryan



*Latin Music USA*, Pamela A. Aguilar and Daniel McCabe, 2009; IDA Documentary Award, Limited Series (premiered on PBS). This series, narrated by Jimmy Smits, traces the vibrant history of Latin music's expression and influence in America. Episode One presents the story of Afro-Cuban jazz and mambo as they developed in the dance halls and nightclubs of New York City. This film excerpt explores mambo, the Cuban hybrid of traditional danson fused with syncopated Afro-Caribbean rhythms that migrated to New York City from Havana in the 1940s. Further innovated by the great barrio-born Latin band leaders of the time, mambo became a music and dance craze that swept the country. The film explores how mambo loosened the stiff social and musical rules of the "country club culture" of the time. Mambo's popularity across classes and ethnic groups integrated the dance floor and helped prepare the way for a more open and less restrictive social interaction between the sexes.

*From Mambo to Hip Hop: A South Bronx Tale*, Henry Chalfant, Elena Martinez and Steve Zeitlin, 2006; ALMA Award, Best Television Documentary. The documentary celebrates the cultural life of one of America's worst urban slums in the 1970s, New York's South Bronx, where hip hop originated. Hip hop was created and performed first by Jamaican and African-American youth, and then Latinos, in abandoned parks, razed neighborhoods and burned-out buildings as an alternative to gang violence. Break dance competitions and battles of songs and words redirected gang fighting into creative expression. Through candid and often humorous interviews with hip hop's founding artists and performers, the film demonstrates how hip hop, like mambo before it, both reflected and defied the ghetto status and economic deprivation of its creators.



\*\*\* This program also will be presented at 6 p.m. Monday, March 4, 2013, at the Decatur Public Library.

Percussionist **Jamie V. Ryan** thrives on playing and teaching many types of music, including chamber and orchestral music, popular American genres and music from the African diaspora. An active solo and chamber musician, he is a member of the Galaxy Percussion Group. In 1999, he co-founded the Africa->West Percussion Trio, which plays its own music influenced by the African Diaspora and the Western tradition, as well as standard repertoire for chamber percussion. He has toured Europe and the United States with the Leo Sidran band, El Clan Destino and many other artists. He has recorded for the GoJazz and Stellar Records labels. Ryan is an assistant professor of percussion at Eastern and has taught at Mansfield University, the University of Wisconsin-Whitewater and Lawrence University. He received degrees from Lawrence University (magna cum laude) and the University of Wisconsin.





Tuesday, Feb. 26, 2013

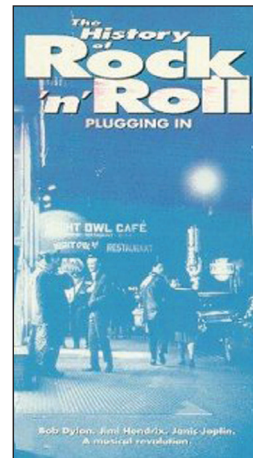
7-9 p.m., Doudna Fine Arts Center, Lecture Hall

## Film Screening and Discussion:

*The History of Rock 'n' Roll: Episode 4, Plugging In*

Mr. Mark Rubel

*The History of Rock 'n' Roll*, Susan Steinberg, 1995; Emmy nomination; C.I.N.E. Golden Eagle Award winner. This episode from the comprehensive 10-part series centers on the reinvention of rock in the 1960s. As the '60s began, rock 'n' roll was generally considered mindless teenage music. This documentary explores the seismic shifts in rock music that changed American culture in that decade. The film combines electrifying performance footage with commentary from critics and musicians including Arlo Guthrie, Judi Collins, Bruce Springsteen and Pete Townsend. The film opens in Greenwich Village, where a burgeoning folk scene birthed the career of singer songwriter Bob Dylan. A poet who cited Dylan Thomas as well as Muddy Waters and Woody Guthrie as influences, Dylan rose to fame with lyrics that took aim at America's social ills. A fateful meeting between Dylan and the Beatles in London moved the Beatles toward greater experimentation with lyrics and led Dylan to expand musically. His decision to "go electric" at the 1965 Newport Folk Festival shocked and dismayed many, but marked a turning point in rock history and revolutionized the power of rock music to communicate ideas. The film goes on to chronicle the emergence of '60s California groups. The Beach Boys' musically intricate *Pet Sounds* proved pop music could be as sophisticated as classical. As albums became artworks and the rise of FM radio showcased album cuts rather than hit singles, rock moved further toward the level of art. The rise of guitarist Jimi Hendrix, called "the first proper electronic rock composer," continued to push rock's boundaries. The Monterey Pop Festival of 1967 heralded the emergence of the rock concert as an art form.



\*\*\* This program also will be presented at 6 p.m. Tuesday, Feb. 19, 2013, at the Paris Public Library.



