

# 12<sup>th</sup> Note

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B.J. Leiderman

## Midnight In The Garden Of Lusher and Leiderman

—David Lusher

For the past six months I have been hosting a series of monthly specials called *Survival Sounds*. The premise is simple; a guest will come to the studios with his or her top ten CD's of all time. The hope is that these guests will present music that has touched their lives and will reveal stories that we can all relate to and delight in. It is really a talk show about music and what it means to us—a love story if you will, between us and the artists and songs that make us smile and remember.

In February of this year I traveled to the lovely and historic city of Savannah, Georgia to attend a public radio music conference. I spent five whole days discussing music with program directors and classical music hosts from all across the country.

I had a lot of fun talking with Tony from California, a man my age who knew just as much about classical music as anyone I have ever met, even though he was raised on the music of the rock band Kiss. (The bass player for this group, Gene Simmons, had fun tormenting Terry Gross on *Fresh Air* earlier this year.) Then there was Hank, a music director who enjoys spending his weekends listening to Elvis and riding his Harley around the great state of Vermont. And Bob from east Tennessee who was raised on the sounds of bluegrass.

The most interesting gentleman I met was a man walking around the dining room in a black T-shirt that said "B.J. Leiderman" and had an arrow pointing to his face. B.J. Leiderman? I kept saying the name over and over again in my head trying to remember where I had heard it before. B.J. Leiderman? Not being able to figure it out I turned to the lady sitting next to me at my table and asked, "Who is B.J. Leiderman?" She smiled to herself (I

later learned she had a hard time figuring it out also) and said "That's the guy who wrote the theme music for *Morning Edition*. He is a really great guy, you should go say hello!"

Me, say hello? I should say it? Hello?? Then what would happen, awkward silence and an embarrassing situation that would make for a great *Seinfeld* episode? I could always say something clever like "I loved the way you harmonized that iii-vi-ii-V chord progression in the *Morning Edition* theme." (More awkward silence.) No, I don't think so. In the words of Cosmo Kramer, "I'm Out!"

An hour later I stepped off the elevator and into the lobby of the beautiful Hyatt Regency Hotel (the one written about in the John Berendt book *Midnight In The Garden Of Good And Evil*) and found myself ten steps behind B.J. Leiderman. As he stopped to take a seat in one of the lounge chairs I thought maybe I should say hello. So I did — and there was no awkward silence. Instead I met a man with a great love and passion for music and who also enjoys sharing those experiences with anyone who feels the same way.

After we talked awhile about the frustrations of writer's block and how to overcome it, we started talking about musical influences. That led

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## Program Listings for the Months of May & June 2002

	MON	TUES	WED	THURS	FRI	SAT	SUN
Mid.							
1:00							
2:00						Jazz After Hours	Jazz After Hours
3:00							
4:00							
5:00	BBC World Service						
6:00						Hearts of Space	Alternative Radio
7:00	Morning Edition					New Dimensions	Loose Leaf Book Co.
8:00							
9:00						Weekend Edition	Weekend Edition
10:00							
11:00	Classical Music with Barbara Krauss					Car Talk	Car Talk
Noon						Whad 'Ya Know?	Center Stage from Wolf Trap
1:00						Says You!	Symphony Cast
2:00	Classical Music with Michael Cervone						
3:00						Lyric Opera of Chicago	NPR 100
4:00							Living on Earth
5:00	Fresh Air						This American Life
6:00	All Things Considered					Weekend ATC	
7:00						Me & Mario Focus	E-Town
8:00	BBC World Service					Hearts of Space	Thistle and Shamrock
9:00	Performance Today				Jazzscapes with Rick Popovich	Jazzscapes with Rick Popovich	Folk Festival with Charles Darling
10:00							Says You!
11:00	Classical Music Overnight						Classical Music Overnight
Mid.					Piano Jazz	Now's the Time	

# Inside *Present at the Creation*

The rocking chair. "Nighthawks." Overall. The Hollywood sign. The origin of "OK." These and dozens of American cultural and artistic icons form the yearlong NPR series, *Present at the Creation*, air on **Morning Edition** every Monday in 2002 on WYSU-FM. The series explores the artistry and inventiveness behind the designs, sounds, images, and writings that helped shape American culture. For a "behind the scenes" look at this series, WYSU spoke with Ellen McDonnell, executive producer of **Morning Edition**, and Elizabeth Blair, producer of *Present at the Creation*.

