

NEH Application Cover sheet (PN-293397)

Cultural and Community Resilience

PROJECT DIRECTOR

Dr. Neal V Hitch
Museum Director, The Museum at Bethel Woods
200 Hurd Road
Bethel, NY 12720-000
USA

E-mail: nhitch@bethelwoodscenter.org
Phone: 845-583-2075
Fax:

Field of expertise: U.S. History

INSTITUTION

The Museum at Bethel Woods
Bethel, NY 12720-000

APPLICATION INFORMATION

Title: *1960s Oral Histories – New York Community Connectors*

Grant period: From 2023-10-01 to 2024-09-30

Project field(s): U.S. History; Public History; African American History

Description of project: 1960s Oral Histories – New York Community Connectors will utilize teams to organize, connect, and collect stories of the 1960s counterculture experience with a focus on gathering stories from voices that are under-recorded within the history of the movement. Special attention will be placed on collecting stories from diverse and disadvantaged communities. The geographic focus is New York City. Alongside a project manager and coordinator, a community consultant will serve as the connector in each community. A team of five will work as a collective to develop questions and outlines. Pictures and maps, will aid in storytelling and memory recall. Phase 1 is centered in in Harlem, Washington Heights, and Inwood. It is focused on collecting the stories of people the African American community and other communities of color. Phase 2 draws from the Upper West Side, the Village and Brooklyn. It is focused on collecting the stories of people who identify with the LGBTQ+ communities.

BUDGET

Outright request	132,760.00	Cost sharing	0.00
Matching request	0.00	Total budget	132,760.00
Total NEH request	132,760.00		

GRANT ADMINISTRATOR

Barbara Gref
One Cablevision Center
Liberty, NY 12754-0222
USA

E-mail: bgref@bethelwoodscenter.org
Phone: 845-583-2184
Fax:

NEH CULTURAL AND COMMUNITY RESILIENCE
1960s Oral Histories - New York Community Connectors

PROJECT NARRATIVE

PROJECT GOALS AND HUMANITIES CONTENT

Through the project, 1960s Oral Histories - New York Community Connectors, the Museum at Bethel Woods will collect, process, and interpret oral histories from a quickly disappearing historical resource: people from disadvantaged communities who attended and participated in counter-cultural activities during the 1960s. The Museum views this material as essential in understanding the importance of social change to freedom. It is also essential to assembling the most accurate and representative first-person account of the 1960s possible. The historic accounts of people who lived through the events and movements of the 1960s, work and family life in the subsequent years, and through COVID-19 as a defining moment of their golden years will only be authentic if it includes diverse stories that illustrate the whole experience.

The Museum embarked on a five-year Oral History Initiative in 2020, as COVID-19 made the importance of recording first-person perspectives of the 1960s more urgent with each passing day. We found that during the pandemic people began contemplating life and legacy. Sharing memories became very important when we lost the ability to gather with loved ones. Opportunities to collect these stories have continued to slip away as the population who remembers 1960s social challenges and changes ages into their 70s and 80s. Eventually, they will die. Many already have since we began the initiative.

The Museum at Bethel Woods interprets and preserves the National Register historic site of the 1969 Woodstock Music and Art Fair. The site represents one of the defining moments in American culture, a moment that has today become synonymous with freedom of expression, peaceful gathering, and the impulse for positive change. The Museum's mission is to interpret the zeitgeist of the 1960s which concluded with the Woodstock festival. The Museum tells the story of the social movements, political history, popular culture, and lasting influences of the 1960s. Collecting first-person stories is key to this mission.

Our oral history collection fits into an existing scholarly field. Books such as Mark Kurlansky's *1968: The Year that Rocked the World*, have detailed counter-cultural movements across the globe. *Woodstock: The Oral History*, by Joel Makower (1968), and *Pilgrims of Woodstock*, by John Kane (2019) are written directly from oral history interviews conducted by the authors to illustrate their theses. Documentaries such as *Woodstock: Three Days That Defined a Generation* (2019), incorporate the use of oral histories to present a specific angle. However, it is the extensive collection of long-form oral histories from average people who participated in the counterculture of the 1960s that we are trying to collect - while there is still time without a specific goal or agenda. Our collection will support not just one thesis about Woodstock, but innumerable ideas, themes, and the patterns of a decade. This will be the defining legacy of the Oral History Collection at The Museum at Bethel Woods.

Between 2008 and 2019 the Museum collected 89 oral histories, mostly from Woodstock musicians or Woodstock promoters. In 2020, taking as a guiding principle that "Woodstock is not one story; it is 450,000 stories," the Museum began the Oral History Initiative, a formalized plan to promote the collection of oral histories from individuals who attended Woodstock. With curator Julia Fell leading this program, between 2020 and 2021 we collected 340 new oral histories. The oral history collection has now expanded to people involved in other counter-cultural events and protests.

In 2021, the Museum completed an analysis of the collection which revealed that 96% of the narrators were white and 65% were male. This data is far from a true representation of the demographics of the 1960s counterculture. Instead, it is far more representative of the demographics that are known to willingly engage with museums. It is clear that the storytellers who could share underrepresented perspectives are not coming to the Museum on their own. They need to be sought out.

In 2022, the Museum was awarded an IMLS grant for a project we called “Woodstock Oral Histories Through Community Connectors.” This grant allowed the Museum team to collect oral histories at locations other than the Museum building or historic site, and to hire consultants to connect us with countercultural communities. Consultants hosted regional oral history pop-ups in the Southwest and on the West Coast. These programs doubled the number of oral histories in the collection by adding 250 new interviews from narrators we otherwise would not have reached.

The Woodstock Oral Histories Through Community Connectors project showed that connecting with a consultant or institution that has already built trust within a community allows access to members of the counterculture with diverse experiences that otherwise would not be available to the Museum at Bethel Woods. The 1960s Oral Histories - New York Community Connectors project seeks to expand the oral history collection at the Museum at Bethel Woods with the perspectives of African Americans and other communities of color, and LGBTQ+ communities in New York. This project will partner with a variety of locally and culturally embedded museums in New York City, the Cooperstown Graduate Program, and two consultants to collect 120 oral histories from disadvantaged communities that offer direct insight into the history of resilience from the 1960s through today.

It is clear that members of marginalized communities are underrepresented in the current oral history collection at the Museum, and in the mainstream understanding of the 1960s counterculture. In 2021, one of our oral history narrators, Akinyele Sadiq, said, “... I knew that there were black hippies... it was part of a movement around the world, really... It wasn't just white kids in the United States who were thinking this way. Changes were happening worldwide, from Africa to Europe, to Asia, South America; all of that. So I felt it was all a part of the same movement.” Photographs clearly indicate a significant number of African Americans present at the Woodstock festival, for instance. As 2021 oral history participant, Norman Gaines shared: “The incorrect legend of Woodstock is a bunch of Euro-ethnicity hippies congregating in Central New York State... when that was far, far from the case.”

Over the last several years, community connector Steven Palmer has helped the Museum to scratch the surface of narrators from the LGBTQ+ community, including Donald Gallagher, who attended both the Stonewall uprisings and Woodstock in 1969. Though the sense of community that manifested at Stonewall was strong, he recalls that it did not extend everywhere. Of Stonewall, he said, “I got it over the telephone line by a friend who lived in that neighborhood. Well, I made a whole bunch of phone calls to other friends... Even walking across the street we'd see people and just said ‘Hey, listen come, there's like this riot going on over at the Stonewall... people just fighting with the cops... We're having enough.”

It is clear from the small but growing number of oral histories conducted with narrators of color and narrators from the LGBTQ+ community that their perspectives are critical to understanding the full picture of the time period that the Museum interprets. It is impossible to accurately record and represent the decade of the 1960s and seminal events like Woodstock without voices from all perspectives being recognized. As long as first-person narratives are available and waiting to be recorded, it is irresponsible to interpret history without them.

PROGRAM PRIORITY

Both the African American and LGBTQ+ communities faced significant disadvantages in the 1960s and following decades. Though the anti-war movement took place largely on American college campuses, where only 5.3% of undergraduates were black, in Vietnam, African Americans accounted for 31% of the ground combat troops. The percentage of African Americans in the general population was 12%. Being placed into combat was not the end of the problems. In 2020, *Time Magazine* wrote that although many black veterans “formed enduring interracial friendships while fighting overseas, inequities and blatantly racist treatment stained their experiences both during and after the war” (Andrew Chow and Josiah Bates, June 12, 2020). The Civil Rights Act was only signed into law in 1964, after a decade of advocacy. Martin Luther King Jr. received the Nobel Peace Prize that year for his work against racial inequality through nonviolence, only to face violence during the Selma to Montgomery marches in 1965 and assassination in 1968.

For the LGBTQ+ community, the disadvantage was also acute. Elliot Tiber, a gay rights proponent who was largely known for his book *Taking Woodstock*, told *Publishers Weekly* in 2011 that “many younger members of today’s gay/lesbian community take their current freedoms for granted. I always knew I was gay, but there was really no choice at all for many of us in the 1950s and ’60s. We often had to remain closeted just to remain safe. Coming out in the summer of 1969 was the most dangerous yet liberating thing that ever happened to me.”

Over the last several years, many seminal events in the history of civil rights, gay rights, and more observed their 50th anniversaries. For many, these landmark anniversaries were a testament to the resilience and an open celebration of identity that many never dreamed they would live to see. Then the world faced COVID-19, disrupting and devastating the groups who were celebrating their communities as the virus tore through older demographics and communities of color. Additionally, the nationwide protests of May 2020 showed that not much had changed in 50 years. But it also showed that some of the most disadvantaged communities are also some of the most resilient.

No geographic region was more affected by COVID-19 than densely populated New York City, which exceeded 3 million virus cases and had 43,205 deaths, the highest cumulative loss of life of any city in the US. Federal, state, and local data have shown that disadvantaged communities experienced a disproportionate burden of COVID-19 cases and deaths. COVID-19, therefore, created a condition that didn’t just result in a loss of life. It resulted in the loss of stories; the loss of history. This loss is felt most acutely in the communities whose history is the least recorded.

No age demographic was more affected by COVID-19 than those over 65. According to the CDC, the older population had a 330% higher chance of dying from COVID-19 than the population under 30 years of age. However, the effects of COVID-19 were not just the loss of life. For older people, the isolation and loss of contact with relatives had an emotional cost that reverberated throughout all communities. At the Museum at Bethel Woods, there was a sharp increase in people signing up for the online Woodstock Alumni Registry, and an increase in the people willing to record oral histories. The virus forced many members of the “Woodstock Generation” to consider their legacies.

This project will directly take place in many neighborhoods that are annotated in the Justice 40 Initiative. These communities include Harlem, East Harlem, Washington Heights, Inwood, and the Bronx.

In the first year of the Oral History Initiative, we collected nearly 350 oral histories. In 2022 we nearly double that figure. With the significant support of an IMLS grant increasing our capacity in 2023, we will double again, creating a collection of almost 1,200 oral histories. These interviews illustrate the hope for change and the grassroots effort that was required to create change during one of the most tumultuous decades in our history. The oral histories are essential because they not only illustrate culture-changing events themselves but now, being taken over 50 years later, they offer a long view of the effects. They are clear about the sacrifice required to be an activist, but also those sacrifices affected or failed to affect the world 50 years later. These lessons are incredibly relevant, especially following the COVID-19 pandemic and the pressing issues of today and the future, such as health infrastructure and climate change. What is still needed as we work towards our goal of 1,200 interviews is the diverse perspective of people from underrepresented communities. Partnering with connectors to access 120 new oral histories from these groups in New York City would result in an increase to at least 10% of our narrators coming from diverse communities.

COMMUNITY PARTICIPATION

The largest external obstacle we have faced in collecting the stories of the 1960s counterculture is the lack of trust in how and why we are gathering them (as their stories are often personal information and not readily shared). This has proven to be especially true of people within minority communities, activists, and people who took part in alternative and sometimes controversial lifestyles and activities. What became clear in the first year of the Oral History Initiative is that many people who associated themselves with the counterculture still do not trust institutions and are reluctant to engage with cold calls or emails from a museum. In short, they still feel disaffected by society. This is all the more reason to make every effort to include them at this critical time.

To cross the divide, the Museum needs connectors - trusted members and organizations within disadvantaged communities who have existing relationships within these communities. In this way, individuals who have been historically hesitant to offer their stories can be connected with in a positive, familiar, and safe way. Two people with whom the Museum has worked since its founding, Rachel Havens and Steven Palmer, maintain long-standing active interests in preserving the story and legacy of the 1960s. They each have significant connections to disadvantaged communities. Since the development of the Museum's Oral History Initiative in 2020, both have been in discussion about the work and agree about the importance of the initiative at this time. They have also each agreed to work as consultants for the Museum and to utilize their unique connections to communicate and connect with people. They intend to build trust between their own communities and ours.

Community Connector Organizations:

Museum staff and consultants will be working with several institutions embedded in specific neighborhoods for the purpose of connecting with communities, and for use as interview locations during the program periods.

These institutions for Phase 1 of the project include Daniel's Music Foundation (East Harlem), the Dyckman Farmhouse Museum (Inwood), the Studio Museum in Harlem, and The Museum of the City of New York. These institutions all have a distinct history of highlighting the voices and works of individuals from marginalized backgrounds and are deeply embedded in their local communities.

The main institutional partner for Phase 2 of this project is The American LGBTQ+ Museum. This is a new museum, currently developing exhibits and programs. The Museum was founded with a mission to preserve, investigate, and celebrate the dynamic histories and cultures of lesbian, gay, bisexual, transgender, and queer people, as well as those of emergent and adjacent identities. The Museum is being developed with an intentionality to collect and include these stories as part of American history. As such, they are the perfect partner to collect LGBTQ+ stories of the 1960s counterculture.

The American LGBTQ+ Museum will be working with other community partners to identify and connect with oral history participants. These partners will include the Lesbian, Gay, Bisexual, & Transgender Community Center, AKA The Center (East Village), Sage Advocacy and Services for LGBTQ+ Elders (Chelsea/Midtown), and The Brooklyn Community Pride Center (Crown Heights & Bedford-Stuyvesant, Brooklyn). These organizations all have long-term and well-established relationships with their communities.

Community Connector Consultants:

1960s Oral Histories - New York Community Connectors proposes to hire Rachel Havens and Steven Palmer as lead connectors who will work under the direction of Museum Curator Julia Fell to advance the Oral History Initiative to a new level within the Museum collection. Gretchen Sorin will serve as a third-party advisor.

Rachel Havens is the daughter of Richie Havens, the iconic black and indigenous musician who opened the Woodstock Music and Art Fair. She consulted with the Museum in 2018-2019 to collect oral histories from young people, particularly young people from marginalized backgrounds, to investigate how the hopes, fears, and dreams of today's youth compared to those of the youth of the 1960s. Havens maintains relationships with communities of color, activist groups, and key players within the Woodstock Nation.

Steven Palmer is a Columbia-trained oral historian who is also a COVID-19 medical specialist based in New York City. He is directly connected to disadvantaged communities in Manhattan and is currently working on health initiatives in Harlem and Washington Heights. A major focus of Palmer's past work has been highlighting the LGBTQ+ voices of the counterculture.

Dr. Gretchen Sorin is the Director of the Cooperstown Graduate Program and an experienced public historian with connections in the African American community. She will serve as an adviser. Through her decades-long career in the museum field, Sorin has a breadth of experience working with a multitude of communities and fostering a new generation of socially conscious museum professionals. She is the author of the 2020 book "Driving While Black: Race, Space, and Mobility in America," which examines aspects of race in American culture during the mid-20th century.

METHODOLOGY

GENERAL PHILOSOPHIES AND PRACTICES:

In 2020, consultants from the Documentary Heritage and Preservation Services for New York (DHPSNY), evaluated the Museum's archival collections. This was an assessment of our written policies and a walk-through of the collections facility. Subsequently, and while under COVID-19 lockdown, Museum staff wrote a Collecting Plan and new Collections Management Policy in response to these recommendations.

In the Museum's Collecting Plan, oral histories form one of the most important and robust parts of the collection. The acquisition, transcription, digitization, and public presentation of this collection will be the Museum's most important work and legacy. In the summer of 2020, Museum staff wrote an Oral History Collection Plan, Oral History Digitization Plan, and Oral History Procedures and Templates, all board-approved in 2021. Oral history methodology was written in partnership with the Cooperstown Graduate Program (CGP), as well as in reference to the Principles and Best Practices for Oral History as laid out by the Oral History Association.

In recognition of the guidelines and best practices recommended by the Oral History Association, and with deference to OHA's Guidelines for Social Justice Oral History Work (2022), the Museum recognizes that, particularly when working with and serving vulnerable communities, flexibility is key, and adaptation of any methodologies described below is possible when needed. The oral history experience is not solely for the benefit of the institution, but should rather be fulfilling for narrators, their communities, and the collecting organization. Similarly, according to OHA's core principles, the Museum recognizes that "Oral history practitioners must be sensitive to differences in power between the interviewer and the narrator as well as divergent interests and expectations inherent in any social relationship. These dynamics shape all aspects of the oral history process, including the selection of people to interview, research questions, personal interactions during the interview, interpretations, decisions on preservation and access, and the various ways that the oral history might be used."

A big methodological lesson learned during oral history pop-up programming in 2022 is that time must be allocated for the emotional impact of both giving and receiving an oral history. Interviews can become very personal and the interviewee can enter into deep reflection of connections with the past and present. We understand that no more than six interviews should be done in a working day to accommodate this. Time must be allocated for an interviewee to become comfortable in the space prior to the interview, and to decompress and reflect on the oral history afterward. Additionally, the interviewer needs time to process the emotional impact of hearing so many defining, personal histories that are often expressions of honesty, pain, and loss. We have learned that self-care for staff must be built into the schedule. These lessons will be detailed in a 2023 session presented at the Museum Association of New York annual conference in Syracuse, NY.

Supplementary to methods employed for most narrators, the Museum has researched best practices for interviewing narrators with memory and cognitive conditions such as dementia and Alzheimer's Disease. As the target demographic of narrators continues to age, occurrences of such conditions will only increase. In collaboration with consultants from the Columbia University Oral History Master of Arts program and art therapy education staff at Bethel Woods, the Museum is taking steps to maximize the oral history experience for all narrators.

In addition to full-time staff, The Museum and the Cooperstown Graduate Program have maintained an internship program, now in its 13th year. Oral history is a key component of the required work of CGP students making the program a natural fit for internships focused on this work. Oral history-focused internships have been offered since 2020. Julia Fell supervises three interns from CGP each year (spring, summer, and fall). Interns gain consistent real-world experience throughout the course of an academic semester. To date, graduate interns have contributed over 500 hours to the oral history initiative. At CGP, the oral history curriculum and the internship program are overseen by program director Dr. Gretchen Sorin.

