**WORKSHEET UNIT 1.1**  
Who Is An Artist?

**BRAINSTORM**
Write down class responses and keep to review again at the end of your oral history project.

<table>
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<tr>
<th>Question</th>
<th>Your Thoughts</th>
<th>Others' Thoughts</th>
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<tr>
<td>Who is an artist?</td>
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<td>What does an artist create?</td>
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<td>How does someone know that he is an artist?</td>
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<td>What role do artists play in our society?</td>
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<td>What kind of training or education must you have to be an artist?</td>
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<td>Who decides if you are an artist?</td>
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<td>Who do you know who is an artist?</td>
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<td>Why might you want to be an artist? Why not?</td>
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FREE-WRITE

Think about someone you know who is an artist. This person can be an amateur or professional artist. This person can be someone you know personally, such as a friend, someone in your family, or even you. Or it can be a famous artist that you have learned about.

In the space below, write about this person as an artist. What kind of art does he create and why do you think this person makes art? What inspires him and drives him to create?

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Check for Understanding Point
Thinking Skills: Examine and Analyze

☐ Did I identify in general what makes someone an artist and describe the role that artists play in our society?

Comments: ____________________________________________

☐ Did I describe in writing someone I know who is an artist, and what makes him an artist?

Comments: ____________________________________________
### BRAINSTORM

Write your and other people’s responses to the question of “What is oral history?” and the follow-up questions. Keep these notes to review again at the end of your oral history project.

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<tr>
<td>What is oral history?</td>
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<td>How is listening to an oral history different from reading history in a book?</td>
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<td>What can we learn from oral history that we can’t learn from reading about history?</td>
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<td>What can we learn from interviewing artists in particular?</td>
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Oral History Interview with Izzy Young, Folklore Center Manager and Concert Producer

Biography

Israel “Izzy” Young was born in New York City in 1928. He first learned about folk music while he was in high school when he joined the American Folk Dance Group in 1945. In the mid-1950s, he met an important folk music producer named Kenneth Goldstein who encouraged him to pursue his interest in folk music seriously and professionally. Izzy Young opened New York’s Folklore Center in 1957; he sold musical instruments, sheet music, books, and records. Young also began a concert series that featured performances by many of the major folk musicians of the time including Bob Dylan. Young did not have a great business sense, and as Dylan notes, “People were always chasing him down for money, but it didn’t seem to faze him. He had a lot of resilience, had even fought city hall into allowing folk music to be played in Washington Square Park, Everybody was for him.” Young’s actions became a major feature of the Free Speech Movement—a time when people were fighting for their right to protest government actions or speak openly on issues they cared about. Young left the Folklore Center in New York City in 1973 and moved to Stockholm, Sweden.

(Adapted from www.pbs.org/wnet/americanmasters/dylan/dylan_young.html)

Transcript

Do you want to talk about the riot? I think it was what, April...

Well in 1961, Donald Kilburg from the Shanty Boys comes to me and says, “You know, Izzy? Uh...can you apply for the license this year?” I didn’t even know there was a license, I knew there was something.

So I said, Why? He said, “Ohh, there might be some problems this year, so...so me, Izzy Young, unafraid, uh...I have justice on my side, I’m right, they can’t do anything to me. And I say, Uh okay, I’ll take it.

And I apply and was turned down! By the Police Department. And I say, hey, wait, we have a right to sing! Now this protest action that we had was absolutely un-political, it was just a bunch of individuals like, like myself. And that’s why Bob Dylan who was against a lot of this organized stuff, he approves of me fighting for the Washington Square thing, that’s interesting. Because that means he seized upon it as me as an individual doing it out of personal integrity.

So we have a demonstration, and a Right to Sing Committee or something, Izzy Young, Oscar Brand, uh Alan Lomax, uh...ev, everybody. Ed Koch, the future mayor of New York. Everybody’s on the list, it was so obvious that you should be able to sing!