**Q:** If *Present at the Creation* were to run a feature on itself, how would you explain its evolution? What was

the creative and journalistic process behind putting it together?

**A:** The idea for *Present at the Creation* came from The *NPR 100* series we produced in 2000. From that series we found that there's an enormous appetite for stories about the creative process. So we decided to apply the same concept — going behind the scenes to explore how something comes into existence — to a broader range of cultural expressions. Like the *NPR 100*, every story in *Present at the Creation* will be different. Sometimes it will be a very specific story about one individual's journey beginning with an idea and ending up with something that millions of people came to admire. Other stories will explore the origins of a phenomenon, genre, or trend (like the word "cool"), the soap opera genre, or barbershop quartets. Very often a significant creation — and what it's come to represent — is not the act of one individual, but rather a collection of individuals over time.

Taken together, the stories you'll hear in *Present at the Creation* will paint a picture of American history and culture, who we are, what we're capable of, and how we've grown as a society.

**Q:** How — and from whom — did you solicit ideas and topics? Did you determine categories of icons/topics (such as business, art, literature, popular culture) and then solicit ideas or vice versa?

**A:** We solicited ideas from NPR reporters, producers and editors, and from NPR's "extended family" of artists, critics, scholars, and others. As for topics, we wanted to focus on cultural and artistic creations that have reached icon status. That's pretty broad, so we decided the

creations on the list had to meet two of the following criteria:

- 1) Is it widely recognized, cutting across generations, race and class?
- 2) Was it created to convey an idea or express a set of values?
- 3) Did it move people or inspire awe?

**Q:** How difficult was the process of selecting the list of topics for the series? Who was part of the process and was it more art, science, or a combination of the two?

**A:** After we compiled a list of about 300 cultural and artistic icons, we turned it over to a panel of artists, critics, and cultural scholars. Members of the panel included playwright Naomi Iizuka, cultural scholar and author Michael Kammen, fashion designer Trina Turk, *New Orleans Times Picayune* columnist and cultural critic Lolis Elie, *Spin* Magazine senior editor Will Hermes, and North Carolina Museum of Art official George Holt.

Originally we thought it might be nice to include a combination of scientific inventions and cultural creations. But, again, that seemed too broad. So for now, *Present at the Creation* is focusing on arts and culture. If the series is successful, perhaps we'll explore science and technology next year.

**Q:** Throughout the selection process and now as you are producing the pieces, have any of the words, works, or icons sparked controversy or excitement?

**A:** They've all sparked excitement. I don't think they've sparked much controversy but they have certainly been revelatory. For example, most people think Edgar Allan Poe was unusually macabre for writing so much about death and sickness. Our story on the origins of his poem "The

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## Midnight In The Garden Of Luscher and Leiderman

(continued from page 1)

to me telling him about **Survival Sounds** and without hesitation he said "You have to have me on that show!" BJ Leiderman on WYSU? In other words of Cosmo Kramer, "Giddy Up!"

So I would like to invite you to meet the man who is responsible for writing most of the theme music to many of your favorite NPR programs. It is a special two-part series that will air on Sunday, May 5<sup>th</sup> and Sunday June 2<sup>nd</sup> at 6:00 pm. I have taken the liberty to extend the list to 15 CD's so we can spend a little more time with this very nice fellow!