DIGITAL PRESERVATION METHODS:

Digital preservation methods have been established with the Museum's Collecting Plan and Oral History Digitization Plan. Each interview is first recorded in high definition onto SD cards, which are clearly labeled and stored. For interviews recorded during pop-up programming, copies are made from the SD cards to a high-capacity external hard drive while on site, ensuring that at all times there are 2 copies of each media file. All interviews are later backed up on a secondary external hard drive stored at an off-site location, and then again on the Museum's servers. These servers are administered by Bethel Woods Center for the Arts IT staff and are backed up regularly.

POP-UP PROGRAMMING METHODS:

IDENTIFY NARRATORS:

The project will target narrators based in the New York City metro area who are part of the LGBTQ+ community and/or communities of color who were active in the 1960s counterculture and/or attended the 1969 Woodstock Music and Art Fair.

QUESTIONS:

Questions will be developed during meetings with the project team, including consultants Steven Palmer and Rachel Havens, and advisor Dr. Gretchen Sorin.

PREPARATORY RESEARCH:

Preparatory research will focus on collaborating with the designated community connectors to seek out narrators. These community connectors will act as advocates for the program and the Museum, allowing for an organic and safe introduction. The community connectors will provide background information on each narrator and if necessary, arrange preparatory pre-interview meetings between narrators and curators.

EQUIPMENT:

The Museum uses professional studio equipment for video recording. This includes a Panasonic AVCCAM AG-AF100A HD Digital Camcorder, as recommended by Doug Boyd, Ph.D., who serves as the director at the Louis B. Nunn Center for Oral History at the University of Kentucky Libraries and was president of the Oral History Association. Other equipment includes 2 TASCAM DR-10L Micro Recorders with Lavalier Microphones, a professional tripod, Impact studio lighting units with stands and softboxes, a 12' wide Impact backdrop kit, high-capacity SD cards, and high-capacity Toshiba external hard drives. All equipment is travelable and easily transported with purpose-made carrying cases.

INTERVIEW SETTING

Local interview settings will be provided by the designated community organizations. Each space will provide a quiet environment and enough space to set up a backdrop, a chair for the narrator, camera and lighting equipment, and chairs for interviewers. The space will also have an adjacent but separate area for administrative work related to the project. This area may also serve as a comfortable welcome area for arriving narrators.

PERMISSIONS:

The Museum at Bethel Woods employs a standard oral history release form which is signed by each narrator. In collaboration with the American LGBTQ+ Museum, the Museum will revise this form to

include both institutions with permissions for accession and use of the audio and visual material collected.

POST-INTERVIEW:

The post-interview stage includes follow-up communications with narrators and the processing of all generated files for storage. A transcript of each interview will be created using the Descript program, which uses AI to compose a first draft which is then edited and finalized by staff. Transcripts are saved as Word Documents and backed up alongside each copy of the interview media files. Interviews will be prepared with a cover sheet that includes key information about the interview (date, location, duration, etc.), a summary essay, and metadata/keywords. In the long term, these interviews will be incorporated into a public database planned in accordance with the Museum's collecting plan and recommendations by the Documentary Heritage Preservation Services of New York.

DELIVERABLES

This project will result in 120 long-form videotaped oral histories from members of communities of color and LGBTQ+ communities in New York City detailing personal stories of participation in the 1960s counterculture as well as their unique experiences surviving the COVID-19 pandemic. The oral histories will be accessioned into the collection at The Museum at Bethel Woods with a duplicate collection held by the American LGBTQ+ Museum. A formal release form will include both institutions and rights to use the material will be mutually shared.

Collecting oral histories is part of a larger project to create a database that will be accessible to the community and to researchers. All of the oral histories will be transcribed. Metadata will be attached and the text document for each interview will be stored in an information storage system (internal server) which is backed up nightly. Off-site backups are also maintained on separate 4TB external hard drives that are labeled and kept for each oral history project completed by the Museum. Part of the Museum's strategic collecting plan is to build a platform to host the information.

Following a 2020 collections assessment from the Documentary Heritage and Preservation Services of New York (DHPSNY), the need for an internal finding aid, as well as a public-facing digital platform, was prioritized. We plan to implement ArchivesSpace as the finding aid component. The public database will be built using OHMS and Omeka. The public will have access to digital audiovisual recordings and corresponding transcriptions. By using OHMS, each oral history interview will be searchable down to the word. This will have widespread benefits – making the stories of the '60s accessible to people across the world and across generations. Narrators will see their stories amongst those of their peers, contributing to the legacy of the counterculture. Their children, grandchildren, and great-grandchildren will be able to access the stories whenever they want or need to listen to them, in perpetuity. While this work is beyond the scope of this grant; it is discussed here to indicate the long-term goal of accessibility, use, and sustainability of the project.

Currently, oral histories are used to enhance and inspire on-site interpretation and programming. In 2021, a new online exhibit program was begun, focused on exceptional oral histories that have been recorded. As a participant in the Museum Association of New York Building Capacity program (funded by IMLS) Museum staff learned new skills in video production and web design. This has resulted in a slate of new video projects and a series of online exhibits featuring oral history from Woodstock photographers alongside the images that they have donated to the Museum's collection. These videos and online exhibits are free to access online and will be incorporated into future programming plans in

perpetuity. Oral histories collected through the 1960s Oral Histories - New York Community Connectors grant will be made immediately available for this type of community engagement programming.

With the Museum's stated Strategic Plan goal of becoming "locally, regionally, nationally, and internationally known as the premier 1960s cultural museum and exploration center," the potential near- and long-term use of the oral history collection is the primary strategic objective of the Museum for the next three years.

WORK PLAN

1960s Oral Histories - New York Community Connectors will utilize teams to organize, connect, and collect oral histories in two primary collection time periods, focused on gathering stories from voices that are under-recorded within the history of the 1960s counterculture movement.

October-November 2023: Project Planning

January - February 2024: Project publicity and coordination with all external partners

March, 2024. Phase 1: New York City – Harlem and surrounding neighborhoods:

The main focus of this phase will be collecting the stories of people still local to the New York area, and also those in alternate locations from the African American community, and other communities of color. On-site oral history interviews are conducted over 12 days at three institutions. A maximum of 6 interviews will be scheduled per day.

June 2024. Phase 2: New York City - American LGBTQ+ Museum

The main focus of this phase will be collecting the stories of people still local to the New York area, and also those in alternate locations who identify with the LGBTQ+ community. On-site oral history interviews are conducted. Coordination with American LGBTQ+ Museum and the New York Historical Society over a two-week period. A maximum of 6 interviews will be scheduled per day.

August 2024: A two-week on-site oral history opportunity completed at Bethel Woods will coincide with the Woodstock 55th Anniversary of Woodstock.

September 2023: Project completion, wrap-up, debriefing, and data processing.

PROJECT PERSONNEL AND KEY ADVISORS

Dr. Neal V Hitch, Museum Director and Senior Curator of The Museum at Bethel Woods, is a historian and museum specialist with over 25 years of experience developing historic sites and museums. Dr. Hitch specializes in developing strategies for visitor engagement and innovative humanities programming. Dr. Hitch holds advanced degrees in Architecture and History from The Ohio State University. He has directed museums serving Native communities in Alaska and on the border of Mexico in California, and as director of the Hawaiian Mission Houses and Archives, managed one of the largest 19th-century archives in Hawai'i. As Project Director he will be responsible for signing and managing contracts and project oversight. It is expected that he will spend a total time of one month (20 working days) on the project.

Julia Fell, Oral History Initiative Lead & Internship Supervisor, is Curator at The Museum at Bethel Woods. She has advocated for the importance of oral histories in the authentic interpretation of the Woodstock historic site, notably implementing the medium in the award-winning 2019 special exhibition “We Are Golden.” The exhibit used a combination of existing and brand-new oral histories to illustrate diverse perspectives of both the Woodstock generation and today’s youth. She received formal training in oral history from the Cooperstown Graduate Program. As Project Manager, Julia will coordinate and schedule all activities and will be responsible for the transcription of interviews which will account for 40% of her time (5 months).

Dr. Gretchen Sullivan Sorin has served as the director of the Cooperstown Graduate Program for 26 years. After working as a museum educator, director, and consultant at more than 200 museums over 30 years, she returned to her alma mater to lend her experience and expertise to a new generation of museum professionals. All courses at CGP involve participatory learning and students in Dr. Sorin’s classes complete real projects for a variety of museums in New York State. As the director of the graduate program, Dr. Sorin delivers a focus on cultural literacy, social justice, and audience engagement. She has conducted extensive research on the dynamics of race in mid-century America.

Rachel Havens, Community Connector Consultant is the daughter of iconic 1960s folk musician Richie Havens. She has worked in community-based advocacy spaces for many years, describing herself as a multi-disciplinary “solutionary” artist using communications to ignite collaborative conversations and inspire action within communities. Herself a mixed-race person of color, she is active in addressing issues impacting these communities. In 2019, she worked with the Museum at Bethel Woods to collect new, diverse oral histories for the special exhibition “We Are Golden.” Through her father and her lifelong residency in Woodstock, NY, Havens is deeply connected with the countercultural community. It is anticipated that Rachel will spend a total of four weeks working on this project.

Steven Palmer, Community Connector Consultant, holds a Master’s Degree in Oral History from Columbia University. In 2019 Steven was an oral historian for the Stonewall 50th Anniversary Oral History Project (Tenement Museum, NYC). He worked with the Museum at Bethel Woods on oral history projects in 2019 (“We Are Golden” special exhibit) and 2021 (on-site oral history pop-up funded by MANY). Steven works as a physician assistant at Columbia University Medical Center where his focus has been on HIV research, prevention, and treatment. In March 2022, his team turned their efforts toward experimental treatments and vaccine research for COVID-19. Additionally, Steven works with disadvantaged communities coping with “long COVID” via community-based organizations in Washington Heights and Harlem. It is anticipated that Steven will spend a total of ten weeks consulting on this project.

S.C. “Luci” Lucier is the Sr. Associate of Public Programs & Partnerships at the American LGBTQ+ Museum. “Luci” has over a decade of experience in the production of professional performance as well as site management of high-caliber private events and exhibitions. They have been concurrently producing work as a queer storyteller in multiple capacities, leading projects as a theatrical auteur, director, and manager. Luci’s career has focused on the restorative queer narrative, a passion that transitioned into the History & Culture realm throughout graduate school and led to her work at ALM. Luci will coordinate with the Oral History team to collaborate with community partners, and provide space for interviews. After the interview period, Luci will oversee the acquisition of new interviews into the American LGBTQ+ Museum’s collection. It is anticipated that Luci will spend three months working on this project.

NEH CULTURAL AND COMMUNITY RESILIENCE

1960s Oral Histories - New York Community Connectors

PROJECT WORK PLAN

Summary

1960s Oral Histories – New York Community Connectors will utilize teams to organize, connect, and collect stories of the 1960s counterculture experience with a focus on gathering stories from voices that are under-recorded within the history of the movement. Special attention will be placed on collecting stories from diverse and disadvantaged communities.

Teams will be assembled based on location and community focus. Dr. Neal V. Hitch, Museum Director, will manage all contracts and will oversee project goals. Julia Fell will lead the development of project content and manage the scheduling and execution of interviews. A community consultant will be hired to serve as the connector in each community.

Dr. Gretchen Sorin will provide third-party guidance and oversight throughout the course of project development and implementation. Dr. Sorin will also provide several graduate interns to assist with project management and the processing of new oral histories as they enter the Museum's collection. This is a continuation of an existing partnership and series of oral history internships hosted by The Museum at Bethel Woods for Cooperstown Graduate Program students.

In preparation for the interview period, Julia Fell, Gretchen Sorin, Rachel Havens, and Steven Palmer will work as a collective, meeting through Zoom and collaborating in Google Docs, to develop questions and interview outlines. Pictures, maps, and other materials will be provided by the Museum to aid in storytelling and memory recall. Interviews will be filmed digitally.

Phase 1: New York City – Harlem, Washington Heights, Inwood

The main focus of this phase will be collecting the stories of people still local to the New York area, and also those in alternate locations from the African American community and other communities of color.

The consultant for this phase will be Rachel Havens, the daughter of Richie Havens, the folk and soul singer who defined the counterculture with his song *Freedom*, created on the stage at Woodstock. Born in the Bedford–Stuyvesant neighborhood of Brooklyn, New York City, Havens got his start in the clubs of Greenwich Village. Rachel Havens carries her father's creative and empathetic nature and is an active advocate for creating connections between the past and the social movements of the present. She has partnered with the Museum on past oral history projects, including the award-winning special exhibition "We Are Golden" mounted during the 50th anniversary of the Woodstock Music and Art Fair, which connected the current-day hopes, fears, and expectations of young people with those of the Woodstock generation. She will be advised by Dr. Gretchen Sorin, the Director of the Cooperstown Graduate Program and an experienced public historian with connections in the African American community.

Schedule:

October 2023: All parties will meet to review goals and objectives. Museum staff and consultants will pool existing potential contacts and assess a plan for further outreach to be conducted by said consultants. Any solid leads at this stage will be categorized by priority and the appropriate point of contact assigned for each narrator.

Organizations that will serve as outreach include:

Dyckman Farmhouse Museum (Inwood): The Dyckman Farmhouse Museum is a community-focused museum that uses its history as the oldest farmhouse in New York City to highlight lost histories, particularly black and other marginalized voices. It aims “to be a vital cultural asset in New York City... to be a catalyst for engaging, adventuresome programming, and to be a good neighbor and a dynamic resource for the community.” DFM has had a long-term relationship with The Cooperstown Graduate Program, fostering the professional development of graduate students and engaging them in community-based interpretation and programming.

Daniel’s Music Foundation (East Harlem): Daniel’s Music Foundation has an existing relationship with Bethel Woods partnering on music education programs. They have a prime location in New York City with existing studio space. The Foundation’s mission is “to provide a comfortable, educational and social environment in which individuals of all abilities can enjoy, learn, and practice the joy of music together.” Among their core principals, Daniel’s Music Foundation promotes the ideas that “All flourish when we are part of an accepting community” and “Through understanding and mutual respect, we can effectuate positive change.”

The Studio Museum in Harlem (Harlem): The Studio Museum in Harlem “is a site for the dynamic exchange of ideas about art and society.” It focuses on the art and art history of the black community. Founded in 1968 at the height of the countercultural era, it has deep and long-running connections to the movers, shakers, and creatives within its neighborhood, and will make for a great communications partner.

Museum of the City of New York (Upper West Side): “The Museum of the City of New York fosters understanding of the distinctive nature of urban life in the world's most influential metropolis. It engages visitors by celebrating, documenting, and interpreting the city's past, present, and future.” The Museum has hosted numerous major exhibits highlighting this history and work of marginalized communities in New York City. With a century of history as an institution, MCNY has the resources to reach each corner of New York City and will be an excellent communications partner.

November 2023: Dr. Gretchen Sorin, Julia Fell, and Rachel Havens will coordinate oral history template questions tailored to disadvantaged communities, considering inquiry-based questions aimed at following a personal history from the 1960s through the COVID-19 pandemic. This template will be shared with Steven Palmer for comment and coordination. A final draft of this oral history template will be completed by the end of the year.

January - February 2024: Internal and external publicity will be initiated by Bethel Woods. Project coordination with Dyckman Farmhouse. Site Coordination with Daniel’s Music Foundation and Museum of the City of New York. Consultants will work during this time to reach out to their communities and

build lists of additional narrators. Community members will be contacted, introduced to the project, and confirmed for participation. Julia Fell will work with consultants to schedule interviews and aid in any additional communication. The Museum's past experience with pop-ups in Santa Fe, San Francisco, and Los Angeles will inform scheduling and the number of interviews completed per day.

March 2024: On-site oral history interviews completed. Daniel's Music Foundation in East Harlem will provide studio space and the use of their facilities for the coordination of oral histories over five days. The Dyckman Farmhouse Museum will provide space within its facilities for interviews for an additional five days. A maximum of 6 interviews will be scheduled per day. Other organizations, such as Studio Museum and The City Museum of New York, will be used as a potential flex or swing space, allowing another week of oral history collection if necessary. Julia Fell, Steven Palmer, and Rachel Havens will work as a team coordinating and completing interviews emphasizing the Washington Heights and Harlem Neighborhoods.

April 2024: Zoom and phone interviews will be completed. Following the in-person programming period, the database of potential contacts will be reviewed and updated. Additional contacts, rescheduled contacts, and out-of-town contacts will be interviewed through Zoom and telephone interviews. Interviews will be reviewed and data will be processed and stored.

Measurable Achievements:

The goal during Phase 1 is to complete 45 on-site, in-person interviews, with an additional 15-20 interviews completed off-site through Zoom or telephone.

Phase 2: New York City - American LBTGQ+ Museum

The main focus of this phase will be collecting the stories of people still local to the New York area, and also those in alternate locations who identify with the LGBTQ+ community. The consultant for this phase will be Steven Palmer, a Columbia-trained oral historian who has partnered with the Museum on past oral history projects, including for the award-winning special exhibition "We Are Golden" mounted during the 50th anniversary of the Woodstock Music and Art Fair. A major focus of Palmer's past work has been highlighting LGBTQ+ voices of the counterculture. He has connections in New York, San Francisco, and with former commune members around the country. He will also be advised by Dr. Gretchen Sorin, the Director of the Cooperstown Graduate Program and an experienced public historian with connections in the African American community.

Schedule:

May 2024: All parties will meet to review goals and objectives. Museum staff and consultants will pool existing potential contacts and assess a plan for further outreach to be conducted by said consultants. Any solid leads at this stage will be categorized by priority and the appropriate point of contact assigned for each narrator.

Organizations that will serve as outreach include:

American LGBTQ+ Museum (Upper West Side): The American LGBTQ+ Museum will serve as the primary partner for Phase 2, assisting with outreach and interview location. The Museum

will also be a co-recipient of the interviews conducted in this phase. “The American LGBTQ+ Museum preserves, investigates, and celebrates the dynamic histories and cultures of lesbian, gay, bisexual, transgender, and queer people, as well as those of the emergent and adjacent identities among our communities. Using exhibitions and programs, we seek to advance LGBTQ+ equality through the lens of social justice movements, including, but not limited to, race, gender, class, immigration, and disability.”

The Center (Lesbian, Gay, Bisexual & Transgender Community Center) (West Village): The Center will act as a community connector organization and assist with outreach. Their mission is “Empowering LGBT people, building strong community. New York City’s Lesbian, Gay, Bisexual & Transgender Community Center empowers people to lead healthy, successful lives. The Center celebrates our diversity and advocates for justice and opportunity.”