**Mark Rubel** has played rock music since 1970, for the last 32 years as bassist of Captain Rat and the Blind Rivets. He teaches the history of rock to about 275 students a semester at Eastern, where he also teaches music technology and is the audio director for the Doudna Fine Arts Center. Since 1980, Rubel has produced and/or engineered about a thousand recordings at his Pogo Studio in downtown Champaign for various artists including Hum, Alison Krauss, Rascal Flatts, Fall Out Boy, Ludacris, Adrian Belew, Luther Allison, Jay Bennett, Ian Hobson and Henry Butler; and for all of the major recording labels, video game companies, the BBC, etc. He is on the national board of the Society of Professional Recording Services and belongs to many other professional organizations. He occasionally writes for recording magazines, including his interviews with Les Paul.



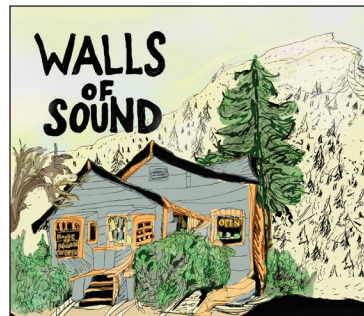
Monday, March 25, 2013  
7-9 p.m., Buzzard Hall Auditorium

## Film Screening:

### *Walls of Sound: A Look Inside the House of Records*

Dr. David Gracon

This documentary video explores the House of Records, a brick-and-mortar independent record store based in Eugene, Ore. The store has been in operation since 1972, and it currently struggles to exist in the midst of digital downloading (both legal and illegal) and the practices of corporate retailers (in terms of corporate big-box and online stores and their selling practices). It also struggles against forces of nature (the roof being impaled by a giant tree, fire and flooding, etc.) and thieves. The video is an ethnographic study that combines interviews with the owner and employees and various customers of the store. Their stories and observations are often imbued with a quirky sense of humor, biting intelligence and a deep admiration for the store and its culture. The video addresses the cultural significance and various folkloric narratives of the store on a number of levels. It explores how the store provides cultural diversity and alternative media as they cater to the musical fringes and a broad range of musical styles not widely available at other retail outlets. The video also addresses the importance of the vernacular (or handmade) design of the physical space (the store is situated in an old house) and tangible musical artifacts, especially the “resurgence” of vinyl records. Lastly, it addresses the importance of face-to-face interaction as the store acts as a community gathering space between the store workers, customers and local music scenes — one that is ostensibly anti-corporate, fiercely local and subcultural in scope.



\*\*\* This program also will be presented at 6:30 p.m. Thursday, Jan. 31, 2013, at the Danville Public Library.



**David Gracon** completed his Ph.D. in communication and society at the University of Oregon in the fall of 2010 and is currently seeking a publisher for his dissertation, *Exiled Records and Over-the-Counter-Culture — A Cultural Political Economic Analysis of the Independent Record Store*. He recently completed his first feature-length documentary video, *Walls of Sound: A Look Inside the House of Records* (63 minutes, 2012). His research and teaching interests include political economy of communication (in particular, the music industry), critical cultural studies, alternative media, media/music based subcultures, DIY cultural production, tactical media, video, documentary and experimental media production. He is a native of Buffalo and has been invested in post-punk, indie, experimental music scenes, zine communities and college radio.

**Thursday, March 28, 2013**

**4-5:30 p.m., Witters Conference Room 4440, Booth Library**

## **EIU Undergraduate Research in the Blues**

Undergraduate research presentations

Students, past and current, from Professor Michael Loudon's course English 4750: Studies in African American Literature — Bluesology: The Blues and its Literary Legacy will present their work on a range of topics from texts such as Amiri Baraka's *Blues People* through contemporary bluesmen such as Corey Harris to the usefulness of blues songs in children's education. Each presentation will run 10 to 15 minutes, and the panel as a whole will demonstrate interdisciplinary approaches to the study of the blues.

**Monday, April 1, 2013**

**4-5 p.m., Witters Conference Room 4440, Booth Library**

## **Langston Hughes and the Female Voice Singing of Heartache in the Blues**

Mr. Christopher Robison

In *The Collected Poems of Langston Hughes*, we find many blues poems in which Hughes, using simple but poetic language, writes in the voice of a female, offering a more sympathetic view toward women than we might imagine. Through his blues poems, Hughes details a multi-faceted female voice in that we have the lamenting voice, the angry voice, the economic voice and even the suicidal voice, all of which are voices singing the story of a broken heart. Hughes writes with paradox — lonely women who find company in a lonely music — in that he depicts many of his female characters calling out to the blues for help, in a sense personifying the blues, as if there is nowhere else for them to turn. Through his poems, the lyrics of Ma Rainey, Bessie Smith and Billie Holiday, we see that these women not only sing the blues for themselves, but also for the loss of God or religion; for the black brother, son or husband swinging from the limbs of southern trees; and, from that singing and swinging, we see the paradox of these women who need the blues for solace and salvation. Those sorrows sing to us and remind us all of what it means not just to be an African-American woman, but merely and beautifully human.