So uh...we come into the park and the deputy chief police commissioner stops the group walking into the park, and he says uh, “You can’t sing. Uh, I’d like to speak to your leader.” And suddenly you hear somebody saying, “Izzy! Izzy! Izzy!”

So I go up to the front, I’m talking to the deputy...police commissioner, and I said, we have a constitutional right to sing, it’s the same thing as the freedom of speech, and we have a right to sing.
So he says, “All right then, you can go into the park, you can play instruments, but you can’t sing.” So I said, Well maybe I won’t sing, but I can’t guarantee the other people sing...this is a free country, everybody can sing.

So we go into the park, about 5 or 600 of us, and then people are watching us, there was really a lot of people. And then uh...uh...I try to keep things low-down, I stand in the middle with my stentorian voice and I, I sing the Star Spangled Banner, I said the police can’t beat us up while we’re singing the Star Spangled Banner. Then the voices crack..."And the rockets red glare..." It, it was really funny.

And then we left the church...we left the park to go to Justin Church, it’s across the street. And when I re...when we got to the church there was a riot going on. The police started beating up people. And luckily a man, Danny Drayson, was filming it, which is a really good short film, like 17 minutes long, and it shows everything in that. He borrowed film also. It’s called “Sunday” and that’s a classic film. I think you have it here now.

And uh...so...uh...it shows people fighting for a simple principle, and we had no political aims except the right to sing. And it’s interesting for me now, of course, in Berkeley when they had the same problem they tried to create a movement, the Free Speech Movement. So this wasn’t anything like that. I...we got a lawyer from the ACLU and he did a marvelous paper, and it was the first time in my life that I was a plaintiff, usually I was a defendant, The City of New York Tax Department against Izzy Young, the State of New York against Izzy Young. This was the first time Izzy Young against the Commissioner of...Commission of Parks.

Uh, and uh...uh...I can’t think of his _______ over a thousand, he was...my family loved him and he was a...sideman for Mayor La Guardia as a kid, I can’t understand how that guy could be against us singing. And I wrote a letter to uh President Kennedy, and his office wrote back, uh, this is not a...a uh federal question, right to sing in a park. I can’t help you and you can’t come to visit me either, you know his secretary writes.

I write to Adlai Stevenson, who could be more liberal than him? And uh he says, “Sorry, this is not an international question, I can’t help you.”

I write a letter to Governor Rockefeller, and “Sorry uh...we can’t help you!”

So we went to court and we lost in the first court, and we immediately applied to an appellate court and we won in the second court. And then they said we could appear there from 2 to 5, and we won! Without any... We didn’t spend ten cents on the thing, hardly.

And they’ve been singing there every since. But it’s much less now, now that they have it commercialized with people have their shows, so it’s more like a showplace now than a folk music place.
WORKSHEET UNIT 1.5
Analyzing the EMP
Oral History Interview

The Interviewee:

a. Who is speaking?

b. What does he do in the music industry?

c. Why do you think the interviewee was willing to be interviewed? Does he have a point he is trying to make?

d. How do you think the interviewee is feeling when he is talking? Angry, excited, proud, disappointed, nostalgic?

The Interview:

e. What is the interviewee talking about?

f. Is the interviewee talking about something that happened recently or a long time ago? If it happened a long time ago, do you think this changes the way he talks about the event?

g. Does he talk like he is telling a story, or in a more roundabout or random way?

Analysis of the Interview:

h. How does the interviewee connect his relationship with music to his sense of who he is?

i. What did you learn about this person or music that you didn’t know before listening to the interview?

j. What do you connect with? What about this person’s comments can you relate to, if anything?
What Did You Learn from the Interview?

k. Why was it important for people to be able to sing and play music in Washington Square?

l. How does Izzy Young compare his protest to other protests going on in the country in the 1960s?

m. What do you think the role of the artists and arts promoters, like Izzy Young, were in the Free Speech Movement of the 1960s?