Sage Advocacy and Services for LGBTQ+ Elders (Chelsea/Midtown): Since 1978, Sage has been providing services and resources for LGBTQ+ elders. They are concerned with elevating and preserving the voices of the LGBTQ+ community as they age and provide intergenerational programming to support this work. They will serve as a community connector organization for outreach. “We’re a national advocacy and services organization that’s been looking out for LGBTQ+ elders since 1978.” As an organization, they work to build welcoming communities and promote a national conversation to ensure a fulfilling future for all LGBTQ+ people.

Brooklyn Community Pride Center (Crown Heights & Bedford-Stuyvesant, Brooklyn): “Brooklyn Community Pride Center provides services and support to the borough’s lesbian, gay, bisexual, trans, and queer (LGBTQ+) community through original programming and partnerships with other organizations.” This organization will act as a community connector in Brooklyn. The center is an advocate for providing positive and life-affirming activities for community members of all ages, valuing face-to-face interactions whenever possible. They provide opportunities for intergenerational, social, and cultural programming for older adults.

June 2024: On-site oral history interviews completed. The American LGBTQ+ Museum will provide studio space at the New York Historical Society on the Upper West Side of Manhattan for the coordination of oral histories over a two-week period. One day will be for set-up and testing. A maximum of 6 interviews will be scheduled per day. Julia Fell, Steven Palmer, and American LGBTQ+ Museum staff will work as a team coordinating and completing interviews.

July 2024: Zoom and phone interviews will be completed. Following the in-person programming period, the database of potential contacts will be reviewed and updated. Additional contacts, rescheduled contacts, and out-of-town contacts will be interviewed through Zoom and telephone interviews. Interviews will be reviewed and data will be processed and stored.

Measurable Achievements:

The goal during Phase 2 is to complete 30-40 on-site in-person interviews, with an additional 20-30 interviews completed off-site through Zoom or telephone.

Additional Collection Opportunity:

August 2024: A two-week on-site oral history opportunity conducted at Bethel Woods will coincide with the Woodstock 55th Anniversary of Woodstock. Additionally, existing oral history videos will be screened to contextualize the project to new storytellers. The team will film the interviews at the Woodstock Monument, a location that has been the traditional pilgrimage site for the Woodstock Nation and has proven in past programs to be a fruitful source of interviews. As this is our largest period of visitation, it is anticipated that we could record 8-12 oral histories each day during this timeframe. This is an intensive educational opportunity for Cooperstown Graduate Program Interns.

Project Wrap-Up

September 2024: Project completion, wrap-up, debriefing, and data processing.

New York teams will review and evaluate all interviews collected during the project. All new interviews will be formally transferred to the Museum at Bethel Woods for processing and evaluation with digital assets and transcripts managed by Robin Green, Registrar, on an ongoing basis. Additionally, this phase will be an opportunity to assess older interviews from Steven Palmer's past work with the LGBTQ+ community for potential inclusion in the Museum at Bethel Woods oral history collection.

Risks:

The largest risk to the overall goal of The Museum at Bethel Woods for this project is that people do not respond to outreach. For example, we know from experience that although there are Woodstock alumni within the LGBTQ+ and African American communities, locating and finding contact information for individuals from disadvantaged groups is difficult. Working with community partners, in this case, is essential.

Though the specific project goal is aimed at collecting stories from a generation that is quickly disappearing, it is possible that there will be great interest from other individuals in these communities. The collection of oral histories will not be strictly limited to specific age groups if this happens but will be focused on collecting stories that serve the interpretive goals of all institutions. This is especially the case when working with the American LGBTQ+ Museum.

There have been extensive conversations about whether Pride Month in June will be an asset or a deterrent to collecting interviews in the LGBTQ+ community. There is also a concern that the American LGBTQ+ Museum may find this to be a future period where they have too many other responsibilities. It has been discussed with all participants that switching Phase 1 and Phase 2 time periods is a distinct possibility if partners feel it would result in better outcomes.

Experience has shown that one of the keys to a good oral history interview is the actual space set up for the interview. Community partners may be perfect, but there is still an unknown about what type of studio space can be set up to record oral histories at specific partner facilities. The Daniel's Music Foundation has studio space at the Music Center in NYC that is specifically designed as a soundproof studio for recording. There will be a contingency, therefore, that studio space for any of the other

designated partners could be shifted to the Music Center facility. This ensures that there is at least one high-quality, affordable studio available for interviews in the city.

Long-Term Plan:

The goal of the **1960s Oral Histories – New York Community Connectors** program is the completion of 120 new interviews with members of communities that are underrepresented within The Museum at Bethel Woods' existing collection. Additionally, these interviews will be used to inform and develop new exhibits at the American LGBTQ+ Museum scheduled to open in 2026. Plans will begin immediately, however, to make use of the newly recorded histories in exhibits and programming and to increase overall public and scholarly access.

The Oral History Initiative at The Museum at Bethel Woods is part of a larger project to create a database that will be accessible to the community and to researchers. Once the capacity for the collection of oral histories has been increased, it will be imperative to have all the histories transcribed and then build a platform to host the information. This effort follows a 2020 collections assessment from the Documentary Heritage and Preservation Services of New York, which detailed the need for an internal finding aid, as well as a public-facing digital platform, was prioritized.

The Museum plans to implement ArchivesSpace as the finding aid component. The public database will be built using OHMS and Omeka. The public will have access to digital audiovisual recordings and corresponding transcriptions. By using OHMS, each oral history interview will be searchable down to the word. This will have widespread benefits – making the stories of the 1960s accessible to people across the world and across generations. Narrators will see their stories amongst those of their peers, contributing to the legacy of Woodstock. While this work is beyond the scope of this grant; it is discussed here to indicate the long-term goal of accessibility, use, and sustainability of the project.

Currently, oral histories are used to enhance and inspire on-site interpretation and programming and are used in temporary exhibits. With the museum's stated Strategic Plan goal of becoming "locally, regionally, nationally, and internationally known as the premier '60s cultural museum and exploration center," the potential near- and long-term use of the oral history collection is the primary strategic objective of the Museum for the next five years.



Re: 1960s Oral Histories – New York Community Connectors

List of project personnel and advisors
personnel.pdf

PROJECT PERSONNEL AND KEY ADVISORS

Dr. Neal V Hitch is Museum Director and Senior Curator of the Museum at Bethel Woods. As Project Director, he will be responsible for signing and managing contracts and project oversight.

Julia Fell is the Oral History Initiative Lead & Internship Supervisor and is a curator at The Museum at Bethel Woods. As Project Manager, Julia will coordinate and schedule all activities and will be responsible for the transcription of interviews.

Dr. Gretchen Sullivan Sorin is the Director and a Distinguished Service Professor at the Cooperstown Graduate Program. Her extensive career has focused on cultural literacy, social justice, and audience engagement. She has conducted extensive research on the dynamics of race in mid-century America. She will act as an advisor on this project.

Rachel Havens is a community-based activist and the daughter of iconic Black and Indigenous folk musician Richie Havens. She will serve as a Community Connector, seeking out and connecting with narrators, and conducting interviews.

Steven Palmer is a New York City-based oral historian and medical clinician. His oral history work has focused on highlighting the voices of the 1960s counterculture with an emphasis on the Gay and Queer experience. His clinical work has been primarily focused on HIV research and treatment, but recently shifted to studying and treating COVID-19 and “long COVID.” He will serve as a Community Connector, seeking out and connecting with narrators, and conducting interviews.

S.C. “Luci” Lucier is the Sr. Associate of Public Programs & Partnerships at the American LGBTQ+ Museum. Luci will coordinate with the Oral History team to reach narrators, collaborate with community partners, and provide space for interviews. After the interview period, Luci will oversee the acquisition of new interviews into the American LGBTQ+ Museum’s collection.



Re: 1960s Oral Histories – New York Community Connectors

Resumes for key personnel
resumes.pdf

Please find attached the following resumes

- Julia Fell
- Dr. Neal V. Hitch
- Rachel Havens
- S.C. Lucier
- Steven Palmer
- Dr. Gretchen Sullivan Sorin

Julia Fell

Curator of Exhibits & Oral History

jfell@bethelwoodscenter.org | (845) 583-2185

Education

M.A.	History Museum Studies	The Cooperstown Graduate Program (SUNY Oneonta)	2017
B.A.	Theatre Technology	SUNY New Paltz	2014

Museum Experience

• The Museum at Bethel Woods

2018 – Present

Oral History

Lead curator of the Oral History Initiative since its start in 2020.

Interviews Woodstock alumni and other narrators. Manages scheduling and communications, transcription, and management of volunteer transcribers. Supervises graduate-level oral history interns during in-semester and summer internships.

Notable projects & achievements:

- Has conducted and overseen the collection of over 300 new audiovisual oral histories
- “Woodstock Oral History through Community Connectors” Oral History Pop-Up Programs. Santa Fe, NM (2022), Los Angeles, CA and San Francisco, CA (2023). Funded by an IMLS Museums for America grant.
- “Meet Them Where They Are” Oral History Pop-Up Program. Woodstock Monument/Historic Site. 2022. Funded by a NYSCA/MANY Capacity Building grant.
- Oral History Internship Program. 3 internships a year, 2021 – present
- “No One Knows Woodstock Like You Do” Alumni Registry Campaign. 2020 – present
- “Hopes, Fears, Expectations” oral history segments within 2019 special exhibition *We Are Golden: Reflections on the 50th Anniversary of the Woodstock Festival and Aspirations for a Peaceful Future*. Winner of a Greater Hudson Heritage Network Award for Excellence.

Exhibits

Research, script writing, design, panel layout & production, object preparation, exhibit installation. Directs team of colleagues and volunteers throughout installation process. Involved in planning for and participation in associated programming.

Lead Curator

& Art Fair: Art and Design at the 1969 Woodstock Festival (2022)

A Lifelong Dream: Michael Lang and the Promise of Peace and Music (2022)

Lights, Color, Fashion: Psychedelic Posters and Patterns of 1960s San Francisco (2021)

Wolman’s Walk: Through the Bindy Bazaar with Baron Wolman (2021)

Dead Heads: Skeletal Imagery in Grateful Dead Art of the '80s and '90s (2021)

Earth in Focus: A Celebration of our Dynamic Planet (2020)

We Are Stardust: The Space Race, The Lunar Landing, and American Visions of the Future (2019)

Election '68: The Whole World is Watching (2018)

Assistant Curator

Rock in the Woods: The Sculpture of Wayne Holbert (2021)

Gallery of Generations – Russell Young (2021)

Meet Me at Woodstock: An Augmented Reality Tour of the Historic Site (developed 2018-2020)

We Are Golden: Reflections on the 50th Anniversary of the Woodstock Festival and Aspirations for a Peaceful Future (2019)

Elliott Landy: Woodstock and Beyond (2019-2020)

Peter Max: Early Paintings (2018)

Set in Stone: The Sculpture of Glenn Zwergardt (2018)

Doors to Originality (2018)

• Museum Consultant

2017

Projects in exhibition development, gallery assistance, collections, and development for institutions and private individuals.

Notable Projects:

- “Masterworks” & “Masterworks: Works on Paper” exhibitions. The Arkell Museum & Library, Canajoharie, NY
- Belva Ann Lockwood papers transcription project. The Fenimore Art Museum Research Library, Cooperstown, NY
- Gallery/studio assistant. Frank Farmer, Springfield Center, NY

• Other Related Work

The Fenimore Art Museum Research Library – Exhibition Designer

2017

Design and content development for *Hops City Pickers: Hops Picking Culture in Otsego County*

Accessibility Assessment, The Village of Cooperstown

2016

Assessment of village infrastructure with recommendations for ADA compliance and universal design for increased public accessibility

The Fenimore Art Museum and The Farmers’ Museum – Collections Intern

2016

Inventory and assessment of collections, applying skills in interpretation and records management

The Dyckman Farmhouse Museum – Graduate Intern

2016

Projects in community engagement, interpretation, social media & marketing, education, visitor services

Institute of Museum and Library Services Museum Studies Convening – Student Representative

2016

Student rep., the Cooperstown Graduate Program. National summit on the state of Museum Studies

CGP Community Stories Oral History Initiative – Interviewer

2015

Contributed to database of community stories from Cooperstown, NY. Researched, conducted, transcribed, and performed file management for an hour-long interview with a community member

Other Employment

- The Fenimore Art Museum Research Library – Aide 2016 – 2017
- Rockland Community College Library – Page 2014 – 2015
- Suffern Free Library – Page 2008 – 2010

Additional Skills & Interests

Skills: Proficiency in Adobe design software, Microsoft Office Suite, Google Drive applications, Zoom. Understanding of social media platforms. Graphic design. Historic research and genealogy. Textile arts (sewing/garment construction, embroidery, knitting) and fine art (drawing, painting).

Languages: Elementary proficiency in Spanish and French.

Neal V. Hitch, Ph.D.

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EDUCATION

THE OHIO STATE UNIVERSITY 9/96-9/05

Columbus, Ohio

Ph.D., American History

THE OHIO STATE UNIVERSITY 9/94-3/96

Columbus, Ohio

M.A., American History

THE OHIO STATE UNIVERSITY 9/93-12/95

Columbus, Ohio

M. Arch., Architecture

ARCHITECTURAL ASSOCIATION OF LONDON 3/94-7/94

London, England

THE OHIO STATE UNIVERSITY 1/89-6/93

Columbus, Ohio

B. S., Architecture, Magna Cum Laud with distinction in
Architecture, minor in History.

PROFESSIONAL POSITIONS HELD

The Museum at Bethel Woods 1/8/2020-Present

200 Hurd Road

Bethel, New York

Museum Director & Senior Curator

- Historic site of 1969 Woodstock festival

Hawaiian Mission Houses and Archives 2/1/2018-1/1/2020

Honolulu, HI

Executive Director

- Managed award winning history theater program
- “Connecting Hawaii to New England” Tour, October 2109, *AASLH Award of Excellence*

Imperial Valley Desert Museum 1/2011-1/31/2018

Ocotillo, California

Executive Director

- Opened New Museum, 2012: Approved federal curation facility, 2014
- Lead Curator: Permanent exhibit “Land of Extremes” installed, April 2015

National Museum of the Turks and Caicos Islands 9/2007-9/2010

Grand Turk, Turks and Caicos Islands, British West Indies

Director

- Full managerial responsibilities including staffing, collection preservation, public relations, strategic planning, program development, and fundraising.

Ohio History Connection 6/1997-9/2007

Facilities Management Division

Columbus, Ohio

Restoration and Planning Project Specialist, 04-07

Associate Project Architect, 97-04

- Developed historic sites and house museums, including the restoration of five presidential sites.

CONCURRENT APPOINTMENTS

Museum of the Aleutians 8/14/2016-12/11/2017

Unalaska, Alaska

Interim, Executive Director

San Diego State University 7/2012-12/2018

Imperial Valley Campus

Calexico, CA 92231

Lecturer, History Department

Imperial Valley Press 6/2011-12/2018

El Centro, CA 92243

Freelance Journalist

MAJOR PUBLICATIONS

Neal V. Hitch and Leslie Humm Cormier. *Homes Through American History: Volume 3*. Westport, Conn: Greenwood Press, 2008.

Neal V. Hitch and Craig S. Keener, "A Test Case of Transdisciplinary Research Theory and Practice: Test Case, Adena, the Home of Thomas Worthington." *Historical Archaeology*, 41:1 (2007).

Neal V. Hitch and Cheryl J. Lugg, "Digital Reproduction of Historic Wallpaper at the Paul Laurence Dunbar House in Ohio," *APT Bulletin: The Journal of Preservation Technology*, 36:3 (2005): 57-66.

Neal V. Hitch and Cheryl J. Lugg. "Wallpaper Documentation and Reproduction at Adena: The Estate of Thomas Worthington." *APT: Journal of Preservation Technology*, 33: (2002): 57-64. *Winner of the Anne de Fort-Menares Award from the Association for Preservation Technology International.*

Public History Articles

Neal V. Hitch. "Vanishing Culture: Turks and Caicos Government Archives." *Times of the Island*. Fall 2009: 60-65.

Neal V. Hitch. "After the Storm: Life in a Disaster Zone is Best Lived One Day at a Time." *Times of the Island*. Winter 2008: 91-93.

Neal V. Hitch. "The Oldest Image: The Museum Acquires the Earliest Painting of Grand Turk." *Times of the Island*. Spring 2008: 75-58.



Rachel Marco-Havens

Short Bio: Rachel Marco-Havens is a multi disciplinary “solutionary” artist. Her primary medium, communication, ignites collaborative conversations, which often lead motivated people to take inspired, regenerative action in their own communities. A lifetime of deliberate personal expansion, including immersion in Tibetan Buddhist studies, provide the foundation for Rachel’s art, advocacy and activation. She continuously invites us to recognize the interconnectivity between social, environmental and spiritual justice movements.

In a time when we feel a responsibility to take action in just about every direction we look, the old adage, “World Peace Begins At Home” could not ring truer. Amplifying the voices of those on the frontlines, and highlighting actions we can take in our local communities, to assist in the regeneration of wider systems, Rachel has an uncanny way of helping us to see the potential to reverberate beyond borders and the confines of our local environment. A sovereign approach allows her to work with fluidity, as a

bridge between communities, projects and individuals.

Community Engagement:

I provide an incalculable amount of on the ground services to community members ranging the gamut from, providing platforms for expression & wellness support to activating communities in taking care of themselves and the land that cares for us.

Social & Environmental Justice Work:

A core member of the team of community leaders who successfully thwarted a massive corporate water grab, endorsed by governor Cuomo in under five months, I found myself with a strong voice at the table in policy change, environmental action and youth leadership globally. Most recently, as a member of the committee in Woodstock, NY, assembled to address the changing politics of Police Reform.

The People’s Cauldron:

2020-Present

Advisor & Wellness Practitioner

Supporting The Cauldron in providing *free* alternative wellness support to houseless, BIPOC and sidelined communities in the Hudson Valley and beyond.

Work That Reconnects:

2017-Present

Racial Justice Committee—Assist the organization, founded by Joanna Macy, in navigating racial tensions and ruptures within the organization and support facilitators of WTR in understanding Racial Justice within the workshop and spiritual wellness community.

Title Track Michigan:

2019-Present

Board Of Directors: Supporting the organization in bringing Youth Engagement, Equity & Inclusion and Water protection, to Michigan and Beyond, through Music, Arts and Community Service.

Bethel Woods Center for the Arts:

Summer 2019

Oral Historian— Supporting the Museum in the gathering and raising of Youth voices as part of the We Are Golden exhibit commemorating the 50th Anniversary of the Woodstock Festival.

Wittenberg Center:

2015-2017

United Nations Representative—focusing on Women’s Leadership, Youth Engagement, Indigenous Sovereignty and Environmental Justice and Biodiversity, until the closing of the organization due to the passing of the founder and Director.