**Chris Robison** received a B.A. in English from Eastern in 2011. He is now a second-year graduate student pursuing a M.A. in English with a creative-writing emphasis. He will begin working on his creative-writing thesis this semester under the direction of Dr. Markelis. His accomplishments include winning the James Johnson award for his creative essay "Valve." Besides reading and writing, Robison enjoys music, especially the blues.



**Saturday, April 6, 2013**

**7 p.m., Doudna Fine Arts Center, Dvorak Concert Hall**

## Closing Concert

The America's Music program ends with a grand finale that will feature music and dance performances in all of the various genres examined in this series -- Broadway; country and bluegrass; blues and gospel; Latino and hip hop; swing and jazz; and rock 'n' roll. Musical performers include the Unity Gospel Choir, Marilyn Coles, Motherlode, Mark Rubel and Friends, EIU Jazz Ensemble, Reverend Robert and other regional artists. Dance performances include selections by the Pink Panthers, EIU Dancers and winners of the EIU Minority Affairs Step Show. Admission is free.



Above: Marilyn Coles;  
Left: EIU Jazz Ensemble



Reverend  
Robert



Motherlode

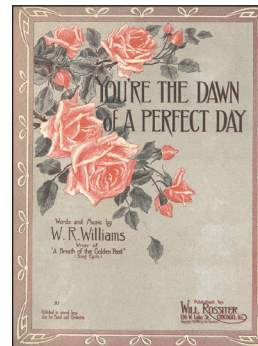


# Concurrent Exhibits at Booth Library

On display beginning Jan. 28, 2013

## The Donald & Suellyn Garner Illinois Sheet Music Collection North Lobby

Somewhat obscured as the recording industry burgeoned, sheet music played a vital role in the lives of Americans one hundred years ago. The Donald and Suellyn Garner Illinois Sheet Music Collection contains the work of Illinois artists who wrote music and lyrics, participated in publication or designed cover art. This exhibit focuses on six topics: a piano in every home and the importance of sheet music; publishing in Illinois; how cover art illustrates and sells a song; comparing exoticism and patriotism; the fervor and heartbreak of World War I; and attitudes on prohibition. **Curators: Philip Mohr and Patrick Vonesh**



An example of Illinois-published music from the Garner collection, part of Special Collections at Booth Library.



A section of The Business of Music exhibit comparing copycat album covers.

## The Business of Music Marvin Foyer

The music business has always been about the creation of a stable market and medium for people to be able to collect music in various formats over the years. In the United States, the music industry has become an economic powerhouse. Subsidiary labels were formed to reach markets that a company would otherwise be unable to break into. An example of this is Rare Earth for Motown Records. Over the last few decades, the emergence of Indie labels has diversified the market and competition among the elite companies. Charity organizations have come from major labels and continue to fund programs across the country for music education and poverty relief. **Curators: Philip Mohr and Patrick Vonesh**

## Country and Bluegrass Music Marvin Foyer

Country music emerged from a combination of folk and blues as a 20th century genre. Borrowing from the traditions of folk and blues, country music tells stories of life in agriculture and small towns, appealing to a broad population in the United States. Lyrics often discuss the financial problems faced by the average person and turn to tales of religion or alcohol as a result. As rock popularized electric instruments, many country artists conformed to that trend according to individual taste. However, bluegrass artists resist electrification in favor of the traditional country sound on acoustic instruments and singing style that closely reflects old folk. Both genres continue to thrive. **Curators: Philip Mohr and Patrick Vonesh**







## Folk Music

### Marvin Foyer

Most folk music in the United States developed out of combined European and African heritages. As an informal and household genre, people passed songs and technique down through oral tradition. County fairs and family gatherings provided a public outlet, and then advances in transportation in the late 19th century and 20th century allowed for celebrities to emerge as folk stars. Soon, recording and performing folk music became professions alongside other pop genres. Its influence on country and bluegrass as well as on social movements continually validates the genre. **Curators: Philip Mohr and Patrick Vonesh**

Library of Congress photo of folk musicians

## The Meme Generator

### Marvin Foyer

Create your own title or caption for historic sheet music and photos. Visit the exhibit website or the Marvin Foyer computer station to show your wit and creativity. Website: <http://library.eiu.edu/exhibits/americasmusic>. **Curators: Philip Mohr and Patrick Vonesh**