What Questions Do You Still Have that You Would Want to Ask?

Check for Understanding Point
Thinking Skills: Reading Comprehension

☐ Did I determine the “who”, “what”, “where”, “when” and “why” of the interview?

Comments: ________________________________

☐ Did I analyze how the context of the interview could affect the content of the interview?

Comments: ________________________________
FOLK SINGERS RIOT IN WASHINGTON SQ.
By PAUL HOFMANN

pg. 1

10 Arrested, Several Hurt as Musicians and Followers Protest City's Ban

By PAUL HOFMANN

Greenwich Village folk song fans battled the police for two hours in Washington Square yesterday afternoon. Ten demonstrators were arrested and several persons, including three policemen, were hurt.

All of the arrested demonstrators were freed on bail, except one charged with felony assault.

"I saw evidence of police brutality. As a citizen and attorney I believe in order. But the expeditions from the park and methods used were unnecessary." At the height of the battle, hundreds of young people, many of the boys with beards or mustaches and many of the girls with long hair or guitars, fought with fifty policemen in clothes across the square. Hundreds more, including some baffled tourists, watched.

Brutality Charged

James Lennihan, who is running for Democratic district leader against Carlisle G. De Sapio in the First Assembly District South, was among the spectators. He said:

The demonstrators had gathered to assure their demand to be allowed to meet and sing in the square on Sundays, a warm-weather tradition of more than ten years. The city recently banned the gatherings to make the park "attractive."

One of the placards carried by a demonstrator read: "Music Tames the Savage Beast."

There was some music in the square yesterday afternoon, but things were far from tame.

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protesting was issued by Newbold Morris, Commissioner of Parks. In a statement issued yesterday, Mr. Morris said that he intended to "make Washington Square an attractive area for both passive and active recreation."

The Commissioner denied that he had disparaged the folk singers. He said, however, that Washington Square could not be improved "under the adverse conditions prevalent on Sundays because of the moving crowds and their followers."
Talk About the Passion

The plan for a demonstration had become known early last week. Therefore, shortly after noon yesterday, fifteen policemen appeared in the square. Capt. Adrian Donohue, who was in command, said: "We don't expect any trouble. These people aren't troublemakers. Our orders are to uphold the regulations issued by the Park Department."

At 2 P. M., a group of fifty, many in beaknit clothes and beards advanced from the square's southwest corner. A small American flag was mounted on a barge. The marchers carried signs with such slogans as, "Keep the Sound of Music in the Air," and "Comm. Morris, Don't Stop Us, Join Us!"

A "cello was carried as a mock coffin. A long drum and a painted handkerchief occasionally accompanied the march.

Talk with Demonstrators

Captain Donohue talked with the demonstrators and permitted them to proceed to the fountain in the center of the park. When the group struck up a song, the policemen attempted to break up the gathering.

A youth with an autoharp, a simple aetheric instrument, was detained when he refused to obey. As two policemen took him to a radio car, he continued singing and tried to strum the cord.

Among those arrested was Harold Humes, a writer who headed a group that in November called for an investigation of charges that cabaret paid off the police.

The first person to be arrested was identified as Robert A. Easton, 18 years old, who lives at 22 Cortlandt Park South, the Bronx. He is a microbiology student and a member of the Folk Song Guild. It was taken to the Charles Street station.

As disputes spread in the square, a police inspector in civilian clothes, Patrick MacCornick, pinned his police shield to his overcoat and argued with the demonstrators. "Look here," he said, "we are not enforcing the law. It's the Park Department that has it." Meanwhile, demonstrations invaded the fountain, which was dry, and sat down. They sang "We Shall Not Be Moved," and onlookers balanced on the fountain's rim.

Permit Was Denied

James C. Young, who operates the Folk Lore Center, 110 MacDougal Street, acted as spokesman. He addressed the crowd in the fountain: "We have no organization, no leaders. We have not been singing here for seventeen years and never have had any trouble. We have a right to sing here."