Hudson Valley Clearwater Sloop Org:

2016-2017

Board of Directors—Supporting the organization in one of its most difficult and turning point years after the passing of founders Toshi and Pete Seeger. During this time we upheld the organization through the rebuild of the Sloop, Executive Director change and financial distress.

Wildwood Path Nature Connection School:

2016-Present

Advisor, Guest Mentor—Supporting the school in providing learning spaces that are welcoming and (as safe as possible) for Queer, Gender Non-Binary & BIPOC community to immerse in Nature Connection and Living Traditions

Conscious Campus

2016-Present

Keynote Speaker & Workshop Developer—delivering keynote speeches, workshop and panel discussions in Colleges, Universities and Theaters across the US.

Center For Earth Ethics (At Union Theological Center):

2016-Present

Advisory Board— Supporting Karenni Gore and her staff and volunteers in bringing indigenous medicine and environmental justice to the faith community through policy change, education and awareness.

The Butterfly Movement

2015-Present

Advisor and Community Support—Support of the team in their commitment to building Black women and girls through personal development, incubation of small businesses, and social advocacy.

EarthWork Harvest Gathering

2015-Present Advisor,

Project Development, Core Production Team—Year-Round Production Staff, On Site Workshop Development, Team Building, Diversity & Inclusion Consultation, Performance

WOODSTOCK 104 WIOF LP

2014-Present

Radio Host & Producer Bringing two hours of thought provoking and solutionary discussion to the town of Woodstock, on a completely volunteer led, community powered, non-profit radio station. Amplifying the voices and issues of a small town with a big voice as it grapples with gentrification and the values of circumstantial brand identity.

Earth Guardians:

2014-2016

Youth Engagement Director—Wisdom Council, Operations & Workshop/ Program Development, Youth Mentorship and RYSE Council Advocate

S.C. "LUCI" LUCIER

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ABOUT

Highly motivated, capable, and innovative team leader with 10 years of eclectic experience as a freelance site and production manager, administrator, and theatrical director in New York City.

EDUCATION

The Graduate Center, NYC – M.A. in Liberal Studies (New York History and Digital Humanities)

Graduated May 2020, GPA 3.962

- Team leader, *Immigrant Newspapers*, D.H. Capstone – built an interactive map interface of late 19th century NYC newspaper printing houses owned and operated by American immigrants
- Research Assistant Grant Recipient under Prof. Christopher Schmidt, Spring 2020

Marymount Manhattan College, NYC – B.A. in Theatre Studies, Directing & Stage Management

Graduated *magna cum laude*

- Awarded Gold Key of Excellence in Directing of the 2012 class
- Member of Omicron Delta Kappa and Alpha Chi Societies

Bay View Academy, RI – High School Diploma

- Member of National Honors Society, Rhode Island Honors Society, English Honors Society

EXPERIENCE

Administrative Support, Operations Coordinator

The American LGBTQ+ Museum | Jan 2019 - Present

- First hire and sole employee - provides all aspects of support to the organization

Archivist

Sally Silvers, Choreographer | Bessie Winner 1993 | 2016 to present

- 40-year archive to be accepted at New York Public Library and Columbia University Library 2022

Site Manager

Van Wyck & Van Wyck | Various Private/Corporate Events | Freelance 2012 to 2020

Big Show Entertainment | Volez Voguez Voyagez: Louis Vuitton Exhibition, NYC | Winter 2017/18

Production Stage Manager

Martha Graham Dance Company | Touring, Domestic: The Joyce, City Center, etc | 2013 to 2017

Cape Dance Festival, Provincetown MA | Annual | 2014 to 2019

BC Beat Showcase by Jennifer Jancuska | Annual | 2016 to 2019

Director

HELD: A Musical Fantasy | by Kelly Maxwell and Meghan Rose | 2016 and 2018

- New York Premiere at *NYC Fringe Festival '16*, *New York Musical Theater Festival '18*

The Bad Years, Immersive House Party Musical Premiere | by Kerrigan-Lowdermilk | 2015 and 2016

- Liaison to Creative Writing Team, Character Development

Skip To My Lou, Premiere | by Steve Romagnoli | 2015

OTHER ASSOCIATIONS

- **Gotham Girls Roller Derby All Stars, NYC**, Co-Captain, World Champions
- **The Bronx Gridlock Roller Derby Team**, Captain, 2018 and 2019 Season Champions
- **Stage Directors and Choreographers Society**, Associate Member
- **SDCF Observership Program for Emerging Directors**, Class of '15 to '16
- **ASTIR, The "BringAbout" Creative Group**, Collaborative Artist since 2015

PRESS

"Director **S.C. Lucier** has shaped a heroic, big-hearted, and finely detailed mighty musical fable drenched in clear vision and perfectly executed staging. It's a tight, well-polished, professional work that speaks of a successful rehearsal period where excellence was aimed for and achieved." - **NY Theatre Guide, HELD, Fringe Festival 2016**

"I think it goes without saying that **Lucier** has successfully done just that by taking part in the creation of a world she wants to see, a stronger queer and human community through both her work and her daily life. It's also very clear that she is succeeding in said childhood goal, 'to do something that mattered.'" - **Jana Prager, TILLT Magazine**

"Steve Romagnoli's *Skip to My Lou* currently playing at Theater For the New City, is a drama of ideas, but it's also a drama... The air of constant and literal physical menace is something that the director **S.C. Lucier** artfully underscores throughout the production...." - **Huffington Post**

REFERENCES

Stacey-Jo Marine — Production Manager, *NYC*

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Donalee Katz — Production Manager, *Van Wyck & Van Wyck*

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Steven J. Palmer, RPA-C

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(b) (6)

sp500@cumc.columbia.edu

HIGHLIGHTS

Clinician: 21 years of health care experience providing primary care to people living with HIV at a major academic medical center. Recently started working in Long-COVID clinic.

Educator: 20 years health education experience on a variety of HIV related topics.

Researcher: 16 years of clinical research experience as an investigator for several NIH sponsored HIV prevention and treatment research protocols. COVID treatment and vaccine research since March 2020.

Oral Historian: 20 years of experience interviewing and coordinating interviews with a variety of narrators, with a focus on participants in the hippie culture of the 1960s and '70s.

PROFESSIONAL EXPERIENCE - MEDICAL

Columbia University, New York, NY 11/2022-present

Infectious Diseases Clinic

Physician Assistant

- Provide medical care to people living with Long COVID
- Making links to community-based organizations (food pantries, Harlem United, etc.) to educate marginalized communities about Long COVID. The hope is to identify people suffering with Long COVID and bring them into care.

Columbia University, New York, NY 2007-2021

Clinic Coordinator/Investigator

- Responsible for the oversight of clinical research protocol operations for NIH sponsored HIV preventive vaccine studies including recruitment, data management, quality assurance, as well as clinical, laboratory and pharmacy procedures resulting in consistently high performance evaluations.
- Instrumental in helping to develop and implement a comprehensive recruitment plan that resulted in meeting enrollment targets in competitive multi-center trials. Supervise recruitment coordinator.
- Provided clinician investigator support across three clinical research sites in the Bronx, Washington Heights, and Lower Manhattan.
- Initiated numerous system changes that resulted in improved efficiencies.
- Provide primary care for people living with HIV.

Columbia-Presbyterian Medical Center, New York, NY 1996-2007

Infectious Diseases Clinic

Physician Assistant

- Provided primary care for a case load of approximately 150 people living with HIV.
- Nicholas A. Rango HIV Scholars Program, 1996-1998
- Primary clinician for triage and walk-in care
- HIV Health Educator for multidisciplinary teams at clinical sites and CBOs (2000-2003)
- Sub-Investigator for NIH sponsored AIDS Clinical Trials Group studies

PROFESSIONAL EXPERIENCE - ORAL HISTORY

The Museum at Bethel Woods 2018-2022

- Conducted oral histories for the 50th Anniversary of Woodstock exhibition *We Are Golden*
- Conducted oral histories for the Museum at Bethel Woods Pop-Up Oral History Project “Meet Them Where They Are”

BBC Worldwide 2022

Coordinated oral history for with famous San Francisco female impersonator of the 1960s-1970s.

Walking Cinema 2022

Coordinated oral history for Castro Street (San Francisco) tour.

Private Collection 2002-present

Conducted approximately 75 oral histories for own private collection focusing on hippies of the Haight-Ashbury. Interviews also explore the interface of gays and hippies.

New York Historical Society 2019

Conducted oral history with Gay Liberation Front member Karla Jay for the 50th Anniversary of Stonewall exhibit *Stonewall 50*.

Stonewall Oral History Project 2018-2019

Conducted approximately 40 oral histories for the 50th Anniversary of Stonewall Oral History Project (Tenement Museum, Google, and The LGBTQ Center in New York City).

Columbia University Medical Center 2015

Conducted oral histories of HIV vaccine research participants for recruitment and educational purposes.

EDUCATION

Columbia University, New York, NY October 2017
Oral History Master of Arts

AIDS Institute of the State of New York, New York, NY June 1998
Nicholas A. Rango HIV Scholars Program
Columbia Presbyterian Medical Center

Catholic Medical Center Physician Assistant Program, Woodhaven, NY June 1996
Board Certified Physician Assistant

Nassau Community College, Garden City, NY May 1994
Associate in Science in Pre-Med (GPA 4.0, Summa Cum Laude)

State University of New York at Purchase, Purchase, NY May 1984
Bachelor of Arts – Political Science (graduated with Honors)

LANGUAGES

Speaks, reads, and writes in Spanish at an advanced level.

GRETCHEN SULLIVAN SORIN

EDUCATION

- Ph.D. University at Albany, Department of History (2009) Distinguished Dissertation Award
- M.A. Cooperstown Graduate Program in History Museum Studies, SUNY College at Oneonta and the New York State Historical Association (1981), National Endowment for the Humanities Fellow
- B.A. Douglass College, Rutgers University – American Studies (1974)

CURRENT POSITION

Director and Distinguished Professor, Cooperstown Graduate Program in Museum Studies, SUNY College at Oneonta (1994-present)
President, Mid-Atlantic Association of Museums

SELECTED PUBLICATIONS

- Book Chapter, “Material Culture and the Politics and Profession of Preservation and Representation,” in the *Cambridge Handbook of Material Culture Studies*, Cambridge University Press, 2022.
- “Driving While Black: Chronicling a Chapter in America’s History on the Road,” *Motor Trend* <https://www.motortrend.com/news/driving-while-black-history/>
- Driving While Black: African American Travel and the Road to Civil Rights (New York: Norton/Liveright) 2020, Paperback, 2021
- Historian and Co-writer/producer, *Driving While Black: Race, Space and Mobility in America* Documentary film with Ric Burns, Steeplechase Films, 2020
- Two Encyclopedia Entries in Steven Reich, *The World of Jim Crow America: A Daily Life Encyclopedia*, (New York: ABC CLIO Greenwood Press, 2019) *Interstate Bus Travel* and *Hotel Accommodations*
- Case Studies in Cultural Entrepreneurship: How to Create Relevant and Sustainable Institutions* with Lynne Sessions, Rowman and Littlefield, New York, 2015.
- “Integrating Students with Disabilities into Museum Studies Programs: A Case Study of the Cooperstown Graduate Program,” A Project Access White Paper. Art Beyond Sight, 2014.
- “The Negro Motorist Green Book.” *The Ephemera Journal* 13, (2010): 16-27.
- Through the Eyes of Others: African American and Identity in American Art*, The New York State Historical Association, 2009
- In the Spirit of Martin: The Living Legacy of Dr. Martin Luther King, Jr.* historical essay and Introductions for each chapter, New York: Tinwood Books, 2002.
- On-screen scholar: “Houses of the Underground Railroad,” House and Garden Television, Spring, 2002; PBS documentary, “
- On-screen Scholar: New York: A Documentary History,” Steeplechase Films, Fall 2000 and 2001.
- Essays, “The Freeman Family” and “An Outrage on the Canal,” in Daniel Larkin, Julie Daniels and Jean West, *Erie Canal: New York’s Gift to the Nation*. (Albany, NY: Cobblestone Publishing Co.) 2001.
- “Why Museums Need to Continue the Discussion About Race in America.” The Magazine of the American Association of State and Local History, *History News*, 2000.
- Going Public: Community Program and Project Ideas for Historical Organizations, with Cynthia Robinson, (Boston: Bay State Historical League) 1999.
-

“Respectable People: Growing Up Black in the New Jersey Suburbs,” in *Teenage New Jersey, 1941-1975*, New Jersey Historical Society, Newark, NJ, 1997.

Touring Historic Harlem: Four Walks in Northern Manhattan, with Andrew S. Dolkart, American Express and the New York Landmarks Conservancy, 1997.

Artists and Nature: A guide for Teachers and Students for the Study of Hudson River School Paintings. Albany, (New York: The Albany Institute of History and Art and CRIZMAC Art and Cultural Education Publishers) 1995.

Bridges and Boundaries: African Americans and American Jews (NY: Braziller Books and the Jewish Museum, 1992), Jack Saltzman, Gretchen Sorin, and Adina Back (eds.); and author "Bridges and Boundaries, A Visual Essay."

OTHER PROFESSIONAL EXPERIENCE

Major Exhibitions

Through the Eyes of Others: African Americans and Identity in American Art, The New York State Historical Association, 2008, IMLS grant

The Quest for Health, Tuberculosis and America, State University of New York, The Colorado Springs Historical Society, national traveling exhibition, in progress, NEH planning grant

In the Spirit of Martin: The Legacy of Dr. Martin Luther King. National Traveling Exhibition, Smithsonian Institution Traveling Exhibition Service and Verve Editions, national tour, 2002

Orientation Exhibition, The Jay Heritage Center, Rye, New York, 2000

Wilderness Cure: Tuberculosis and the Adirondacks, Adirondack Museum, Blue Mountain Lake, 1995
AASLH exhibition award.

It All Happened at the Audubon: A History of the Audubon Ballroom, Columbia Presbyterian Med. Ctr., 1996

Dvořák: Culture and Society in the 19th Century, Bard College, Center for Curatorial Studies and Alice Tully Hall, Lincoln Center, 1993, in conjunction with the Dvořák Music Festival

Honorable Work: African Americans in the Resort Community of Saratoga Springs, Historical Society of Saratoga Springs, June 1992

Bridges and Boundaries: African Americans and American Jews, The Jewish Museum and the NAACP, March, 1992; traveled nationally to ten venues, 1992-1994

Selected Interpretive Plans, Education Programs and Planning Projects

Founder and faculty, Institute for Cultural Entrepreneurship, Cooperstown Graduate Program, Annual mid-career training program, 2008-2013

Exhibition Planning Scholar Consultant, The Underground Railroad in Vermont, Rokeby Historic Site, Vergennes, Vermont, 2001-2005.

Facilitator, Humanities in Medicine Project, Bassett Healthcare, Cooperstown, NY, NEH Planning Project, 2001-2004

Interpretive Plan Facilitator, Waterloo Village, Stanhope, New Jersey, 2002

Script Writer, Historic House Interpretive Plan, Oswego County Historical Society, 1999

Facilitator, Oneida Community Mansion House, Oneida, NY, 1999-2000, NEH Planning Grant

Script Writer, Historic House Interpretive planning, Oswego County Historical Society, 1999

Interpretive planning consultant, Jay Heritage Center, Rye, New York, 1998

Developing Interpretive Kits for Schools, Adirondack Museum, Blue Mountain Lake, 1994

Re-interpreting the Ballantine House, The Newark Museum, special initiative by the Lila Wallace Reader's Digest Foundation to develop ways to interpret the decorative arts for broader audiences, 1993-1994

Master Plan for the Gomez House Museum, the oldest Sephardic Jewish building in the United States, Newburgh, NY, for the Jewish Theological Seminary, 1991

Strategic Master Plan and computer modeling for the Park-McCullough House, Bennington, VT, 1991

Museum/University Teaching and Lecturing

Faculty, American Memory Program, Library of Congress (Summers 1999, 2000, 2001); teaching and coaching national teams of teachers on incorporating primary documents in high school teaching
Adjunct Lecturer, SUNY Albany, Public History Master's Degree Program, 1985 to 2011

Peer Review and Board Membership

Trustee, Old Sturbridge Village, 2022-present

Trustee, Shelburne Farms, 2022-present

External Tenure Dossier Reviewer, Rochester Institute of Technology, University of Illinois Chicago, 2020

Grant reviewer, Mid Atlantic Arts Regional Resilience Panel, 2020

Grant reviewer, New Jersey Historical Commission, 2011, 2013- present

External Program reviewer, Winterthur Program in American Material Culture, University of Delaware, 2014

Trustee, The 1772 Foundation, 2007-2014

Editorial Board, Exhibition Journal, National Association of Museum Exhibition (2010-to present)

Institute of Museum and Library Services (2007, 2012, 2014)

Manuscript reviewer, Altamira Press, Walnut Creek, California (2001-2006)

African American Burial Ground, architectural review committee, New York (2001)

NEH Panel, Exhibitions and Museum Programs (1992, 1993, 1995, 1999, 2007), Challenge Grants (1997)

Congressional Testimony on the role of museums in the National Conversation on Cultural Pluralism for the NEH, House Appropriations Committee, Washington, DC (May, 1994)

Scholar/practitioner, NEH, National Conversation on Cultural Pluralism (1994)

Awards

Motor Trend, 2021 Person of the Year (top 50) <https://www.motortrend.com/news/2021-person-of-the-year-power-list/>

NAACP Image Award Finalist, Literary Category: *Driving While Black: African American Travel and the Road to Civil Rights*, 2021 http://www.hastingstribune.com/ap/entertainment/netflix-hbo-and-beyonc-lead-2021-naACP-image-award-nominations/article_a112fc94-50c6-5650-85ef-76ee9d21387d.html

SUNY Oneonta Alumni Association Outstanding Commitment to Diversity and Inclusion Award, 2021
Scholar of the Year, SUNY Oneonta, 2020-2021

National Association of Black Journalists, Outstanding Book Award, 2020

Thurgood Marshall Unity Award, NAACP Oneonta Branch, 2011.

University at Albany Distinguished Doctoral Dissertation Award, 2010

Katherine Coffey Award, Mid-Atlantic Association of Museums, 2009

Philip Jones National Ephemera Society Fellowship Research Award, 2009.

The State University of New York (SUNY) Distinguished Professorship, 2006

SUNY Chancellor's Research and Scholarship Award, 2005

SUNY Chancellor's Award for Excellence in Scholarship & Creative Activities, 2001-02.