## Music Technology

### Marvin Foyer

This display case contains a progression of recording media: wax cylinder, Edison disc, 78 disc, 33 1/3 disc, 45 disc, reel-to-reel tape, 8-track tape, cassette tape, compact disc and mp3 player. **Curators: Philip Mohr and Patrick Vonesh**

## Soul and Disco Music

### Marvin Foyer

Soul came to fruition in the mid-20th century, mixing elements of blues, gospel and jazz in the bustling urban environments of Detroit, Chicago and Memphis. Record companies such as Stax and Motown boomed as a result of soul as it dominated pop music alongside rock in the 1950s-1970s. Funk and disco are soul's most distinct offshoots. Disco emerged from the demand for dance music in clubs patronized by young cosmopolitans. Although short-lived, its success in getting America dancing as they had during the Big Band age cannot be overlooked. Its rhythmic pulse transformed popular culture and led the way for acceptance of new computer-assisted music. **Curators: Philip Mohr and Patrick Vonesh**

# Hip Hop

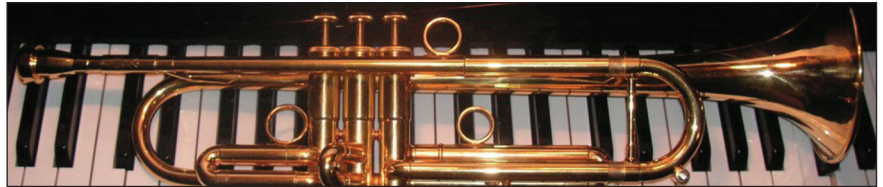
## Marvin Foyer

Hip hop can be described as the punk of urban African Americans. Beginning in the late 1970s, DJs and MCs controlling turntables and rapping their poetry over the music became a genre of its own in impoverished New York neighborhoods. The rapped poetry protested popular social issues such as poverty, police oppression and drugs. Even so, the new style impressed audiences and hip hop became a popular way to glorify gang lifestyle. Simpler, danceable varieties emerged by the beginning of the 1990s, removing hip hop from its roots and making it a fully popular phenomenon. **Curators: Philip Mohr and Patrick Vonesh**

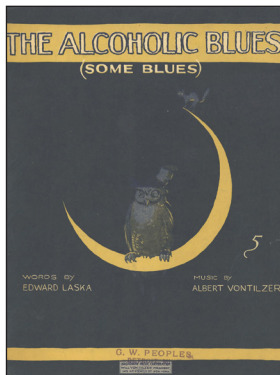
# Musicals on Broadway and Film

## South Entrance

The musical is a combination of spoken dialogue, acting, dancing and singing in a single production. Such a broad definition allows artists to incorporate any genre of music into the work. Thus, American musicals often reflect contemporary pop music. Starting with the jazz era, the realm of pop recording and performances have exchanged songs and performers with the realm of musical theater. Recognizing the appeal of musicals, the movie industry has capitalized on this genre since the beginning of talking tracks. **Curators: Philip Mohr and Patrick Vonesh**



[bobgillis.wordpress.com](http://bobgillis.wordpress.com)



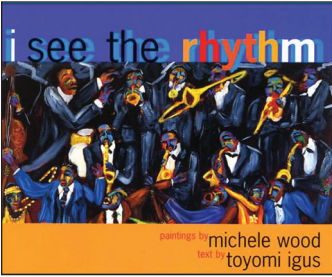
# Blues and Gospel Music

## Third Floor South Hallway

The blues developed as the expressive music of rural African Americans in the South. Primarily sad, its subject matter dealt with the anguishing heartbreak and the issues black people faced as a result of poverty and racism. Blues quickly gained popularity and influenced the development of nearly all subsequent music in the United States. Its primary offshoot is gospel, which uses many blues elements but tempers despair with the hopeful message of Christian religion. **Curators: Philip Mohr and Patrick Vonesh**

A piece of Prohibition-era sheet music from The Donald & Suellyn Garner Illinois Sheet Music Collection, part of Special Collections at Booth Library.





## Presence of Blues in Children's Literature

### Ballenger Teachers Center

This display highlights the presence of blues music in children's literature. The information can be utilized for story hour sessions and lesson plans at elementary grade levels.

**Curator: Amy Gilkey**

## Jazz

### Third Floor South Hallway

A sort of urban equivalent to the blues, jazz developed as the expressive music of urban African Americans in the South. It borrowed melody, harmony and rhythm from African roots and instrumentation from European roots as well as American folk. Jazz spread northward along the Mississippi River from New Orleans and then quickly across the entire nation. In the first half of the 20th century, jazz dominated most of the pop music scene, from Broadway musicals to big band swing to crooning vocalists.