## Present at the Creation

(continued from page 3)



Raven" reminded us that when he wrote it in 1845, death and sickness were literally everywhere. Entire cities were wiped out by tuberculosis. So in some ways Poe was writing about a universal topic for the time. Take Emanuel Leutze's painting *Washington Crossing the Delaware*. In Ina Jaffe's piece we learn that the German-born Leutze didn't paint the dramatic 1776 crossing for patriotic reasons but rather to give encouragement to Germany's failed revolutionaries 75 years later. In Jim Wildman's piece about barbershop quartets, he traced the music's origins to its African-American roots and dispelled the theory that barbershop comes from England.

**Q:** The topics featured throughout the series range from the word "cool"

to the game of Monopoly and the Lincoln Memorial. What common thread keeps all of these items together to create a series?

**A:** The common thread is that these are almost all creations of the mind. And if they're not a creation of the mind then, over time, they came to symbolize an idea or set of values. In other words, *the people* gave them their meaning. "Cool" is a good example. Also overalls. While the garment was created to be functional, as we heard in Neda Ulaby's piece, they've also been used to make a statement or to evoke a certain image or class.

**Q:** From listeners, are you hoping to elicit the same feelings and/or memories that many people have when listening to a piece of music? For example, to playwright Naomi Iizuka, the 50-foot-tall Hollywood sign overlooking Tinseltown "conjures up every movie I ever saw, the face of every movie star I can think of, from Buster Keaton onwards. It's this embodiment of all that is Hollywood. And at the same time... I see that sign and I think of all these people who arrive in L.A. hoping to make a name for themselves and not making it..."

**A:** Absolutely. We've already received dozens of emails from listeners recalling their memories of, for example, the Burma shave road signs, or the song "New York, New York." You can read some of those memories on the Web at [www.npr.org](http://www.npr.org).

**Q:** Although this project began before September 11, how have the events of that day, and beyond, affected the "celebration" of American culture and creativity in *Present at the Creation*?

**A:** After the very first piece introducing the series aired, one listener was critical of our decision to produce a series focusing exclusively on American creations. She said that

at a time when it's clear Americans are very isolated from the rest of the world and don't seem to care about getting to know other cultures, why on earth would we exacerbate the problem by concentrating on the home front? She pointed out that now more than ever we need to increase our knowledge of the cultural and artistic contributions of other countries. We agree with her but *Present at the Creation* is not the only place to hear arts and cultural coverage on NPR and WYSU. We are not producing this series at the exclusion of cultural stories from other parts of the world.

**Q:** How does the series' website expand the conversation? Will there be special web features or content to complement the on-air segments?

**A:** *Present at the Creation* is turning out to be an ideal collaboration between online and radio. Avie Schneider, editor for *Morning Edition* online, has done a wonderful job adapting the radio story to the web, tracking down archive photographs and other images, useful links, and other NPR features we've produced related to a particular creation. Unlike breaking news stories that need to be changed and updated, these mini-documentaries are snapshots of American cultural history and will be of interest to people long after the radio piece airs. NPR.org allows us the opportunity to give them a more permanent home.

**Q:** Since *Present at the Creation* is a yearlong series, could you name a few of the other segments that are coming up throughout the year?

**A:** Nina Totenberg is working on a piece on Perry Mason. Tom Goldman will look at the history of the surfboard. Linda Wertheimer will reveal her passion for grits. Madeleine Brand is working on a story on *Mad* Magazine. And Susan Stamberg will take us to the moment Bob Landry shot his famous 1941 Rita Hayworth pin-up photograph.

# Mad About the Arts

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The exhibition *Dancing the Orange* included over 50 paintings and drawings by three artists from the Kent/Akron area: (left to right) painters Paul Yanko, Enid Williams, and Liliane Luneau were present to meet and greet guests.



Live jazz by The James Suggs Quintet filled the galleries with music and energy.



(left to right) Guests Anita Lin, Larry Sapir, David Vosburgh, and Karen Westerfield smile for the camera.



David and Michele Wrikeman, proprietors of Struthers Beer & Wine Center, stand in front of the sparkling wine station. Struthers Beer & Wine Center has generously provided imported and domestic sparkling wines for this annual event since the very first *Mad About the Arts* in 1996.