Exhibition Award, American Association for State and Local History, "Wilderness Cure: Tuberculosis and the Adirondacks," The Adirondack Museum, Blue Mountain Lake, NY, 1995

Exhibition Award, American Association for State and Local History, "A Heritage Uncovered: Black Americans in Three Upstate New York Cities," traveling exhibition for Chemung Co. Hist. Soc., 1988
First Annual Journalism Award, Syracuse Black Print Media Group, Syracuse, NY, presented for "Freedom's Journals" exhibition, 1986
Service (selected)
Mid-Atlantic Association of Museums, President, 2013-present
Chair, Center for Multi-Cultural Experiences search committee, present
Co-Chair-Middle States Leadership and Governance Committee
Board Member, Shelburne Farms, 2021-present
Springfield Planning Board, 2015-present
The Pocantico Committee of the Rockefeller Brothers Fund, Tarrytown, New York 2015-2019
Promotion and Tenure Committee, 2011-present
Co-Chair, September 4th Commemoration Committee
Chair, Provost Search Committee, College at Oneonta
Search Committee, President of the College at Oneonta
Chair, Cooperstown Graduate Program, 1994-present
Significant grant writing and development responsibilities include raising between \$75,000.00 and \$100,000 per year in direct scholarship support for students and \$20,000-\$75,000 per year for the College Foundation endowment funds
Ex-Officio member of the Cooperstown Graduate Association alumni organization
Dean's Advisory Committee on continuing appointment, 1999-2001
President's Diversity Committee, 2001-2004, 2017-2019
Graduate marshal for the college-wide graduation exercises
Trustee, The 1772 Foundation, Pomfret Connecticut, A foundation dedicated to historic preservation, agriculture and food programs, and inner city revitalization.
Chair, Governor's Commission on the New York State Freedom Trail, 2001-2004
National Council, American Association for State and Local History. (New York State co-chair for the awards committee and member of the publications review committee) 1997-2009, Chair, Diversity Committee Chair, 2001-2005.



Re: 1960s Oral Histories – New York Community Connectors

Letters of commitment
commitment.pdf

Please find attached the following letters of commitment

- Steven Palmer
- Rachel Havens
- The American LGBTQ+ Museum
- Dyckman Farmhouse Museum
- Daniel's Music Foundation

To the Review Board at the National Endowment for the Humanities,

I write to you today to confirm my commitment to the '60s Oral Histories – New York Community Connectors project proposed by the Museum at Bethel Woods.

I have been a steadfast supporter of the Museum since it opened in 2008, and have increased my involvement in their efforts in recent years. Their work to preserve the voices of the 1960s speaks to me directly as an oral historian of the time period, and as a member of a marginalized community that saw an unprecedented level of cultural change at that time. I also enthusiastically support the efforts of this project to connect with communities that have been disproportionately affected by the COVID-19 pandemic.

As a medical clinician at Columbia University working with patients dealing with HIV, I was already deeply entrenched in the stories and experiences of the medically vulnerable. With the advent of the pandemic, this was taken to a whole new level. Since 2020 I have been directly involved in efforts to research and treat COVID-19, and most recently am working to study and treat the effects of “Long COVID.” The initial wave of the virus hit New York City hard, and stole from us the lives and stories of so many native New Yorkers whose rich experiences are forever lost. This is true especially in marginalized communities, which were disproportionately affected. As New Yorkers continue to suffer from the virus in the long term, even more of these lives and their stories are slipping away.

In 2002, I took it upon myself to begin interviewing people who had participated in the countercultural movements of the 1960s. As someone born just a little too late to be a part of events such as the “Summer of Love” in 1967 and Woodstock in 1969, the hippie culture and the opportunity that an alternate lifestyle could offer still had a deep hold on me. As a gay man coming to terms with his sexuality in the 1970s, the remains of the booming counterculture of the previous decade held the promise of acceptance and freedom. The significance of this cultural shift and the reverberations that we still experience 50 years later are just as important to me now as they were back then. I pursued and achieved a Master’s Degree in Oral History from Columbia University in order to further my skills and open new opportunities to participate in this work.

I truly believe that it is of the utmost importance that this period of history and those who participated in it are highlighted, uplifted, and preserved. It will be my great honor to aid the Museum at Bethel Woods in this shared goal. My personal experience within the LGBTQ+ community and my professional experience working within that community and communities of color puts me in a position to connect with narrators who may otherwise not feel comfortable interfacing with an institution such as a museum. I have been privileged to hold this position and am motivated to use it to help shine a light on those who history would all too easily bury.

Thank you for your consideration of this important proposal.

Sincerely,

A handwritten signature in cursive script that reads "Steven Palmer". The signature is written in dark ink and is positioned above the printed name.

Steven Palmer

1/10/2023

To the Division of Preservation and Access Team at the National Endowment for the Humanities,

I am excited to support The Museum at Bethel Woods in raising the voices of sidelined humans in a time when our histories are being erased by a history of extraction, suppression and in the case of the COVID-19 crisis, exacerbated vulnerable mortality rates.

My father, Richie Havens, opened the Woodstock Music & Art Fair as the first performer. The festival was closed by Jimi Hendrix's performance. Both of these trailblazing musicians were of Black and Indigenous ethnicity. Their identities, their music, and their presence at Woodstock in 1969 were barrier-breakers; the very fact that they played such significant roles at the greatest festival of all time is a testament to their own ingenuity and resiliency, and of how rapidly American culture was shifting during that decade.

The lives of my father and performers like Jimi Hendrix, and their influence on other musicians and artists over more than five decades is widely documented. But there are so many people of color who were just as trailblazing in the sixties counterculture (and still are today) whose stories are not well known. As we continue to learn, we are also seeing how the COVID-19 pandemic has changed the lives of artists, creators, activists, and musicians, and how it has adversely affected the already vulnerable equity, access, and livelihood of people of color – particularly the elders. The work and global reach of the Museum at Bethel Woods provides a platform for their stories to be heard. When looking to New York City, we find many people who witnessed and took part in extraordinary, culture-changing movements and events. It is time that we create more access to spaces where their wisdom and experience are amplified.

Being born in Woodstock, NY just a few days after the Woodstock Festival, my personal experience as a Black, Indigenous, Queer woman has been a lifetime journey of navigating my way through seemingly disparate communities. This allows me to understand and connect with a wide array of intersectional communities. Additionally, as an artist/creator myself and as long-time advocate, activist, facilitator, and mentor in youth leadership within social and environmental justice movements, I have gained a deep, personal understanding of the importance of documenting the experiences of people of color. We must continue to honor the struggles and triumphs of those who paved the way for myself and for future generations.

As a Queer, Black Indigenous woman it is my honor and pleasure to once again join the oral history team at the Museum at Bethel Woods. This time, the work is to deconstruct, examine, and highlight intersectional identities and stories. I couldn't be more happy about it.

This project is an important step in that process.

I look forward to collecting and bringing important and groundbreaking voices to wider audiences, as well as supporting in expanding the Museum's understanding of racial and social justice as an organization.

A handwritten signature in black ink, appearing to read 'Rachel Havens', with a stylized, cursive script.

Rachel Marco-Havens



To Whom it Concerns/The Grants Review Board,

I am writing today on behalf of the American LGBTQ+ Museum to confirm our commitment to a partnership with the Museum at Bethel Woods on their proposed “1960s Oral Histories – New York Community Connectors” program.

Since the American LGBTQ+ Museum’s conception in 2017 and throughout its subsequent development, staff and advisors have recognized the importance of first-person perspectives and the special opportunities that are created when history within living memory is studied and interpreted. Not many history museums have the chance to speak with those who witnessed the events that they interpret, and we understand the responsibility we have to take advantage of this while we have the chance. This is something we have in common with the Museum at Bethel Woods.

Though LGBTQ+ history is human history, and therefore has no limit to its reaches into the past, many significant events in American gay, lesbian, bisexual, transgender, and queer culture have occurred within the last 75 years. And no decade was quite like the 1960s. There are those still present in our New York community who took part in groundbreaking happenings right here in the city, like the Stonewall Uprisings in 1969 and the first Pride parade. However, the generation that witnessed the rise of the modern LGBTQ+ rights movement in their youth will all too soon be beyond our reach. We must act now to preserve the stories of these elders. Too many chances have already slipped away.

The impact of the COVID-19 pandemic on our community and particularly our elders is hard to describe. New York City was the most adversely affected area during the initial outbreak of the virus, and those over the age of 65 were hit the hardest. Along with the lives lost during this terrible time were memories and experiences of lesbian, gay, bisexual, transgender, and queer people that are now gone forever. As we continue to heal from the pandemic, it is now more crucial than ever that we focus preserving and learning from the stories of resiliency, determination, and cultural vibrancy that have carried our community through many difficult times.

The strength and diversity of the LGBTQ+ community in New York has given us a dynamic network of community partners dedicated to providing life-affirming programming and safe spaces. Organizations including Sage Advocacy and Services for LGBTQ+ Elders, The Center (Lesbian, Gay, Bisexual & Transgender Community Center), and Brooklyn Community Pride Center will collaborate with the American LGBTQ+ Museum and the Museum at Bethel Woods to connect with their constituencies and carry out this impactful work. The partnerships that develop through this project will help bring to life our commitment to intersectional justice and restorative remembrance across our communities.

The American LGBTQ+ Museum will open in its first physical gallery space at the New-York Historical Society in 2026. This partnership with the Museum at Bethel Woods will be a signature program leading up to our inaugural year; one that will make a significant contribution to our archival material as we continue to grow as an institution. There is great power to be gained in the telling of our stories, and an even greater strength that can be realized by sharing them with others.

Thank you for your time and consideration of this project,

S.C. Lucier
Sr. Associate, Public Programs & Partnerships
American LGBTQ+ Museum

Ben Garcia
Executive Director
American LGBTQ+ Museum

January 6, 2023

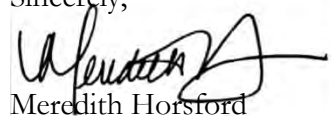
To the Grants Review Board at the National Endowment for the Humanities,

As the Executive Director of the Dyckman Farmhouse Museum Alliance, I am writing today to affirm my commitment to partnering with the Museum at Bethel Woods on their proposed project “1960s Oral Histories – New York Community Connectors.”

The Dyckman Farmhouse Museum is located in the Upper Manhattan neighborhood of Inwood. It serves as a community center for this neighborhood and its surrounding area, which has historically been home to diverse and underserved populations. It is our mission to “be a catalyst for engaging, adventuresome programming and to be a good neighbor and a dynamic resource for the community.”

By aiding in the Museum at Bethel Woods’ efforts to preserve and highlight the voices of disadvantaged communities, like the ones we serve, we will be supporting this mission. In addition to our role as a community center, the Dyckman Farmhouse Museum carries the responsibility of unearthing difficult and complex aspects of the past. Our history as an 18th century farmhouse includes many stories of struggle and marginalization, from the removal of the local indigenous peoples to the enslavement of African people on the farm, and the complicated institutional past of the Farmhouse as a museum in a neighborhood increasingly populated by immigrants. Through our own programming and the collaborative efforts we engage in with artists and other institutions, we aim to recognize the complete history of our nation, both the harm that has been caused by prejudice and ignorance, and the potential for repair and healing. We also recognize the impact of the COVID-19 pandemic on our neighborhood, and on the greater New York City community, which was devastated in the initial wave of virus in 2020. The losses suffered during that time still reverberate. Inwood and Washington Heights, the communities we serve most directly were among the hardest hit areas of Manhattan. It was particularly difficult as a large portion of these neighborhoods house multigenerational households and the virus spread very quickly. Additionally, families and older residents, who already suffered from food insecurity began to suffer worse as food supply lines came to a halt. The museum used its grounds to provide residents an outdoor place of respite and, through urban gardening initiatives, began helping residents to grow food in their apartments to help supplement daily needs. Because our staff and board are so focused on our community, I feel that this project will align with our mission and will capture and highlight the vibrancy of our divested neighborhood.

Thank you for considering this exciting program,
Sincerely,



Meredith Horsford
Executive Director

Dyckman Farmhouse Museum Alliance



**PO Box 61
4881 Broadway (at 204th Street)
New York, NY 10034**

212.304.9422

dyckmanfarmhouse.org

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Meredith S. Horsford



January 9, 2023

National Endowment for the Humanities
Division of Preservation and Access Team

To Whom It May Concern:

Please accept this letter of support as our letter of commitment to participate with The Museum at Bethel Woods in the "60s Oral Histories – New York Community Connectors" grant and oral history program that would occur in the Spring and Summer of 2024. The Museum at Bethel Woods is an exceptional community partner with a professional staff that is innovative in outreach and project development. Though we have mainly partnered on emerging artist music programs, it is well recognized that the museum has an expertise in oral history collection and that it is the authentic stories of real people that are the driving force behind the museum's exhibits.

Our Music Center, located at 1595 Lexington Avenue in East Harlem, NYC, is a state-of-the-art, custom built music center. This modern, brightly lit, 8,700 square foot barrier-free facility houses 5 music studios, a recording studio and sound booth. There is a private entrance and lobby with its own elevator. Though the center was established and set up as a music studio, the studio space is perfect for video and audio oral history collection. We are committed to facilitating and coordinating the use of studio space for this project.

Sincerely,

A handwritten signature in black ink that reads "Ken Trush". The signature is fluid and cursive.

Ken Trush, Co-Founder and Chair



Re: 1960s Oral Histories – New York Community Connectors

Letters of support
support.pdf

Please find attached the following letters of support

- Dr. Gretchen Sullivan Sorin
- Rona Elliot

THE
Cooperstown
GRADUATE
PROGRAM

January 9, 2023

Dear Colleagues,

I write with enthusiasm to endorse the proposal submitted by the Museum at Bethel Woods. As the Director of the Cooperstown Graduate Program I have had the opportunity to work in partnership with the museum staff for many years. We have collaborated on a variety of innovative projects designed to enhance the museum's understanding of the pivotal events of the 1960s and of the Woodstock Festival. In particular, because both of our institutions have diversity as a core value we have collaborated on bringing new and unheard voices into the story.

Oral history is an important aspect of our curriculum and all CGP students are trained in oral history methods and conduct oral histories in upstate New York. Indeed, we have a very important archive of oral histories that have been collected by our students since the 1960s. (<http://www.cgpcommunitystories.org/>) I have worked with the Museum at Bethel Woods for many years first as a collections advisor and through a variety of internships to identify and collect the histories of those who attended the Woodstock concert and in particular, to identify those who have traditionally been excluded from the written record.

I write to express my enthusiasm to serve as an advisor for this project. For the Museum at Bethel Woods, these oral histories will provide years of exciting exhibitions and public programs to benefit the public. The time to capture the stories of the 1960s is now, and I hope that the NEH will support this important documentation and interpretation project.

Sincerely,



Gretchen Sullivan Sorin Gretchen Sullivan Sorin, Ph.D.
Director and Distinguished Service Professor

To the members National Endowment for the Humanities Division of Preservation and Access Team,

Before I begin my explanation of the importance of the Museum at Bethel Woods' proposed "1960s Oral Histories – New York Community Connectors" project, I would like to use this opportunity to introduce myself. My name is Rona Elliot, and I am a journalist, archivist, writer, and producer. I am also an eyewitness to and participant in many of the remarkable cultural/political events of the 1960s.

I worked at the Woodstock Festival as local PR representative and was there for 5 months leading up to the event. My Woodstock experiences profoundly affected my subsequent career in TV, radio, and print journalism, and now my work with museums and archives. I realized that while we don't always grasp the greater impact of our current events as they unfold, we must ensure that these stories are captured so that we can understand and learn from them later. My decision to become a documentarian was undertaken on this principle.

I believe that gathering recollections and memories *directly* from eyewitnesses and participants in any major event is the best way to learn about it. Memory, even with its contradictions and imperfections, is the purest form of history we possess. It brings a richness of emotion and power of ownership that cannot be captured in history books. We never know until we hear these stories how each person arrived at a place in history that not only changed them, but also changed the world.

I have conducted long form oral histories for Steven Spielberg's USC Shoah Foundation with Holocaust survivors, for the Grammy Living Legends Foundation, and for the Rock and Roll Hall of Fame Museum and Archives. Most recently, I have turned my efforts to assisting the Museum at Bethel Woods in this work. I have had a relationship with the Museum for many years, and in that time have seen the organization flourish as it has deepened its commitment to seeking the untold stories of the seminal event that was the 1969 Woodstock festival, and of the bombastic decade that preceded it.

For me, New York City was where the Woodstock Festival gained its legs. But for so many others, it was both a safe haven and a battleground for cultural identity. It was a hub of activity in the burgeoning Gay Rights Movement and a bustling cultural center for communities of color still in the midst of the Civil Rights Movement. The firsthand experiences and memories of the complex social dynamics and touchstone events for these groups must be recorded.

I'd like to use as an example the Harlem Cultural Festival, or "Black Woodstock," which took place in the weeks surrounding Woodstock. A witness to both events was Gerardo Velez, a Puerto Rican musician who lived in Harlem and played at Woodstock with Jimi Hendrix. Velez has shared with me that at Black Woodstock, New York City police refused to secure the event, as they were afraid of riots – simply based on the racial makeup of the crowd. This is in stark contrast to the cooperation he witnessed between Woodstock festivalgoers and law enforcement at the same time, less than 100 miles away.

The communities of black, Puerto Rican, and other people of color who still live in Harlem and the surrounding neighborhoods have stories about this event and many others of the time period that have yet to be told. Member of the LGBTQ+ community in New York have an equal wealth of experience to share. When unearthed, these memories expose remarkable, inspiring, and moving depths of talent and love, political commitment, personal expression, and faith. They illustrate both the marginalization and resiliency of these communities.

These stories are all strands of a decade-wide tapestry that I witnessed coming together at Woodstock – but were brewing in the air, the water, the hearts, and the minds of many disenfranchised people for

years. Fortunately, some of these cultural witnesses and pioneers are still with us, though not forever. Especially in the wake of the COVID-19 pandemic, which tore through these very communities in New York City in 2020, we are at risk of these memories disappearing for good. I will be frank – our time is running out and one day soon the culture-changing events of the 1960s will no longer be a part of living memory.

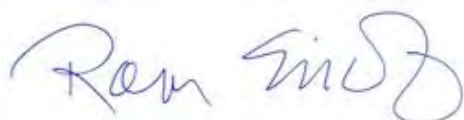
I will also be blunt about the fact that in my experience there are many within the “Woodstock Nation” who are still distrustful of authority and institutions. There are also many who, as part of marginalized communities based on race, ethnicity, and sexuality feel a similar distrust of the power structures and institutions that have previously failed them. However, people can be reached by those who are willing to act as a cultural bridge – I’ve acted in this capacity within my own community of Woodstock alumni and have seen the impact of this work. By utilizing community connectors to find common ground (as previously done by the Museum at Bethel Woods and as is proposed in this project), it is possible to bridge gaps that have existed for over 50 years.