**Curators: Philip Mohr and Patrick Vonesh**

## Rock 'n' Roll

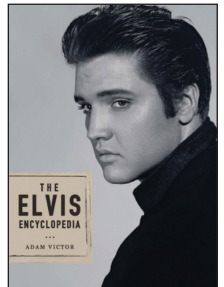
### Third Floor Reference Hallway

Rock 'n' roll sprung out of blues, gospel, jazz and country as a fast and upbeat music of a youthful generation. Popularized by both black and white musicians, it became the new music of the United States. Not to be compartmentalized, rock transitioned from its rock 'n' roll roots to eras of psychedelic, new sounds and alternative sub-genres. The exhibit divides them to show the salient characteristics of the eras and display some of the best examples of each. **Curators: Philip Mohr and Patrick Vonesh**

## Musician Biographies

### Marvin Foyer

Exhibit highlighting biographical information of important figures in 20th century popular music. Stop by and pick up your handout or souvenir. **Curator: Luis Alarcon**



# Exhibit Curators

**Philip Mohr** has a B.A. in history from Westminster College in Missouri and a M.A. in historical administration from Eastern. He studied clarinet and piano as an undergraduate, as well as focusing historical research on music composition. Currently, he is working toward a M.A. in American history and worked on this exhibit as a graduate assistant in Booth Library. In the near future he hopes to hold a position in the museum profession.



**Patrick Vonesh** received his B.A. in history from Eastern Illinois University in the spring of 2011. Continuing on the M.A. history program track, Vonesh intends to seek a job in the public history sector. His own research interests include music and youth experiences in 20th century Europe. Drumming for the past eight years, he enjoys all aspects of music and its creation.

**Amy Gilkey** is an undergraduate student at Eastern, majoring in English with teacher certification and a minor in history. She is a library-school-bound intern at Booth Library and previously held a position as the director of children's services with Marion Carnegie Library in Marion, IL, where she enjoyed creating and conducting story hour programs of both fiction and non-fiction children's literature. Her favorite genres of music are the Motown sound of soul, 1970s New York punk and '90s grunge. Her favorite album is Neutral Milk Hotel's *In the Aeroplane Over the Sea*.



**Luis Alarcon** is a graduate student pursuing a M.A. in English with a concentration in literary studies. He graduated from Elgin Community College with associate in arts and associate in liberal arts degrees. He earned a B.A. in English and a B.A. in foreign languages from Eastern. He plans to pursue a Ph.D in English or Spanish literature/linguistics. He served a writing internship at Booth Library during the fall semester 2012. His goal is to teach at the university level and eventually obtain a position in university administration.



# Programs Co-sponsored with Area Public Libraries

## Danville Public Library

*Martin Scorsese Presents the Blues: Episode 1, Feel Like Going Home  
Say Amen, Somebody*

Dr. Michael Loudon

**Monday, Feb. 4, 2013, 7-9 p.m.**

Dr. Loudon will introduce and lead discussion on the films, and a musical presentation is planned. Related programming will include a screening of David Gracon's *Walls of Sound: A Look Inside the House of Records* at 6:30 p.m. Jan. 31; and "Two Views of the Blues: A Photographic Exhibit of Great Blues Musicians," by David Nolan and Jack Van Camp. The public is welcome. The Danville Public Library is located at 319 N. Vermilion St., Danville, IL. For film descriptions, please see pages 10 and 16.



## Paris Public Library

*The History of Rock 'n' Roll: Episode 4, Plugging In*  
Mr. Mark Rubel

**Tuesday, Feb. 19, 2013, 6-8 p.m., St. Mary's Parish Hall**

Mr. Rubel will introduce and lead discussion on the film, and a musical presentation is planned. The public is welcome. St. Mary's Parish Hall is located at 528 N. Main St., Paris, IL. For a film description, please see page 15.

## Marshall Public Library

*High Lonesome: The Story of Bluegrass Music*  
Dr. Patricia Poulter

**Thursday, Feb. 21, 2013, 6:30-8:30 p.m.**

Dr. Poulter will introduce and lead discussion on the film, and a musical presentation is planned. The public is welcome. The Marshall Public Library is located at 612 Archer Ave., Marshall, IL. For a film description, please see page 13.





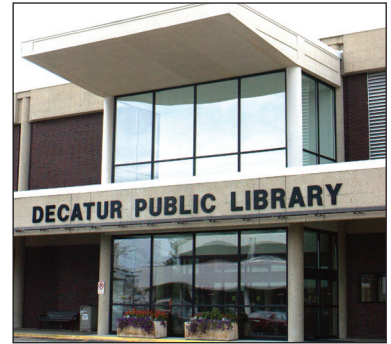
## Decatur Public Library

*Latin Music USA, Episode One: Bridges*  
*From Mambo to Hip Hop: A South Bronx Tale*

Mr. Jamie V. Ryan

**Monday, March 4, 2013, 6-8 p.m.**

Mr. Ryan will introduce and lead discussion on the films, and a musical presentation is planned. The public is welcome. The Decatur Public Library is located at 130 N. Franklin St., Decatur, IL. For film descriptions, please see page 14.