Guests sample some of the delicious and colorful *hors d'oeuvres* prepared by the students of YSU's Hotel, Restaurant, and Event Management Program under the direction of Robert C. Campbell. *Mad About the Arts* provides hospitality students with hands-on experience in planning and catering a special event.

It was a color-filled evening: an exhibition entitled *Dancing the Orange*, a delicious and pleasing presentation of foods, the jewel tones of fine wines, and the smiling faces of guests enjoying the delightful mix of music and art. *Mad About the Arts*, the annual collaboration between WYSU and the McDonough Museum of Art, was held March 1 at the museum. Thanks to the support of guests, underwriters, and in-kind donors, the event raised \$10,000 for the operating budgets of the McDonough and WYSU-FM. *Mad About the Arts* was underwritten by the William B. and Kathryn Challiss Pollock Personal Foundation with additional support from Hanahan-Strollo & Associates, Inc., James & Sons, and St. Regis Printing.

## Jazz on the Weekend Jazzscapes

with Rick Popovich

Friday and Saturday, 8:00 pm

**5/3 New Release.** Pat Metheny's latest group project, *Speaking of Now* is featured.

**5/4 Steve Wilson.** From *Out of the Blue* to Chick Corea's *Origin*, this alto-wielding maven is finally getting the wider recognition he has deserved for years.

**5/10 Soul Jazz.** Funky, earthy, blues-based sub-genre—still alive and well in the 21st century.

**5/11 McCoy Tyner.** Much more than John Coltrane's pianist.

**5/17 Women in Jazz.** Strong instrumentalists, as well as vocalists, are featured.

**5/18 Jackie McLean.** Superior alto saxophonist for decades.

**5/24 Blue Walls.** Color of choice in the jazz world.

**5/25 Brad Mehldau.** Classically trained, Bill Evans influenced young pianist with his own individualistic approach.

**5/31 Pick of the Month.** John Scofield's 1994 Blue Note release, *Hand Five* is on tap.

**6/1 Larry Goldings.** Premier organist, sometimes pianist, in the limelight.

**6/7 New Release.** Bop guitarist Mark Elf's latest release, *Dream Steppin'* is featured.

**6/8 Cedar Walton.** The music of this pianist/composer/ex-Jazz Messenger is proving itself to be timeless.

**6/14 Water Music.** H<sub>2</sub>O, fluid and organic, makes for the perfect reference in this genre.

**6/15 Michael Brecker.** Strong link in the evolution of jazz tenor saxophone.

**6/21 In Tribute.** Other artists, past and present, serve as inspiration.

**6/22 Scott Colley.** Adventurous bassist and Charlie Haden protégé who is coming into his own.

**6/28 Pick of the Month.** Fine mid-nineties Blue Note label collective project titled, *Blue Spirit* is featured.

**6/29 Renee Rosnes.** Canadian-born, uncompromising pianist and composer is our subject.

## Now's the Time

with Martin Berger,

Saturday, 11:00 pm

**5/4 Lee Konitz.** Sophisticated alto saxophonist of the Cool School, showing more emotional edge in his recent work.

**5/11 James P. Johnson.** Father of Harlem Stride, one of the titans of jazz piano.

**5/18 Sonny Rollins.** Saxophone colossus, ever powerful and unpredictable.

**5/25 Maceo Parker.** Digging out a neo-soul niche in the realm of alto saxophonist.

**6/1 The Modern Jazz Quartet.** John Lewis, Milt Jackson, et al., transcending the chamber-jazz idiom with precision and power.

**6/8 Jimmy Rowles.** Pianist of rare eloquence, impetus, and wit.

**6/15 Condon Style.** The raucous, high-powered Chicago version of traditional jazz.

**6/22 Jack Teagarden.** Mellow Texan virtuoso of traditional trombone.

**6/29 John Coltrane.** A brief look into some of the stages of the master's work.

## Folk Festival

with Charles Darling

Sunday, 8:00 pm

**5/5 Stars and Planets.** A musical journey touring the universe with Rare Air, Space Pipers, D Squares, Jim Layeux, and others.