By fostering relationships within new communities, The Museum at Bethel Woods will be uniquely positioned to build a reputation of integrity as it continues its work to preserve and uplift the voices of people from all backgrounds who took part in and experienced the seminal events of the 1960s.

As part of the Woodstock community, and as someone who has been in the business of making connections through my work over the last 5 decades, I have seen firsthand that people want to have their stories heard, validated, and cared for. It is incumbent on us as responsible citizens and historians to understand how our culture unfolded and evolved by recording the stories of those who made it happen.

I look forward to continuing to support the Museum at Bethel Woods’ ongoing work to build a collection of oral histories that truly represents the diverse backgrounds, perspectives, and experiences of those who shaped this nation’s history and culture.

Sincerely,

A handwritten signature in blue ink that reads "Rona Elliot". The signature is written in a cursive, flowing style.

Rona Elliot



Interview with Tone Forrest by Julia Fell

Interviewer: Julia Fell [JF]

Interviewee: Tone Forrest [TF]

Date: October 12th, 2022

Location of Interview: via Phone (TF at home in Miami, FL)

Length of Interview: 01:21:07

Archive or Library Repository: Oral history archive at The Museum at Bethel Woods

Transcribed by: Julia Fell

Description:

Tone Forrest is an actor and musician. He is African American, of Jamaican and Panamanian descent and is a child of immigrants. He grew up in New York City and launched his acting and musical careers there, working in theater and film, and in live musical performance as a bass player. As a teenager, Tone attended the March on Washington for Jobs and Freedom in 1963. Though he remained uninvolved in politics for most of his life, the March had a profound effect on him. Several years later, as a young man, Tone attended the 1969 Woodstock Music and Art Fair, another event that he says changed his life – particularly seeing Santana bassist Dave Brown (a black man) perform.

Throughout the interview, the significance of music on Tone's life is revisited. He describes his early musical influences and the evolution of his interests. His involvement in acting is also frequently revisited. In both of these parts of his life, Tone discusses instances of bias or racism that he encountered and how things are the same and different today for young performers of color.

Tone discusses the relationship between the counterculture of the 1960s and the arts.

Key Terms:

New York, NY (Queens, NY. Manhattan, NY)

Pittsburgh, PA

Bethel, NY

Santa Fe, NM

Miami, FL

Broadway

Bass, Bass Guitar

March on Washington (1963)
Woodstock 1969
Dave Brown
Counterculture

[00:00:00] START OF TRACK 1 of 1

JF: Okay, we are recording now. And now that we have gotten started, I wanna make sure before we go further that we have your permission to record this conversation and transcribe it to include in our collections here at the Museum.

TF: Absolutely, yes.

JF: Thank you very much. Okay. Um, can I please have you say and spell your full name for the record?

TF: Tone Forrest, T-O-N-E, F as in "Frank," O-R-R-E-S as in "Samuel," T as in "Taylor."

JF: Perfect. Thank you so much. And, uh, where do you currently reside?

TF: Uh, Miami, Florida. Miami-Dade.

JF: Thank you. So this is Julia Fell interviewing Tone Forrest on October 12th, 2022 for the Museum at Bethel Woods Oral History Collection.

And I'm gonna go ahead and prompt you to repeat after me. "My name is Tone Forrest and I was at Woodstock."

TF: My name is Tone Forrest and I was at Woodstock.

[00:01:05] Life Leading Up To Woodstock, Acting

JF: Perfect. Okay. I'm gonna get us started off with my first question now, which is about your life leading up to Woodstock. And if you could include how old you were and where you were living, that would be great.

TF: Okay.

JF: What were you generally into that summer? What was, what was going on in 1969?

TF: Well, 1969 was a pretty good year for me. I, uh, I was trying to be an actor in, uh, New York City, and I started, uh, working professionally, uh, around 1964 after I left college. I didn't graduate. I jumped out of Queens College because I wanted to be an actor.

And, uh, it was kind of a crazy idea in 1964 because I am an African-American. And that just wasn't happening back then. Or at least not yet. But my idol was - well my role model was James Earl Jones. And he was doing it. So, okay. Uh, come 1969 I'm working regularly as an actor, which, you know, following my dream. But it's, you know, the low level, uh, theater stuff, which for me was glorious, but doesn't really count out in the real world. Just counts with theater people.

I did three, uh, uh, repertory seasons. Two in New Jersey and one in Pittsburgh. And, uh, I had just finished in 1969, a school tour of, uh, the entire northeast outta New York, uh, uh, company called, uh, the Portable Phoenix¹. Uh, I came into back into New York, uh in the early summer. And I took my last paycheck from that gig, from that acting gig and I bought my first electric bass.

I'd been trying to play guitar for about six or seven years and I was lousy at it, so I thought I'd try a bass out 'cause it's only four strings. You played one at a time. I can do that. So I was hyped up on that. Then the most important thing next to Woodstock that year is uh, right at the beginning of summer I was accepted into the Actor's Studio.² That meant that Lee Strasberg³ said "yes." 'Cause you didn't get into a studio unless Lee Strasberg said "yes." and that was a huge ego boost for me and, uh, a, uh, validation for what I had chosen to do. Ego, ego... yeah.

[00:03:51] Finding Out About Woodstock

TF: So then, uh, I knew about Woodstock. I knew about it coming, and I had no intention of going there 'cause it just didn't fit in with my schedule. And, uh, and I wasn't thinking about buying a ticket. Sounded great to me, but I wasn't going.

Uh, I lived a few blocks from the Fillmore East, so I had, uh, all of the rock and roll I wanted to have. Well, of course it wasn't enough, but, uh, the first day - the Friday, in the news was all the stories about the traffic, but also about the, uh, festival being free. And a couple of actor friends of mine, uh, decided that maybe we should go up there.

[00:04:40] Getting to Woodstock

TF: So we all jumped into a car, uh, on early Saturday morning. And, uh, we drove up. The closest we could get was about four miles, I guess, maybe. So we parked the car. I think it was on somebody's lawn. And we hiked on in. Uh, uh, my two friends, uh, I can't remember Carlos' last name, but my other friend, I remember her clearly, because her name was Paulette Blair⁴ and she was the twin of a famous baseball player at the time. He played for Pittsburgh Pirates and his name was Paul Blair. So that's how come I remember her. Nothing much more than that. She was a lousy actress.

Uh, but I digress. So yeah, uh, we hiked in, uh, and, uh... but at the time we got there, everybody was kind of still sleeping off from the last night. It was, uh, I'd say, maybe nine-ish on Saturday.

¹ The Phoenix Company was an off-Broadway Company from 1953-1982.

[https://en.wikipedia.org/wiki/Phoenix_Theatre_\(New_York_City\)](https://en.wikipedia.org/wiki/Phoenix_Theatre_(New_York_City)) Tone calls it the "Portable" Phoenix, which may refer to the fact that the company did not have a permanent location during the time he worked with them, and instead worked out of a variety of theaters.

² The Actors Studio is a New York City-based professional organization for actors, directors, and playwrights founded in 1947. It is known for teaching method acting. <https://theactorsstudio.org/>

³ Lee Strasberg (1901-1982) was a theater director, actor, and acting teacher. He headed the Actors Studio from 1951 until his death.

⁴ Paul Blair (1944-2013) was a professional baseball player, most notable for playing Center Field for the Baltimore Orioles from 1964-1976. <https://www.latimes.com/local/obituaries/la-me-paul-blair-20131228-story.html>

[00:05:52] Getting Settled at the Festival Site

TF: And we, uh, we hiked - we stepped through people with - over people to get as close as we could to the stage. And when I got to about maybe 20 rows back from the stage, we couldn't go any further. So that's where I stayed. Uh, for the whole - I was only there two days, but uh... that was Woodstock. That was really something.

So, okay. There I am. And, uh, I will never forget - you know, the music was great. I don't have too much of a story to tell beyond what I just told you, except that, uh, when Santana came on, uh, nobody I knew, 'cause we were from the east coast - didn't know what to expect. And that band came on. I understand they were all tripping, but uh, you know, who wasn't? Uh, and they were - they just knocked the roof off. They knocked my socks off.

[00:06:59] Seeing David Brown Perform with Santana

TF: And their bass player, his name was Dave Brown. He was black, tall, skinny. He had a big afro. And he kind of posed and danced when he played. And he was dressed really, uh, San Francisco. And he had this sort of knit hat pulled down over his Afro. And I'm black. I'm tall. I got a big afro. And I want to play the bass. I watched that guy. And, you know, the band blew me away. And I - you know, I'm an actor. I wanna be on stage. I've always enjoyed performing. And music was just something that just seemed to be just outta my gra- grasp. I was uh, started off, uh, with jazz and calypso music in my family. And my father was a, a, uh, classical music, uh, had a classical music collection. And that was the first music. And then there was folk music and then there was, uh, soul music, and rock and roll.

And then I get to Woodstock and I see these guys. And there's Dave Brown. And he wasn't that good. They're up there killing, but the bass player wasn't that good. And I'm looking and I say, "You know what? I can do that." And that's the day that I decided be a bass player. And I've had 50 years of doing that, more than 50. And that - when I think of Woodstock, that's what Woodstock means to me. It was the most, uh, oh, what's - I can't even find the word. Uh, inspirational. Fabulous. Uh, totally engrossing...

[00:08:59] Leaving the Festival

TF: I mean, I lost, I lost my two friends and hitched a ride back to the city with somebody who had to go to work on Monday morning, which means I didn't see Jimi. That's my big sadness. But, uh, I mean everything, the vibe, the crowd, uh, uh, the Hog Farm, um... the music, it was all about the music.

You know, all of that other, uh, Woodstock Nation, uh, the history, the size of the crowd. That's great. But it was all about the music. That's why I went. And that's what - that's what I remember about Woodstock. That's what changed my life. The music. And that's pretty much all.

Oh, and I lost my, I lost my favorite pair of leather moccasins in the mud. Uh, I don't remember how I went home barefoot. Uh, maybe I got a pair of sneakers from somebody. I don't remember that part. I do remember, "Don't take the brown acid" coming from the stage. Just a little too late for me. That's it.

[00:10:18] Meaning of Counterculture

JF: Wow. Thank you so much.

TF: Hello?

JF: I am here. Wow. Thank you so much. Uh, you, you answered a lot of the questions that I had. Um, but I do have a few follow ups still. Um, so I'm curious what, not, not just at Woodstock, but just sort of in your experience in the 1960s living in New York City, um - what did the word "counterculture" mean to you at that point?

I am not sure when I became aware of the term "counterculture." When it was, uh, it - with me, it started with folk music. And that was like 1960, '61, '62... and '62 was when I graduated from high school and I was deep into folk music.

[00:11:06] Musical Evolution & Learning to Play

TF: The first bass I ever played was a wash tub bass in the cafeteria at Queens College. Playing with um uh, with uh, uh - basically it was a jug band. So, uh, yeah, I was - okay, here I am. I'm a black musician, but I didn't get into blues until well after Woodstock. I was a rock and roll guy. Uh, you know, I didn't really know much about the blues except the people who played it. Uh, you know, I didn't - I, I'm not sure, 'cause I'm self-taught entirely. I taught myself by listening and trying things out. I had my own, uh, system of, uh, I guess patterns on the neck, uh, that... nobody else plays like that. I made them up and I wouldn't teach anybody to play the way I play. But, you know, after 20 years of trying, I got it down and it works for me.

I played with a pick for the first - uh, a felt pick - for the first 20 years I played bass, but, uh, you know, now I'm a finger man. Uh, uh, what...? I was saying something else. What was the question? Oh, yeah! Sixties. Okay.

[00:12:29] Counterculture & Social Movements

TF: It was clear to me from the folk, uh, music era, uh, and, you know, being involved with the Civil Rights, uh, Movement early in the sixties - uh, I was also at, uh, the March on Washington.⁵ I climbed a tree so I could see better. Um, it was clear to me that we were different, you know? The hair, the music, the, uh, the, the liberty, the liberation, the, uh, well, what became counterculture, I guess. Uh, and I, at the same time that all that was going on, uh, I was involved with my acting career.

So I was kind of like on the periphery of the deep counterculture. Um, my traveling to other cities hooked me into the fact that it was going on in other places, other than Greenwich Village, which was my, you know, center of the world when I was coming up. But I went to Pittsburgh and there was a whole hippie scene there. Uh, I went to California and well, everybody knows what was going on there. So there was a sense of what was becoming the "Woodstock Nation" that went all through the fifties. It was fueled by the, uh, Vietnam War

⁵ The March on Washington for Jobs and Freedom was a Civil Rights protest that took place in Washington, D.C. on August 28th, 1963. It is popularly remembered as the venue for Rev. Dr. Martin Luther King, Jr.'s "I Have a Dream" speech, and is regarded as a significant factor in the creation of the 1964 Civil Rights Act and 1965 Voting Rights Act. <https://kinginstitute.stanford.edu/encyclopedia/march-washington-jobs-and-freedom>

and the Civil Rights Movement and the oppressive, uh, moves of the, uh, uh, the military parts of the government and the awful beginning of the Nixon years.

[00:14:18] Drugs

TF: Yeah. All of those things mixed in together and, you know, the drugs. Yeah. If I had started playing bass early in the sixties, instead of when I did, I would've died of an overdose. I have no doubt of that. By the time I got to be a decent bass player, that people were would want in their band, the whole big drug thing was over.

So I, I kind of managed to get, uh - managed to not kill myself. I did my share of drugs. But, uh, it would've been a lot worse if I had been playing rock and roll music in the sixties. I'd have, I'd have been dead. I probably would've been dead by Woodstock. Anyway, uh, what else?

[00:15:09] Working in New York - NBC

JF: So, I, I do wanna spend some time talking about music a little bit more, but before we do that, um, I, I noted that you said you were actually at the March on Washington, and I was hoping you could tell me a little bit more about that experience.

TF: Okay. Um, I had just left high school at the time and I was, uh, studying at Circle in the Square Theater School⁶ in, uh, New York. And I was working, uh, uh, for NBC as, uh, a messenger from the design and art, uh, studios down on 18th Street up to 30 Rock. I would, you know, the - if you ever watched the, uh, uh, Johnny Carson show, uh - oh, you're too young for that, probably. Anyhow, in all of his commercial breaks, there would be an art card that said, uh, "more to come tonight." And they used maybe four or five of those every night on the Carson Show. And they were made by one of the artists, uh, down where I worked. And every day I'd you know, take those up along with all of the other business between the, uh, 30 Rock and the art and design studio on 18th Street.

That's why doing that, and uh, the March came up and I got permission from my boss at NBC. He was doing a little black kid a favor. "I'll let you go to your, uh, your March." Uh, you know, it was - working in that industry, in the city as a messenger. Uh, at the time that was tough because there was a, you know, a lot of hierarchy and a great deal of, uh... I'm not gonna say "racism..." I'm just gonna say "bias" going on. Anyway, it was racist, but we'll call it bias.

[00:17:16] Getting to and from the March on Washington

TF: So anyhow, uh, some friends of mine were going down and they had a Nash Rambler⁷ and I had just - I was 17 and I had just gotten my driver's license and that was the first long trip I ever took. And I drive all the way from New York City to Washington, D.C. with them.

⁶ Circle in the Square Theater School is an acting school associated with the Circle in the Square Theater. It was founded in 1961 in Greenwich Village. <https://circlesquare.org/>

⁷ The Nash Rambler was a series of compact cars produced from 1950-1954 <https://www.classic.com/m/nash/rambler/>

And for me, that alone was, uh, an experience. And when I got to, uh, Washington, this huge crowd and the only person I ran into that I knew in that 250,000 people, I ran into my brother who had flown down with my neighbors up the street. And that's how I got back to New York. They were going back up by bus and I climbed onto a really quite crowded bus and I sat on the stairs. That's how I got back to New York.

[00:18:15] Attending the March on Washington

TF: But, okay the March itself, uh... it was, that was the other experience in the sixties that was, uh... essential to who I became. March on Washington, Actor's Studio, Woodstock. Those three things that, for me, that was my roots in the sixties. Uh, I remember... all I remember doing seemed kind of out of place to me. I was a big folk, uh, music fan and a huge Bob Dylan fan, but he just seemed outta place, uh, in, at the March to me, and he seemed a little disconnected. Uh, and we all kind of found out that he was kind of disconnected. He was on his own trip to be the amazing artist he became.

And everything else was just incredible. Including Joan Baez, who I was in love with at the time. Um... Yes, uh, of course Martin Luther King's speech was, uh, transcendental. It was epical. And as an actor, later on, I think it was 1970? Uh, I was asked by the, uh, Library of Congress talking books for the blind⁸ to record the speeches of Martin Luther King for the Library of Congress. And I mean, that was just a huge honor to me. I got to say the words of that speech. And have it recorded. And be kept in the Library of Congress. Um, there's a... believe me, I'm floating all over the place.

[00:20:18] Being Apolitical

TF: But, uh, uh, I... uh, I was not politically or social politically involved, uh, jury, uh, that time after the March on Washington, because I was self-absorbed. I was involved with my career. And when I went to Woodstock, I was just, uh, I was pretty close to apolitical. I had not voted uh, even, you know, after I was old enough to vote. I had not voted and did not vote until sometime in the eighties. When I grew up.

[00:21:09] 50th Anniversary of the March

TF: Oh yeah. And March on Washington. The 50th anniversary of the March on Washington. Uh, I was asked to appear in a celebration, uh, down in Albuquerque. I was living in Santa Fe. And they asked me to come and speak at that uh, whatever it was. It was a huge deal. And there were about five people there who had been at the March. I was one of them. They asked me to speak. And I think I did better than I did just now. It was less personal, more tailored for an audience.

[00:21:46] 50th Anniversary of Woodstock & Meeting Lisa Law

TF: Um, coincidentally, the 50th anniversary of Woodstock, I got to play a, uh, huge Woodstock party at a ranch in New Mexico. My band was booked to play all the music of the sixties at

⁸ Talking books, what we today would call audio books, were developed in 1934 and soon after were incorporated into the Library of Congress collections. <https://www.loc.gov/nls/about/organization/history/>
The Library of Congress continues to provide resources for those who are blind or have low vision <https://www.loc.gov/nls/>

that 50th anniversary. And, uh, well that was great. Also, I, I met Lisa, Lisa Law in, uh, Santa Fe. And the way I met her is I spotted her bus at, uh, it was this yoga festival uh, parked over in the corner. I looked and I said, "I know that Bus. Merry Pranksters, Woodstock, Hog Farm." And I went over there and, uh, yeah, we've been friends ever since.

JF: Thank you so much for - Go ahead.

TF: Hey, I can ramble.

JF: That's totally fine. We like rambling. Rambling is where some of the best stories comes from.

TF: Yeah.