## Shelbyville Public Library

*Broadway: The American Musical, Episode 2: Syncopated City (1919-1933)*

Dr. Allen Lanham

**Monday, March 18, 2013, 7-9 p.m.**

Dr. Lanham will introduce and lead discussion on the film, and a musical presentation is planned. The public is welcome. The Shelbyville Public Library is located at 154 N. Broadway Ave., Shelbyville, IL. For a film description, please see page 9.



## Robinson Public Library

*Ken Burns' Jazz: Episode 6: Swing, the Velocity of Celebration*  
*International Sweethearts of Rhythm*

Dr. Newton Key

**Thursday, March 21, 2013, 5-7 p.m.**

Dr. Key will introduce and lead discussion on the films, and a musical presentation is planned. The public is welcome. The Robinson Public Library is located at 606 N. Jefferson St., Robinson, IL. For film descriptions, please see page 11.



# America's Music Related Programming

## EIU Campus

*\*\*\*All events subject to change. Events may require a ticket charge.*

Feb. 2, 2013, 6 p.m.: **David Tanner Benefit Concert for Jazz Studies**, Grand Ballroom, University Union

Feb. 8-9, 2013: **EIU Jazz Festival**, Doudna Fine Arts Center

Feb. 8, 2013, 7:30 p.m.: **Grace Kelly Quintet**, Dvorak Concert Hall, Doudna Fine Arts Center

Feb. 17, 2013, 4 p.m.: **Stagestruck: The Best of Bernstein**, Dvorak Concert Hall, Doudna Fine Arts Center

Feb. 21, 2013, 7:30 p.m.: **Jazz Combos**, Black Box, Doudna Fine Arts Center

Feb. 27-March 2, 2013, 7:30 p.m., March 3, 2 p.m.: **25th Annual Putnam County Spelling Bee**, Theatre, Doudna Fine Arts Center

March 5, 2013, 7:30 p.m.: **EIU Concert Band**, Dvorak Concert Hall, Doudna Fine Arts Center

March 7, 2013, 7:30 p.m.: **Jazz Lab Band**, Theatre, Doudna Fine Arts Center

March 21-23, 2013, 7 p.m., March 23, 2 p.m.: **EIU Dancers: The Tribute**, Theatre, Doudna Fine Arts Center

March 22, 2013, 7:30 p.m.: **EIU Wind Symphony**, Dvorak Concert Hall, Doudna Fine Arts Center

April 4, 2013, 7:30 p.m.: **Percussion Ensemble**, Dvorak Concert Hall, Doudna Fine Arts Center

April 16, 2013, 7:30 p.m.: **EIU Wind Symphony/Concert Band**, Dvorak Concert Hall, Doudna Fine Arts Center

April 18, 2013, 7:30 p.m.: **Jazz Combos**, Theatre, Doudna Fine Arts Center

April 25, 2013, 7:30 p.m.: **Jazz Ensembles**, Theatre, Doudna Fine Arts Center

## East Central Illinois

*\*\*\*All events subject to change. Events may require a ticket charge.*

Every Sunday, 10 a.m.: **Gunny Sack Revue**, 1061 Yoder Center, Arthur, IL

Every Sunday, 2 p.m.: **Bluegrass Jam**, Jackson Avenue Coffee, Charleston, IL

Every Wednesday, 7 p.m.: **Gunny Sack Revue**, 1061 Yoder Center, Arthur, IL

Every Friday, 7 p.m.: **Jazz/blues**, Jackson Avenue Coffee, Charleston, IL

First Friday of each month, 7 p.m.: **Music Show**, Community Center, Findlay, IL

First Saturday of each month, 7 p.m.: **Hootenany**, Greenup, IL, Municipal Building

First and second Sunday of each month, 2 p.m.: **Twilighters** country, bluegrass, gospel, Forest Park, Shelbyville, IL

Second Friday of each month, 7 p.m.: **Herrick Community Show**, Community Center, Herrick, IL

Third Friday of each month, 7 p.m.: **Covered Bridge Country Opry/Bluegrass**, Community Building, Cowden, IL

Third Sunday of each month, 2 p.m.: **Illinois Old Fiddlers Association**, Lions Building, Shelbyville, IL

Jan. 12, 2013, 8 p.m.: **Sing-a-long Sound of Music**, Effingham Performance Center, Effingham, IL

Jan. 19, 2013, 7:30 p.m.: **Sing the Truth!**, Krannert Center for the Performing Arts, University of Illinois, Urbana, IL