Mr. Young said that he had not the protest because it happened this year to apply for a permit for singing in Washington Square. and was turned down.

Police reinforcements, a patrol wagon, and an emergency service car, pulled up at the south of the square. More policemen assembled there. Inspector MacCornick told them to leave their nightsticks behind.

At 2:30, the police decided to clear the fountain. The demonstrators broke into hoot and applause. Scuffles broke out as the policemen pushed the occupants of the basin toward the rim.

A young woman who afterwards identified herself as Judith Inderbit got in a melee with three policemen. Several male demonstrators joined her.

There was vigorous kicking and wrestling. Miss Inderbit screamed, and some onlookers shouted, "Keep yelling, Judy."

It was shortly after this that Mr. Humes was arrested. The writer, who is 24 years old and lives at 250 West Ninety-fourth Street, struggled with the policemen who put him into the patrol wagon.

As Humes struggled out of the van again, his shirt collar partly torn off, and tried to address a screaming crowd. He was pushed back, and the wagon drove off.

Many demonstrators stretched out their arms in a mocking Nazi salute at the police. There were shouts of "tough guy," "police brutality" and "Fascists!"

A group of fifty demonstrators went to the steps of the Judson Memorial Church on the south of the square. The Rev. Howard R. Moody, the pastor, said later he had been asked for "sanctuary" by the demonstrators and had welcomed them to the church.

From the church steps, the folk singers and their beaters tried again to reach the fountain, but the police dispersed them.

By 4 P. M., the police had a measure of control over Washington Square, but a large crowd milled around the central fountain and its approaches. Shortly before 5 P. M., a relief detail of fifty-five uniformed men and six mounted policemen arrived, and most of the demonstrators began to drift off.

Turnout Is Unexpected

Mr. Young said the prominence of yesterday's protest had not expected so many to turn up. He deplored the unnecessary police brutality.

Mr. Young and his friends held a meeting the day before yesterday afternoon and decided to call for another demonstration at Judson Memorial Church on 4 P. M. next Sunday.

One of the ten, Louis Papillo, 50, of 543 East Fifth Street, was booked for libelous assault on an officer. He is to appear today in Police Court.

The nine others were charged with disorderly conduct and violations of Park Department regulations. Mr. Humes, Mr. Easton and three others posted bail at the station house. Mr. Humes was $500, the rest $100 each.

The four remaining men appeared in night court and were freed on $25 bail each.

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### EMP Oral History Interview Compared to Other Historical Account

| What information was different between the oral history interview and the media account? | Other Account ______________ |
| What did you learn from each account that surprised you? | |
| Is one account more accurate than the other and if you think so, why? | |
| What factors do you think influenced the differences between the oral history interview and the media account? | |

### Check for Understanding Point

**Thinking Skills: Distinguish and Infer**

- Did I determine the parts of the interview that were more personal opinion than fact?
  
  Comments: ____________________________________________

- Did I identify the differences between information gathered through an oral history interview and other types of media?
  
  Comments: ____________________________________________
Oral History Interview with Alan Menken, Disney Songwriter/Composer

Biography

Alan Menken is one of the most admired and prolific musical talents working today. Among his many musical accomplishments, Menken composed the score and songs for enormously successful and honored Disney animated films such as *Aladdin*, *Beauty and the Beast*, and *The Little Mermaid*. He also composed the score for the Broadway production of Disney’s *Beauty and the Beast*.

Menken grew up in New Rochelle, New York, and developed an interest in music at an early age. He studied piano and violin through his high school years, but it wasn’t until after his graduation from New York University that he decided to focus on a career in music. While attending the Lehman Engel Musical Theater Workshop at BMI, he developed a passion for musical theater. There he also met Howard Ashman, with whom he collaborated on many Disney projects. In this interview Alan Menken speaks about the his work as a composer, but also about when he learned that Howard Ashman had AIDS, which affected many lives in the entertainment industry, and about how Ashman dealt with his terminal illness.