JF: So thank you. Thank you for, um, taking the time to, to go off on a little bit of a tangent about the March on Washington. Um, it's a really privilege to get to speak to somebody who experienced that.

TF: Yeah, I - my entire life I've been, uh... on the fringes of greatness. My entire life. Um, uh, it's a long story, you know, it's backstage stories...

[00:23:33] Musical Upbringing and Influences

JF: So I wanna make sure we do spend some time talking about music a little bit more. Um, it's, it's obviously been a huge factor in your life. And you even went back and described some of the musical influences you had growing up and that your father was a musician. So I was, um, I would like

[00:23:50] Classical

TF: My father, no, my father was a lawyer. He was a, had records, he had a, uh, uh, Beethoven's Fifth uh, by the, uh, NBC Orchestra,⁹ uh, conducted by, uh, Stokowski.¹⁰ I don't know if you remember him, but he did, uh, most people know him from that. He was a big conductor in the thirties and forties. Uh, and my father had this, uh, slate 78 RPM uh, Beethoven's Fifth¹¹ on four slate 78 RPMs. And I listened to those things. Until this day I can hum uh, at least one, uh, stanza of, uh, I can't even remember what they call it... one section, uh, of uh, uh, of Beethoven's Fifth, I have this memory for things... I can't remember what I did yesterday, but I can remember, I can remember whole place and poems and uh, things like that, uh, from the sixties and even the fifties.

⁹ The NBC Symphony Orchestra was founded in 1937. It served as the house band for the National Broadcasting Company's radio network. It had two principal conductors, Arturo Toscanini and Leopold Stokowski. It disbanded in 1954, but was re-incarnated soon after with Stokowski at the helm until 1963.

¹⁰ Leopold Anthony Stokowski (1882-1977) was a British conductor. He is most well-known for his associations with American symphony orchestras, including the Philadelphia Orchestra, the Cincinnati Symphony Orchestra, the New York Philharmonic, and the NBC Symphony Orchestra. He was the founder of several orchestras including the Hollywood Bowl and the American Symphony Orchestra. <https://walkoffame.com/leopold-stokowski/>

¹¹ Leopold Stokowski conducted Beethoven's Fifth, Sixth, and Seventh Symphonies for the NBC Symphony Orchestra in live broadcasts in 1942 and 1943. <https://www.pristineclassical.com/products/pasc591>

JF: So that record collection...

TF: Okay, that was up, that was all on my father [unintelligible], was a lawyer in the country where he grew up, Jamaica.¹² And when he came to New York, uh, he had to drive a cab to make a living 'cause they didn't recognize his law license here. Another story. So what, what else do you wanna know about music?

JF: Uh, I, I liked how you talked earlier about different musical influences, um, from your, your youth, like Jazz and Calypso, and then that sort of moved into other genres like Folk and Soul. So I was hoping you could just talk a little bit more, elaborate on how your musical inspirations changed throughout your life and how Woodstock affected them as well.

[00:26:10] Early Rock and Roll

TF: I can do that. Um, okay. Uh, I, uh, growing up in the fifties, I was into rock and roll. My sister was crazy about Elvis Presley and Debbie Reynolds. Those were the - her two, uh, her two stars. She was a fan of both of them, and she was my big sister. So, I learned something about movies and something about rock and roll from my sister. She taught me how to dance. Uh, she taught me how to do the Lindy,¹³ which was the big dance, uh, in the mid-fifties. And, uh, my favorite, uh, group, uh, in the fifties was Frankie Lymon and the Teenagers.¹⁴ They had this, uh, rock and roll harmony, "I promise to love you." And the thing that attracted me to that group, although I didn't realize how deeply it influenced me, uh, it was fortified [?] uh, doo-wop, uh, harmonizing with the bass bottom, doing all of the cool bass lines.

Uh, the one that really sticks in my head was [vocalizing a doo-wop harmony]. And, you know, those patterns in the rock and roll music, they stayed with me. But, uh, when I got into high school, the folk music was just breaking out. Uh, and, uh, my first girlfriend, uh, her name is Victoria, and she was a fantastic, uh, uh, guitar player. Uh, she played like, uh, who can I say? Like, she played like Joan Baez and she sang beautifully. And I wanted to play, and I, I could not play and sing. I could sing or I could play.

[00:28:18] Opera

TF: Um, in school, uh, I was in the, uh, uh, the chorus. And, uh, we sang choral operas. We did, uh, uh, we did Aida, we did Carmen, we did La Bohème, we did The Mikado. And that was my introduction to opera and it was why I'm, I was in high school that I got to see, uh, uh, Carmen and uh, uh, Don Juan. Uh, and those are my two favorite operas. So I had all of that influence going in.

¹² Tone's father was Percival G. Forrest. He can be found on the 1950 U.S. Census as the head of a household in Queens, NY. He was employed by a taxi company. He worked 70 hours a week and brought in an income of about \$4,000 a year. He was born in "BWI England" indicating the British West Indies, which Jamaica is a part of.

¹³ The Lindy Hop was developed by Black communities in Harlem in the late 1920s. It is a fusion of many previous dance styles, especially swing, and is usually danced to jazz music.

¹⁴ The Teenagers is a band founded in 1954 in the Washington Heights neighborhood of Manhattan. They are noted for having been the first all-teenaged rock band. https://en.wikipedia.org/wiki/The_Teenagers

[00:29:01] Being Self-Taught

TF: And, uh, uh, also, I had a friend in high school who was a trumpet player and he introduced me to, uh, baroque trumpet. And I've been a fan of baroque trumpet all my life. I have, I still have a collection of CDs and, uh, I can hum uh, four or five, uh, um, baroque trumpet pieces. I can hum from memory. That music influenced me, uh, that - since I'm self-taught also, we had a, a, a player piano, uh, down in the basement of the house that we moved into, that my father bought in 1958. And I used to go down and I would bang out melodies on the piano and, uh, kind of do that from, uh, from my ear. Uh, I think that was the beginning of training my ear, uh, to the patterns of music. I never, uh, I mean, I can look at sheet music now and know what it is and know the notes, but I cannot read sheet music. I never learned any music theory. Uh, I learned music history and, uh, but everything I know about music came from listening and playing.

[00:30:29] Later Rock and Roll

TF: After, uh, uh... folk music was important to me, uh, until I started getting into rock and roll around the same time that, uh, my involvement with drugs came. Which was right around 1966 when The Beatles - I was into The Beatles. I liked their stuff, you know, but they were, they were just another good, uh, rock and roll band. Uh, but then they came out with Revolver, which was an eye-opener in a sort of different direction. And that, and that was the first time I got high, was the first time I heard that album. And I was an instant, uh, sixties rock and roll fanatic. And then, uh, you know, I could not give it up.

I, uh, probably in 1966, uh, on through the rest of the sixties, I knew every, uh - every important rock music that there was to hear and know, I experienced. Uh, I, uh, was crazy about Janis Joplin. I saw her and Jimi Hendrix in a, a concert at the Singer Bowl, uh, in 1968. Uh, it was a year after, uh, Monterey Pop, and they had just gotten famous in this country. Um, and I was a fan, I must say, that first Jimi Hendrix concert, he was on last of three acts, and I knew nothing about his music. I knew nothing about that kind of acid rock, which is, I think pretty much what he uh, created in his style. A-and it was so loud for me that I walked out. I'm confessing to you now. I walked out on Jimi Hendrix and I've never lived that down. Um, so yeah.

Uh, and then I, I - still talking about my development in music. Uh, when I was in Pittsburgh - all through the sixties, I tried to play guitar, uh, finger style had, uh, flat pick style, like, uh, uh, flattened scrubs and like Jack Elliott¹⁵ who was my favorite, uh, folk singer, guitar player. And he was really just kind in this country woody Guthrie country kind of guy.

[00:33:20] Relationship with American Black Culture

TF: But, uh, I mean, I had virtually, except for the Calypso music and the, uh, the early rock and roll, uh, that was derived from the blues, I had no connection with black music per se, uh, pretty much throughout the sixties. Other than anybody else would've had, like, all the people who were into, uh, uh, the Sly and the Family Stone or whatever, you know, I was too. I did not have that connection with my roots because I came from a family immigrants from Panama and the West Indies, and they had nothing to do with, uh, African American culture, especially urban, uh, black culture. They were really; they wanted no part of it. They

¹⁵ Ramblin' Jack Elliott (1931 -) is an American folk singer and songwriter <https://www.ramblinjackelliott.com/>

had their own stuff going, so... I mean, it was both sides going on when I grew up. Also, I did not have an accent. I did not have a black Southern accent. I did not have an urban Negro accent. I did not have a West Indian accent. I did not have a Queens accent, uh, which, uh, my younger sister had. Still has to this day. And it's an awful sounding thing in my ear. But because I grew up, uh, to be an actor, I had what was at the time called a Mid-Atlantic accent, which was, uh, cross between English, and uh, "correct" American. Uh, and uh, that kind of separated me from a lot of the black urban experience in the sixties. And that got me actually closer to what was at the time, white rock and roll.

[00:35:19] Introduction to Counterculture

TF: Um, so yeah, uh, in 1968 I was in Pittsburgh. Uh, I was, uh, doing uh, a year, uh, with the, uh, Pittsburgh Playhouse, uh, a repertory company. Repertory companies were big back then. Uh, and that was big for me 'cause I had a, a, a equity union contract for a year as an actor in a theater doing classical and contemporary stuff. It was a great gig. And, you know, I got away from New York for a year and I thought that was good. Turned out to suck, except for the culture that I got of the people I befriended in, uh, uh, in Pittsburgh in '68, which was basically the counterculture that had arisen in, uh, Pittsburgh that I knew nothing about when I was in New York.

It wasn't anything like, uh, Bleecker Street. It was more like what, uh, St. Mark's place was. Only, uh, not New York [unintelligible] it was kind of fairyland. Uh, there was a lot of acid dropping going on that year. Uh, and uh, there was this little club down the street from, uh, my girlfriend where I was staying called, uh, the Fox Cafe.¹⁶ And they had a band that played there. It was a house band, uh, it was called "Cincinnati and the In-Crowd" with Laura Hall. And she was a singer very much like Aretha Franklin. They sang all covers, so she would do a lot, lot of Aretha stuff. And, uh, it was, uh, guitar, bass, drums, and Cincinnati played the saxophone and a singer. And the, the bass player's name was "Mr. Woody." That's all I knew. Nah, probably ""Woodrow or something like that. But they called him "Mr. Woody." And once again, this tall, skinny, black, wearing shades, got a huge afro. And he's playing the bass and he looks cool like you wouldn't believe. And I'm looking and he's playing one string at a time. One finger at a time, no chords. And it's the coolest stuff in the world. And that's when I decided I was gonna get a bass. And then when I had that experience with Dave Brown at Woodstock, that's when I decided that that was the right thing for me. And it sure was. Changed my life.

[00:38:15] Music and Acting Career After Woodstock

TF: Uh, that was '68. The next year was Woodstock and I was off and running. I got, uh, that bass in uh, uh, I'd say it was June '69. And, uh, I was in my first, uh, rock band in '71. And I moved to California in '74. I had a couple of bands there. Uh, and I had a bad time, bad relationship and, uh, bad run with drugs. I ended up selling my Fender Precision¹⁷ in 1980 to pay off my drug dealer. And that I think is a low point in my life. Uh, Fender Precision, uh, that would be worth real money if I still had it today. Uh, 'cause it was like a '69 Fender

¹⁶ The Fox Café was a café and live music venue that operated on Walnut Street in Pittsburgh from 1954-1975. <https://sites.google.com/site/pittsburghmusichistory/pittsburgh-music-story/venues/shadyside#:~:text=later%20Pasta%20Piatta,-The%20Fox%20Cafe,Joplin%20appeared%20there%20in%201968>

¹⁷ The Fender Precision bass has been an enduringly popular and iconic electric bass. <https://www.fender.com/en-US/precision-bass-feature.html>

Precision. And that was like the, uh, the go-to bass of bass players in that era. And throughout the whole eighties, I didn't have one. That's when I got into the film business.

And then I went to back to NYU - not back to. I went to NYU and I took a course - crash course - in, uh, filmmaking and film production. And then I started working on film crews. And I did that pretty much, uh, until I moved back to California. Uh, uh, '80, I moved to New York, '90 I moved to California. I married an old friend, uh, who was an actress for 20 years. And, uh, she became a soap opera star. And after six years, uh, I knew what a mistake we had made. Because we've been friends for 20 and blew that away in six years. Uh, but that's when, uh, when I got back, uh, to California, I got - my wife bought me a bass. And inside of three months I was in a band.

[00:40:27] Evolution as a Bass Player

TF: And that band had no drummer. It was sort of a, a, a folk rocky band. Uh, and so I was the rhythm, and that's when I learned - that was that band, go figure in the, uh, nineties in, uh, L.A. Uh, just a bunch of really good friends, uh, learning how to play music together. And we did that for like eight years before I moved to Santa Fe. And that's when I became a good bass player. Uh, and that's also because I was the - uh, no drummer in that band. I had to keep the time. That's when I became a rock solid timekeeper, which is, uh - that's job number one of a bass player. It's rhythm. You tie the rhythm with the melody at, it's the bass. It's the, uh, the link between those two sides of, uh, the, uh, rock outfit, which is what I learned to be.

Um, so, uh, I think before that my time was questionable. I even questioned it. Uh, I was uncertain about my time. You know, I was just doing the best I could. But with that band, I learned to lock in. I learned to lock in on the drummer, and I learned to lock in on the beat.

[00:42:00] Life in Santa Fe

TF: I... When I left Santa Fe, I basically stopped working as a bass player. I was still learning. But, uh, uh, for, uh, I guess it was 21 years in Santa Fe uh, I played music every week, uh, sometimes as, uh, as many as 27, uh, different gigs in one month.

And, uh, uh, and at the same time I was the, uh, executive director of, uh, a 501(c)3 theater company. So, uh, my life blossomed when I moved to Santa Fe. It was a struggle up to that point, but it blossomed in every way.

[00:42:56] Life with His Wife

TF: Also uh, I moved there with the love of my life who passed away last year, but, uh, we had, uh, 24, 25 of the best years of my life. Uh, and, and she was, uh, she was an artist. She was a visual artist. She could not carry a tune. She actually, uh, learned to play piano and she could read music, which I could not, and she could sit down in a piano and look at sheet music and play it. But she could not improvise. Uh, and uh, she, I couldn't paint and she couldn't play the bass. That was kind of part of the symbiosis that we had for our 21 years.

But I mean, she was like... she was what enabled me to do all this low-paying stuff 'cause she always worked. And she always painted. Uh, so... I mean, a music gig, if you got a hundred

dollars for the night, you were doing really well. So I never made much money in my life, but I sure had a ball. Alright, that's, uh, how's that for hopping around? Did I talk too much?

JF: That was fantastic. Thank you. I really enjoyed how you started talking about the early influences; brought it right through all of these amazing experiences you've had and tied it up with how you shared music with your wife. That was beautiful.

[00:44:38] Musical Influences and Methods Continued

TF: Yeah. There are so many, there are so many pivotal moments in listening. Uh, like the first time I heard Weather Report,¹⁸ uh, that was 1976. That was the first time I became aware of and heard Jaco Pastorius.¹⁹ And Jaco Pastorius on the bass was Jimi Hendrix on the guitar. And, uh, I mean, that was a whole new world for me. I could never play like that, but it inspired me to play some of that.

And, you know, that just continued my growth. I stole, uh, my, uh - so, uh, best way I could compliment or honor my favorite bass players was to steal from them. I caught licks from all my favorite bass players, and I used them in different ways and created my own, uh, bass world. Uh, but, you know, I, I can't say, I can't say that any of that was lying. It was all improvisation on somebody else's music.

[00:45:56] Loss

TF: That's why I'm not playing now because I'm alone here in Miami. I hardly know a-anyone. I am retired, uh, here, uh, living with my two sisters, uh, in, uh, retirement land in, uh, south Florida because I can't live alone. I'm too old. And once my wife passed away, I could not afford to, uh, live where I was living. I couldn't afford to keep, uh, to keep my, uh, Labrador who's, uh, still living in New Mexico with a member of Judy's family. I mean, that was almost as hard as losing Judy.

Alright, so there's that.

JF: I wanna...

TF: I can't remember what I... go ahead.

[00:46:55] Relationship Between the Counterculture and the Arts

JF: I - there's so much to, to dig into from what you've just shared, but I, I wanna also take some time because of how a- how important acting has been throughout your life. I, I was wondering from your perspective as somebody involved in the arts, through acting and theater, uh, and film and through music, how the arts is related to the counterculture or the hippie culture. And in your lifetime, I know you experienced a lot of the counterculture

¹⁸ Weather Report was an American jazz fusion band from 1970-1986.

¹⁹ Jaco Pastorius (1951-1987) was an American jazz bassist. He performed with Weather Report from 1976 until 1982. <https://jacopastorius.com/>

through the traveling you did as an actor. And so how, how has the counterculture been related to the arts within your life?

TF: Well, I think it was the arts that, uh, congealed, solidified, brought the counterculture about. I don't think it was the drugs, it was a combination of the, uh, expanded awareness, uh, and the, uh, expanded, uh... oh... This is one of the worst things about getting old. I have, uh, an encyclopedic, encyclopedic vocabulary, but the word loss is just, uh, so frustrating. Um, yeah. So, uh, the arts. Paintings, music, uh, film, theater. These were things... uh, truth is beauty. And art, real art is truth. So it was beautiful. And the counterculture, uh, uh, spurred on perhaps by, uh, the, the new. Uh, revolution that was spurred by, uh, partially by the drugs. Uh, it latched onto the things that were beautiful, inspirational. Rather than the, uh, foundations of the, uh, capitalist, uh, society. And that was music, and art, and theater, and uh, uh, you know, those kind of things. And that's what, that's what we have in common. Besides the drugs. That's what we could agree upon. That's what brought us together.

Silence. Hello?

JF: Sorry. I'm, I'm here. I'm just letting that sink in. That's a very powerful statement. Wow.

TF: Well, I mean, but don't you agree?

JF: Yeah. Yeah.

TF: I mean, that's, that's a - that's oversimplifying it. But, you know, that's what it meant to me, really. Uh, that's what I shared, uh, with a lot of people that I didn't share anything else with was the, uh, the beauty of the arts. The beauty of truth, wherever it was expressed.

And that included what we thought of as the truth coming out of the Civil Rights Movement. Coming out of the, uh, uh, Women's Lib Movement. Coming out of the eventual, uh, liberation, of the LBGQTQ [sic], et cetera.

JF: It strikes me, um, earlier you mentioned even after attending the March on Washington that you weren't very political. But it seems to be, as I'm listening to what you've just said, is the counterculture for you wasn't so much about politics, but it was about finding truth and beauty, um, which you did through art.