**5/12 And Now for Something Completely Different, Part XVI.** Another zany blend of styles and singers from country blues to classic balladry, including a silent film star's voice.

**5/19 Extended Sets, Part XXV** Thirty-minute segments with meaningful folk: Magpie, Fred Small, and Phil Ochs.

**5/26 Contemporary Folk, Part XXXII.** Both recent and earlier releases by some of the finest contributors to folk music, including Bob Dylan.

**6/2 Folk Sampler, Part LXIX.** A potpourri of both new and old folk sounds, both humorous and serious.

**6/9 Railroadin' Some, Part III.** Songs and ballads concerning a transportation method that helped create modern America.

**6/16 Mammals and other Animals.** Mice, cats, bears, whales, mules, cows, rabbits, and jaguars are among the vertebrates featured.

**6/23 Blues and Gospel.** Great music by Blind Willie Johnson, John Lee Hooker, Birmingham Sunlights, the Five Blind Boys of Alabama, and more.

**6/30 Country Cookin', Part XLVIII.** The bluegrass musical chefs are stirring again, including Blue Ridge, Bela Fleck, Firehouse String Band, Dolly Parton, and Chet Atkins and Doc Watson.

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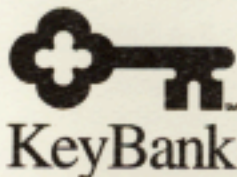


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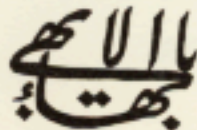
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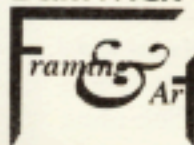
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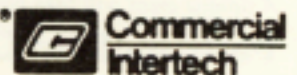


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**5/4 MZILIKAZI KHUMALO:**  
*Princess Magogo.* Kwa Zulu Natal  
Philharmonic Orchestra, Durban  
Serenade Choral Society; Gerhard  
Geist, conductor. Cast: Sibongile  
Khumalo, Fikile Mvinjelwa, Lucky  
Sibande, Bongani Tembe, Bongani  
Vilakazi.

**Lyric Opera of  
Chicago**  
**Saturday, 1:30 pm**

**5/11 VERDI: Otello.** Andrew Davis,  
conductor. Cast: Ben Heppner, Lucio  
Gallo, Renee Fleming.

**5/18 WEILL: Street Scene.** Richard  
Buckley, conductor. Cast: Catherine  
Malfitano, Lori Ann Fuller, Gregory  
Turay, Dean Peterson, Timothy  
Nolan.

**5/25 BELLINI: I Capuleti e I  
Montecchi.** Bruno Campanella,  
conductor. Cast: Vesselina Kasarova,  
Andrea Rost, Fabio Satori, Umberto  
Chiummo, Jeffrey Wells.

**6/1 MOZART: The Magic Flute.**  
Andrew Davis, conductor. Cast: Paul  
Groves, Dorothea Roschmann, Gerald  
Finley, Matti Salminen, Mary Dunleavy,  
Egils Silins, Lielle Berman.

**6/8 BRITTEN: Billy Budd.** Andrew  
Davis, conductor. Cast: Nathan Gunn,  
Kim Begley, Samuel Ramey, Richard  
Stillwell, Stephen West, Philip Kraus.

**6/15 PUCCINI: La bohème.** Bruno  
Bartoletti, conductor. Cast: Leontina  
Vaduva, Roberto Aronica, Stephen  
Powell, Erwin Schrott, Alexandra von  
der Weth.

**6/22 WAGNER: Parsifal.** Andrew  
Davis, conductor. Cast: Gosta  
Winbergh, Catherine Malfitano, Matti  
Salminen, Mark Delavan. Early start  
time.

**6/29 HUMPERDINCK: Hansel and  
Gretel.** Mark Elder, conductor. Cast:  
Elizabeth Norberg-Schultz, Alice  
Coote, Eugenie Grunewald.

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