Transcript

With *The Little Mermaid*, by the time we got to the Oscars we were seated on the aisle and so someone was expecting us to get up fast. And it was, no pun intended, a real seat change in my world, in my life. We still didn’t achieve the liftable single. We had thought maybe the song “Kiss the Girl” would be the liftable single, but there really wasn’t a single from that movie. But it still won best song and best score. And on that night of our greatest triumph I still had not suspected anything was wrong, but Howard was, he was sweating profusely, he was not speaking very much. He – it was a very joyful night but there was a huge tinge of mixed emotions I think, which I didn’t pick up. I was just too deliriously happy. But we sat there at the Governor’s Ball and he said when we get back to New York we need to have an important talk. I said what? What is it? He said not tonight. It’s a great night tonight. When we get back we’ll talk.

And so I guess the Oscars were on a Sunday night and I think we got together Wednesday morning in New York as we flew back and he told me. He said I’m HIV positive. And at that time that was a death sentence. A complete death sentence. And as it turns out he had literally almost a year to the day from that moment when he told me.

And in that year we had begun our work on *Beauty and the Beast* prior to that, but basically we did all of the work on *Beauty and the Beast* and even achieved writing the liftable song. I remember having a session in which we sat and for hours just struggled to write this song. What’s that going to be, and finally came up with. [sings and plays] Tale as old as time, true as it can be. Barely even friends, then somebody bends unexpectedly. Just a little change, small to say the least. Both a little scared, neither one prepared, *Beauty and the Beast*. Ever just the same, ever a surprise. Ever as before, ever just as sure as the sun will rise. Tale as old as time, tune as old as song, bittersweet and stranger, finding it can change, learning you were wrong. Certain as the sun rising in the East, tale as old as time, song as old as rhyme, *Beauty and the Beast*. Tale as old as time, song as old as rhyme, *Beauty and the Beast*.
And I remember we wrote the opening number, “Belle” was like a six and a half minute song and Howard kept delaying sending it to Disney. I mean he was — until he told me, this was prior to when he told me that that was going on with his health. He was emotionally just hard to be in the room with. The slightest thing would provoke and anger that was, that — you just — crazy. And I remember we were working on some song, whatever, and he had this walkman, it was like a 400 dollar walkman. And (inaudible) was intermittent or something and he said and smashed it against the wall. And I was just dazed, I didn’t know what was going on……

We just made it under the write with a song called “Something There”. We — you know we started with sessions with Angela Lansbury and Jerry Orbach and those were unbelievable, for people who are involved in theater to have these people come in, with Angela, you know we said let’s just run down the chart with the orchestra, and they had rehearsed the orchestra, okay, so they had the chart down. Angela run it down once with the orchestra and then we’ll work on it. And so the orchestra started playing and Angela sang and we got the end of the song and there was nothing else to say. We could do it again, but it was just perfect.

And with Jerry doing “Be Our Guest”, that was incredible. Again we were at the old RCA Studios which are no longer now. They were the classic big room in New York. Those were extraordinary sessions, just extraordinary. And but at the end by the last session Howard couldn’t even physically be there. He had to be hooked up to a microphone at home in bed and he still gave incredible notes on “Something There”.

I remember there was a moment where Paige O’Hara had to sing [plays and sing] You and a bit — New and a bit alarming — sorry here we go, sorry. New and a bit alarming And she wasn’t saying alarming right. And — and Howard, I said Howard what do you think? And everyone had to be very quiet and Howard said, he had lost his voice at this point, too. [whispers] Tell her Streisand. So and she did, you know, New and a bit alarming and it was perfect.
Oral History Interview with Kate Pierson, B-52’s Band Member

Biography

Kate Pierson is one of the members of the B-52’s, a band said to be as quintessentially American as the Beach Boys. Twenty-five years and over twenty million albums into a career that began as a low-rent lark in Athens, Georgia, the B-52’s remain the most unlikely rock stars ever. The first band to glorify pop culture with an almost Warholian sense of purpose, the B-52’s created an absurd B-movie style and an off-kilter sound celebrating the weirdness lurking just beneath the surface of Americana. Tragedy struck the B-52’s in 1985 with the death of original member Ricky Wilson. In this interview Kate speaks about learning of Ricky getting sick and learning that his sudden death was due to AIDS, which was just beginning to be recognized as a disease in the 1980s.