Jan. 19, 2013, 9:30 p.m.: **Jeff Chan's Cultural Arts Quartet**, Krannert Center for the Performing Arts, Urbana, IL

Jan. 26, 2013, 3:30 p.m.: **Millikin University Faculty Jazz**, Lock, Stock & Barrel, Decatur, IL



Feb. 1-3, 2013: **38th Central Illinois Jazz Festival**, Decatur Conference Center and Hotel, Decatur, IL

Feb. 1-3, 8-10, 2013: **To Kill a Mockingbird**, by Red Mask Players, Kathryn Randolph Theater, Danville, IL

Feb. 1, 2013, 8 p.m.: **Hotel California Eagles Salute**, Effingham Performance Center, Effingham, IL

Feb. 9, 2013, 3:30 p.m.: **Millikin University Jazz Band I**, Lock, Stock & Barrel, Decatur, IL

Feb. 9, 2013, 8 p.m.: **Charley Pride concert**, Effingham Performance Center, Effingham, IL

Feb. 11, 2013, 6:30 p.m.: Screening of 1960 film **To Kill a Mockingbird**, Danville Public Library, Danville, IL

Feb. 14, 2013, 7 p.m.: **Millikin University Latin Jazz Project**, Katz Piano Bar, 112 N. Merchant St., Decatur, IL

Feb. 15-16, 2013, 6:30 p.m., Feb. 17, 12:30 p.m.: **Great American Trailer Park Musical**, DACC Bremer Center, Danville, IL

Feb. 16, 2013, 9 a.m.: **Vocal Jazz Festival**, Kirkland Fine Arts Center, Millikin University, Decatur, IL

Feb. 20-22, 2013, 7:30 p.m.: **Ann Hampton Callaway/Liz Callaway in Boom!**, Krannert Center for the Performing Arts, Urbana, IL

Feb. 21, 2013, 7:30 p.m.: **The Cat's Pajamas**, Effingham Performance Center, Effingham, IL

Feb. 22-24, Feb. 26-March 3, 2013: **Les Miserables**, Little Theatre on the Square, Sullivan, IL

Feb. 28-March 2, 2013, 7:30 p.m., March 3, 3 p.m.: **My Fair Lady** concert, Krannert Center for the Performing Arts, Urbana, IL

March 1, 2013, 7 p.m.: **Scooby-Doo! The Musical**, Effingham Performance Center, Effingham, IL

March 1, 2013, noon: **New Orleans Jazz Machine**, Krannert Center for the Performing Arts, University of Illinois, Urbana, IL

March 4, 2013, 7:30 p.m.: **Monty Python's Spamalot**, Assembly Hall, University of Illinois, Urbana, IL

March 17, 2013, 7 p.m.: **Dreamgirls**, University of Illinois Assembly Hall, Urbana, IL

March 22-23, 2013, 7 p.m., March 23-24, 1 p.m.: **Footloose**, Eveland Gym, Paris Cooperative High School, Paris, IL

March 23, 2013, 8 p.m.: **Dailey and Vincent** bluegrass concert, Effingham Performance Center, Effingham, IL

March 24, 2013, 2 p.m.: **Millikin Faculty Jazz Concert**, Decatur Public Library, Decatur, IL

March 27, 2013, 7:30 p.m.: **Monterey Jazz Festival**, Krannert Center for the Performing Arts, University of Illinois, Urbana, IL

April 3, 2013, 7:30 p.m.: **Addams Family Musical**, University of Illinois Assembly Hall, Urbana, IL

April 3, 2013, 7:30 p.m.: **The Doobie Brothers**, Effingham Performance Center, Effingham, IL

April 5-7, 12-14, 2013: **Zara or Who Killed the Queen of the Silent Screen**, Kathryn Randolph Theater, Danville, IL

April 6, 2013, 3:30 p.m.: **Millikin University Jazz Band II and OneVoice**, Lock, Stock & Barrel, Decatur, IL

April 6, 2013, 7:30 p.m.: **Four Other Brothers** jazz group, Westminster Presbyterian Church, Decatur, IL

April 11-13, 18-20, 2013, 7:30 p.m., April 21, 3 p.m.: **Spring Awakening**, Krannert Center for the Performing Arts, Urbana, IL

April 12, 2013, 5 p.m.: **JD McPherson**, Krannert Center for the Performing Arts, University of Illinois, Urbana, IL

April 13, 2013, 7:30 p.m.: **Millikin University Jazz Band 50th Year Celebration**, Westminster Presbyterian Church, Decatur, IL

April 16, 2013, 7:30 p.m.: **Millikin University Spring Vocal Jazz Concert**, Westminster Presbyterian Church, Decatur, IL

April 17, 2013, 7:30 p.m.: **Millikin University Spring Jazz Concert**, Westminster Presbyterian Church, Decatur, IL