(Biographical information adapted from http://www.theb52s.com/bio.html)

Transcript

KP: Right. Well in 1985 and Ricky started getting very thin. And we were just writing a lot and he was, he was just looking ill. And around about that time there were rumors of this gay vir, gay cancer. But and some people I guess had passed away already from this. But we didn’t, no one really knew what it was. And it was sort of almost just a rumor but it, but people did know that it existed but it wasn’t you know no one had a grip on it.

And he said, we asked him you know are you sick at one point. And he just looked at me and said no, he kinda had this shy smile, and said I gave up Mexican food. And there was a point where we, this is the first time we had ever had to submit our tracks to the record company, they wanted to hear what we had. And they said oh we don’t hear hit. So I attributed a lot of this to Ricky’s, to that. I thought oh my you know Ricky’s so nervous about this, this is the first time we’ve had this happen. And we’re under pressure. And maybe he’s just lost weight cause he’s nervous. And um then he started wearing a cap. And I, we noticed his hair was thinning. And so I remember Fred and I discussing like do you think he has AIDS? And we just didn’t really know what it was. And Cindy asked Ricky point blank—we were just talking about this the other day in the studio.

Um we were recording in Atlanta writing and we were just talking about this, how Cindy looked at Ricky and said you know are you, are you, is everything all right? And she said he just smiled you know and said yes everything’s fine. So um and he was very, very shy and very private person. And he didn’t want anyone to know that he was, he just didn’t want a fuss to be made over him and he just didn’t want anyone to know. And of course he had no idea that he would, this would grip him so quickly.

And I remember one day we were working on a song and he wasn’t, he didn’t show up. And I was like I don’t know what happened, you know. I just didn’t, it wasn’t typical at all and he just didn’t show up. And Keith called me the next day and said that Ricky was in the hospital and he was very, extremely upset. And he called me back and said Ricky you know he might die. I was completely I mean it was just, just, I, I couldn’t be, you know, anyway.
Obviously, wait let me just rephrase that [laugh]. Um [short pause] when Keith called me and said Ricky was in the hospital, his, his voice was shaking and he said Ricky, Ricky might, he’s in the hospital and he might die. And this was all news, completely new um Keith had kept Ricky’s secret. Ricky asked him not to tell anyone.

And I asked Keith many times or a few times is, is Ricky all right? And he said yes. I thought sure I would see it in Keith if something was wrong with Ricky. But you know Ricky really wanted Keith to keep this a secret because he so not, didn’t want anyone to like worry about him or fuss about him. And he just passed away so quickly. His parents came up from uh Georgia and I believe he passed way just as soon as they got into the room.

Um it was, just hit me like a thunderbolt. Of course Cindy was devastated. She just sort of curled up in a fetal position and stayed that way for months. Uh everyone has their own way of you know expressing their grief. Um Keith appeared to handle it better but you know inside he was just completely, completely devastated as well.

And I’ve never, I had lost my grandmother and um some other people in my life but nothing had hit me like that, just someone you’re with everyday. And um we drove the next day down to the funeral um well we all regrouped that night. We all went over to the apartment. We all got together and Robert Waldrup was there too. And we cried and we got in the car next day and drove down to Georgia. And there was something, I mean extremely peaceful about the fact that we were all together and we kind of felt like we were, Ricky’s spirit was still with us.