April 17-20, 2013, 7:30 p.m., April 21, 2 p.m.: **Spring Awakening**, Kirkland Fine Arts Center, Millikin University, Decatur, IL

April 18-19, 2013, 7:30 p.m.: **Xanadu**, Mattoon High School Drama Club musical, Mattoon, IL

April 19, 2013, 7:30 p.m.: **Doc Severinsen Big Band**, Effingham Performance Center, Effingham, IL

April 26, 2013, 8 p.m.: **Kellie Pickler**, Effingham Performance Center, Effingham, IL

April 26-27, 2013, 7:30 p.m.: April 28, 2 p.m.: **Promises, Promises**, DACC Bremer Center, Danville, IL

May 1-4, 2013, 7:30 p.m.: **Charleston High School musical**, Charleston, IL

May 2, 2013, 5 p.m.: **Olivia Flanigan Jazz Quintet**, Krannert Center for the Performing Arts, University of Illinois, Urbana, IL

May 3-4, 2012, 7 p.m.: **Sleepy Hollow**, Oakland High School spring musical, Oakland, IL

May 4, 2013, 8 p.m.: **Close to You: Music of the Carpenters**, Effingham Performance Center, Effingham, IL

May 11, 2013, 7:30 p.m.: **Broadway Today!**, Kirkland Fine Arts Center, Millikin University, Decatur, IL



# Resources for Further Study

Booth Library's book and media collections contain thousands of items on many popular music topics, especially filmed performances on DVD and instructional materials by iconic performers and clinicians; musical theater works in score, recording and libretto formats; biographies of artists and composers; histories of musical eras and genres; and sound recordings in CD and LP formats. Below is a selected list of items that may be borrowed from our collections, either on site or through interlibrary loan.

Additionally, check for vast electronic resources on popular American music topics using the library's databases and reference materials. These are available to the Eastern community from our website, using your library identification number; or, all are welcome to peruse these resources from within the library.

For browsing, try the M, ML and MT classes on the 4000 level. Book and media materials are both held on that floor. Get a starting call number from doing a subject search in EIU Online or ask for help at the Reference Desk or Library Technology Services Desk.

## Films

- Benz, Obie. *My Generation*. Time Life Video, 1995. ML3534 .H57 2004x .DVD
- Bosch, Adriana. *Divas and Superstars*. PBS Video, 2009. M1630.18 .L37562x .DVD
- Burns, Ken. *Dedicated to Chaos*. PBS Video, 2000. ML3508 .J378 2000x .DVD
- . *Swing: Pure Pleasure*. PBS Video, 2000. ML3508 .J378 2000x .DVD
- Country Legends*. Time Life, 2005. M1630.18 .C688x .DVD
- Dall, Christine. *Wild Women Don't Have the Blues*. California Newsreel, 1989. ML3521 .W54x .VID
- Dratch, Howard & Eugene Rosow. *Roots of Rhythm*. Docudrama, 2001. ML3475 .R66 2001x .DVD
- Galan, Hector & Freddy Fender. *Songs of the Homeland*. Films for the Humanities, 1998. ML3481 .S65 1998x .VID
- Giddins, Gary & Kendrick Simmons. *Satchmo: The Life of Louis Armstrong*. Columbia Music, 2000. ML419.A75 S3 2000x .DVD
- Hunt, Chris. *The Search for Robert Johnson*. Sony Music, 1992. ML419.J6 S43 1992x .DVD
- Hurt, Byron. *Hip Hop: Beyond Beats and Rhymes*. Media Education Foundation, 2006. ML3531 .H568 2006x .DVD
- Jazz Icons, vol. 1-5. Reelin' in the Years, 2006-10*. M1366...DVD
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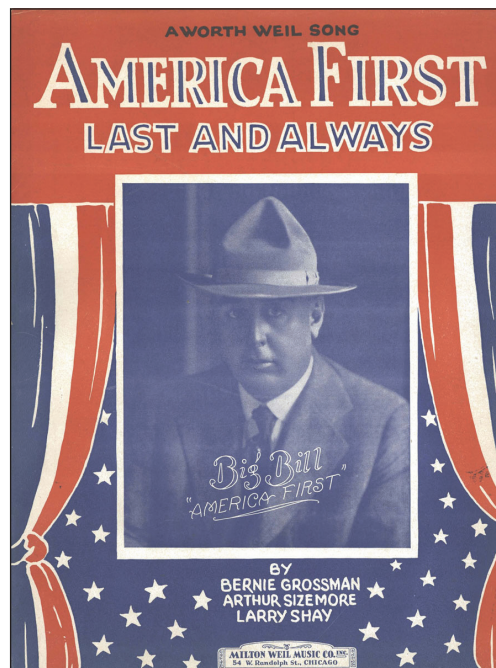
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