[00:51:00] Feelings About Racial Progress in Acting

TF: Yeah. Yeah. It, it wasn't about politics to me at all. I was aware of and subscribed to the liberal, uh, and progressive politics of the day. And, you know, being a, a black actor, of course I would. I was in the middle of that struggle every day. Uh, casting, you know, it - I came along too early. I, I look at television now and, you know, I am, I am thrilled on one hand and saddened on the other to see the explosion of people of color, uh, on television screen and in film playing open casting roles²⁰. And back in the sixties when I was trying to come up as an actor, that was the very, uh, the first beginning of the concept of open cast.

²⁰ Open casting is a term used to describe when a role might be given to an actor of any race (or sometimes gender or sexuality) based on how well they fit the needs of the character, rather than superficial traits.

And I saw that, uh, with Joseph Papp's²¹ Shakespeare Productions in Central Park.²² Nowhere else in, uh, the visual arts were black people playing traditional white parts except, uh, in, uh, Shakespeare's Theater in Central Park. That's where I saw myself and saw that was something I could also do. I realized that that is an experience that so many young people of color are having today in a much broader way.

I also, uh, as time has gone by, the, uh, there has been less of a preponderance of the urban Negro accent uh, that was actually, uh, came out of, uh, the migration from the south. So there was a lot of southern drawl in it. But, uh, in - alright, how am I gonna put this... in visual arts, uh, I'm talking about film and theater and television uh, that's not what they were looking for. They were, uh, more interest- in my period that's all they were looking for. The only parts I got in film uh, were, uh, the angry militant. Uh, I had this army jacket that I wore in three movies. I had, an afro - not big parts, but you know, that's when I could get back then. That's all they were looking for. Late sixties, early seventies. Then Blaxploitation²³ came in. But I mean, it's gotten to the point now where it's at least accepted, uh, on the screen and on television. And, and that makes a, a huge difference. But I missed that boat.

JF: Yeah, things have changed quite a bit. Um...

TF: Yeah. Oh yeah.

JF: Yeah. That's, I'm, I'm sure that's very complex to think about and to, to sort through your feelings on. And it's, and for me, I'm just sort of letting, letting it sink in. It's, everything you've been talking about has been very, very powerful.

[00:54:37] Growing Up - Child of Immigrants in a Diverse Neighborhood

TF: Uh, his - my point of view, uh, from growing up, uh, in the sixties as a son of immigrants - my parents were from Jamaica and, uh, Panama. And, uh, they - I did not have any of the cultural connections with Afro-Americans, except, uh, what I picked up to music. And through the Civil Rights Movement in the sixties. All the rest was, uh, I went to, uh, high school and, uh, I was a smart kid and all the other kids in my classes were white. It was that kind of thing. Uh, most of my friends were Jewish. I grew up in a, uh, integrated - actually it was, uh, uh, integrated school in the middle of four different culturally separated neighborhoods. That's where I grew up. I grew up in St. Albans, uh, Queens. Uh, and the, uh, the stars of St. Albans, which was, uh, earlier in like the thirties, other than Harlem, it was black suburbia. St. Albans. And the, uh, the two most famous residents when I was there were Count Basey and James Brown.²⁴

²¹ Joseph Papp (1921-1991) was an American theatrical producer and director. He founded The Public Theater and Shakespeare in the Park in New York City.

²² Shakespeare in the Park was founded by Joseph Papp and had its first performance in 1962 - a production of the Merchant of Venice starring Tone's role model James Earl Jones.

²³ "Blaxploitation" is a term that was coined in 1972 by NAACP chapter president Junius Griffin to describe an emerging genre of film that makes use of black stereotypes. It is a controversial genre that is argued to either perpetuate harmful stereotypes, or to reclaim them and celebrate the black experience. <https://en.wikipedia.org/wiki/Blaxploitation>

²⁴ The neighborhood of Addisleigh Park, within St. Albans, has been home to many prominent African Americans. https://en.wikipedia.org/wiki/St._Albans,_Queens

[00:56:25] Experience of Race at Woodstock

JF: Uh, I'd like to swing a little bit back towards Woodstock, and I'm glad you've been talking about your experience as a member of the black community and as a child of immigrants. And along those lines, I wanted to ask about your thoughts on the racial diversity at Woodstock and what you experienced and what you saw there.

TF: I never gave it a thought. Um, I don't think I - you know, except looking at the pictures, uh, like that wonderful Woodstock book. I assume you've seen that book, uh, Baron Wolman's uh, Woodstock?²⁵

JF: Yes.

TF: Um, if you look at the cover, there's a guy in the middle of that shot from the crowd who's got an Afro and shades and a big smile, and he's wearing a shirt partially open and you can see a bare chest and what looks like a six pack, which makes me laugh 'cause I never, uh, remember having a six pack. But I'm in the middle of that Baron Wolman photo and that's exactly how I remember me at Woodstock. I look like I couldn't be happier.

So when I look at that photo, when I look at that photo, especially when I see other photos of the crowd, I'm looking for my, uh, for myself. So I'm aware of how many black people there actually were uh, in that front section of the big crowd at, uh, Woodstock. And, uh, well in that photo you can count them on your fingers. But other than looking at the pictures and counting the black people, I never gave it another thought.

You know, I never separated - although Sly was doing a solid black thing, I never separated him from that show, uh, of Woodstock. That was just one of - another highlight of Woodstock for me, you know, great music. Uh, I played, ended up playing all of his songs in my career, all of the covers. Great bass player, Larry Graham. Uh, he invented slap bass pretty much,²⁶ but I mean, they were just part of the music. Um, I never thought - in folk music. I was aware of Richie Havens being, uh, one of the few black folk singers. I was aware of that because that was rarefied air.

[00:59:34] Thinking About Racial Representation in Bands

TF: But, uh, when I got to Woodstock, that music was everywhere. It, it certainly felt like it belonged to everybody that was there. And I swear I never thought about it in that way until this moment. Uh, representation - there was no such thing in the sixties except if you were writing about it. I mean, think... What is representation in a band? What does that mean? You know, I was always aware, like, uh, the Allman Brothers, they had one black, uh, member of that band and it was the drummer. But, uh, that was a great band. Uh, and so who's counting?

[01:00:38] Experience of Racism or Racial Micro-aggressions

²⁵ Baron Wolman, *Woodstock*. (New York, NY: Reel Art Press, 2014).

²⁶ Bass "slapping" is a playing technique used to produce percussive sounds along with the strings. Larry Graham is credited with bringing the technique to electric bass.
[https://en.wikipedia.org/wiki/Slapping_\(music\)](https://en.wikipedia.org/wiki/Slapping_(music))

TF: I was aware, especially bass players, and there were a lot of them over the years in the bands. Um, I was aware of who they were, but in music especially, you know, you go into the studio, uh... that was the other thing about being, uh, in the theater and uh, in the community of musicians; if there was racism, it was undercover and it was almost forgivable because you knew where they came from, but you could see where they were now and they didn't mean it. You know, nowadays it's not excusable that easily, but back then it was. You know, back then, if a guy came up to me and said, "Hey, you know, I always loved Miles Davis' music." And as a guy I didn't know, I knew he was talking to me 'cause he was trying to make a connection with me as a black person. And I found that disappointing and mildly offensive. Even more so, uh, as I got older. But back then it was excusable because these people were sincere and they, I believe they weren't racist. They just had come from a racist background, and it just doesn't go away that easy. I know I have it myself. It's just hard to, uh, uh, you know... I can spot it when it comes up and that's rare, but it's there. And I believe that to be true, uh, for most of the people in the world. You just don't, you just don't have the right to inflict it on anybody else.

JF: It sounds like what you just described of that example about Miles Davis is what we might call micro-aggression. That's sort of a new word or, uh, for that sort of thing.

TF: That's, uh, that's new to me. Yeah.

JF: Yeah. It's, it's a pretty new term, but it, it's. Yeah, something that I think is getting re-recognized more and more where, where somebody's maybe not intending to come from a place of, of hatred or racism, but it's an ignorant comment that still comes off as offensive.

TF: Well, it's about time that had a word, but I am so twentieth century that I will never catch up.

JF: I wanted to -

[01:03:27] Relationship with Black Power Culture, Being "Assimilated"

TF: But yes. I mean, that is a thing. And it's been a thing my entire life because most of my life has been spent, spent around, uh, majority of white people. Uh, in my first, I'd say, oh... 40 years. Uh, I was usually the only black guy there. I mean, that's the way my life went. And that actually was, uh, an advantage for me then. It became a burden uh, later, but at the time, it was advantage. Also called, caused me problems with, uh, the Black Power culture that came in at the end of the sixties because I was not that guy. I was not that angry urban black. I was basically what was referred to as "assimilated." And I was. And I wanted to be. 'Cause I grew up, uh, in a time when that was a desirable thing. And my attitude about that changed slowly. I still wanted to play Hamlet, you know, uh, uh, so that, and that gave me problems in, uh, the late sixties and the early seventies. But, you know, that faded along with everything else. You learned to live with what you learned to live with.

JF: It sounded like at Woodstock, that relationship you had with the people around you was not so much based in racial identity. Is that correct? Um,

[01:05:18] Getting Along with Everyone at Woodstock

TF: There, there was, there was simply no thought for me, um, uh, race at the time. I might have recognized the difference, but I did not, uh, quantify or, uh, compartmentalize it in any way. I mean, that just was not - that was not part of my experience. That was one of the wonderful things about Woodstock Nation. You know, after everybody went their own way, you know... I'm sure there are a lot of people who were at Woodstock that day who might have exhibited racism previously, but less after they left Woodstock. And also sure there were some people who later in their life became, uh, you know, Trump, um, election deniers. But, uh, that was not... that was not part of the vibe. It just wasn't happening [?], you know, I didn't, I wasn't gonna roll in the hay with all of the people that were there. But I ate with them. I slept with them. I got high with them. I enjoyed the music with them, and it was great. And it was wonderful to do. , and I didn't mind being crowded and I didn't mind getting wet. And I didn't mind walking in the mud because we were all doing it. That made it so much easier. You know, I pity the people for whom it wasn't easy. There were some. But, you know, most of us just had the fucking time of our lives

[01:07:23] Longevity and Legacy of the Woodstock Spirit

TF: And also, it gave so much hope at that time. You know, Richard Nixon had just taken office as president. Tricky Dickie had actually been elected president of the United States. Which you know, mean we lived through Trump now, so... it doesn't look as bad as it was, but it was pretty bad. And then there was Woodstock and the hope that blossomed out of that. And, you know, there was a, a bloom of culture that came, that lasted in spite of the fact that the Woodstock Nation concept was, uh, co-opted in, uh, by, uh, greed and, uh, corporate stuff uh, throughout the seventies, you know, uh, until it virtually disappeared, you know, kept alive only in pockets after that sixties period. Uh, as quick as it sprang into being at Woodstock, it almost died at Altamont.

[01:08:36] Could Woodstock Happen Again?

JF: Brings me to one of the questions I usually ask as we head towards the conclusion of the interview, which is, do you think that Woodstock could ever happen again? And why or why not?

TF: Um, okay. So that show was put together. It was a miracle that it happened at all. And it was put together with spit and cheesecloth. And it's a wonder that, uh, the people who put it together survived. And that they weren't all electrocuted. Or they all didn't, uh, die of exhaustion. Um, but I mean, they were, they just were not there for the money. When it happened... after the fact. But when it was happening, those people were not there for the money. They were into what we were into, and they were in the center of it. Um, I don't think that's possible now. I mean, you see, uh, uh, Global Citizen,²⁷ they put on these great, uh, basically they're world benefits, but that's all about money and corporate structure. And, uh, it takes 10 trucks to get that equipment up on stage and it takes, you know, millions of dollars to get something off like that. And it will always be about money from now on. Uh, that's what happened in the seventies when that, uh - Woodstock Nation was monetized in the seventies. When it became uh, successful, just like pretty much everything else in this country. If it's a hit, somebody's gonna find a way to make more money on it. That's your culture. That's the, the, uh, capitalist culture. And that's why there was a counterculture.

²⁷ Global Citizen is an international charitable organization founded in 2008. It aims to fight extreme poverty and promote social justice and equity around the world. It raises money for these causes by holding annual music festivals featuring A-List performers. <https://www.globalcitizen.org/en/>

That's what was countered from. But there is no remnants of the counterculture that would be able to do something like Woodstock unless they were filthy, filthy rich. You know, maybe Elon Musk do it, maybe Jeff Bezos could do it, but, uh, it's not gonna happen. Those days are gone.

[01:11:20] Messages for Future Generations

JF: Looking back on all of that you experienced at Woodstock and recognizing that it's unlikely that that exact thing will happen again. I'd like to ask you, what lessons or what messages can we bring forward from Woodstock and from those other experiences you had in the 1960s to leave for young people today?

TF: Hmm. Don't eat the brown acid.

JF: That's good.

TF: I'm sorry. I know that was - I know that was a little facetious, but, um, I, you know, even though I shared that experience, uh, and all of the other people that were there, uh, contributed to, to making that experience what it was, for me it was ultimately intensely personal. And, uh, you know, the things that I think of, uh, that relate to my experience that I could tell somebody else is don't pass up an opportunity to do something that suits you, that suits your direction. Uh, that's not a great way to put it, but I mean, I - on a whim, I hopped into that car, at the last minute without a ticket, and drove up to Woodstock. Mainly for the music, but also because it seemed like it was a pretty cool experience. And it was. But it was a whim. It was a, you know, last minute decision, uh, off the cuff. And because, uh, I had nothing else to do at the time. I wasn't working. Um, I was able to follow my whim. And I was lucky.

Uh, I don't know... Hmm. I don't know what advice I could give, uh, out of my experience, uh, at, at Woodstock uh, that people don't already know. Uh, the advice that came out of that whole experience was, uh, we are not so different. We don't have to be different at all.

It's so hard now. It is so hard. You know, I'm - the, the area that I'm living in now is a Republican district that is dominated by the Proud Boys.²⁸ I couldn't even imagine something like that uh, 20 years ago. I couldn't even imagine. Yet, look where we are.

I feel very fortunate that I, uh, lived, uh, uh, growing years of my life, uh, in the second half of the 20th century in the United States of America. Um... I don't, I know life would've been drastically different if I had had a computer, a cell phone, a flat screen television, social media, uh, and the, all the other, uh, accoutrements of the information age life would've been, uh, not recognizable to me if that would've been the case when I was growing up. I actually don't envy young people today. The problems that they're facing. The, uh, climate change situation that they're inheriting, the, uh, the separation from each other that these

²⁸ The Proud Boys are a far-right or alt-right conservative extremist group founded in 2016. It is composed exclusively of men, mostly white Americans. They are recognized as a hate group by several American watchdog organizations as well as Canada and New Zealand. Their ultra-conservative ideology includes Anti-communism, Anti-feminism, Anti-immigration, Anti-LGBT rights, Antisemitism, Authoritarianism, Chauvinism, Crypto-fascism, Islamophobia, and White supremacy. They are very supportive of former president Donald Trump and took part in the January 6th, 2021 attack on the United States Capitol.

devices have created and will continue to create. Um, I don't really know a way away from that. And I can't see the quality. I can't see the beauty in it. That's what it is.

When you look at, I was watching - just an example. I was watching the baseball game last night and they do a shot of a section of the crowd, and 95 of those people are holding their cell phones in front of them. Taking pictures of what is supposed to be a live experience, but they don't know how to appreciate that anymore because they're caught up and use electronic devices. And that to me is a crippling, uh, advancement. That's a crippling advancement. And I don't see the way outta that.

JF: So perhaps some of your advice for young people today would be to do with connection.

TF: And I don't - music. I don't see the same way out of... well, I don't see the direction. Music will always grow and develop and become something else that is a product from its time. But I don't see that direction right now. I mean, hip-hop... for me, hip-hop is more poetry than it is music. It's about spoken words, which is something, uh, I, I was very, uh, deep into and fond of. I recorded a lot of other books for, uh, Talking Books, uh, Library of Congress in that early seventies period. I was lucky. I mean, that job kept me alive between jobs. Um... I, I don't - it's hard for me being rooted in the sixties to see the ultimate value of what we have, uh, latched onto in this information age. And this is coming from a person who spends almost his entire day, either on a cell phone, or a television, or a computer. I mean, that's become my life. That's what's left in my life now. Even as I'm screaming about how bad it is, it occupies my life. I envy the people who are able to separate, but I don't see many.

Alright. I'm being [unintelligible] now. So...

[01:19:47] Wrapping Up and Conclusion

JF: Well Tone, thank you so much for taking the time to share all of this with me. It's been really a pleasure talking to you. And before we end, I do just wanna give you the chance if there's any concluding thoughts about Woodstock or how the sixties impacted you. Um, you know, I do just wanna give you the space to, to have a conclusion if there's anything else you'd like to say.

TF: Um, I was privileged to be there for that experience. I am so happy that I was there. Um, that informed the rest of my life. The sixties informed my life, and that was, uh, the crowning moment of the sixties that came in 1969. And, you know, uh, couldn't top that, you know? So I just went on doing what I was supposed to do. Not that, that's it. I'm... I'm rambling.

JF: No, this has been really fantastic. Thank you so much for sharing your story and your insights and your wisdom. It's, it really has been a pleasure talking to you. Um, I'm gonna stop the recording now, but we'll stay on the phone for another minute or two so I can talk about follow up, okay?

TF: Thank you.

JF: Mm-hmm. All right.

[01:21:07] – END OF TRACK 1 of 1

Metadata

Title Tone Forrest, October 22, 2022

Subject / Keywords Broadway, Bass, Bass Guitar, March on Washington (1963), Woodstock 1969, Dave Brown, Counterculture

Description Tone Forrest is an African American actor and musician. He grew up in New York City in the 1950s and '60s. He worked as an actor and musician there for many years. As a young person, Tone attended both the March on Washington in 1963, and the Woodstock Music and Art Fair in 1969. He discusses the significant impact of both events on his life. He also discusses his many experiences in theater, film, and as a bassist. Woven throughout are acknowledgements of his experiences as a black man.

Creator [TBD]

Publisher The Museum at Bethel Woods

Date [publishing date, TBD]

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Identifier

Coverage New York, NY; Bethel, NY; Pittsburgh, PA; Santa Fe, NM; Miami, FL

Interviewer Julia Fell

Interviewee Tone Forrest

Location Phone

Duration 01:21:07

Audio Bit Rate 126 kbps

Video Bit Rate N/A

Time Summary [00:01:05] Life Leading Up To Woodstock, Acting; [00:03:51] Finding Out About Woodstock; [00:04:40] Getting to Woodstock; [00:05:52] Getting Settled at the Festival Site; [00:06:59] Seeing David Brown Perform with Santana; [00:08:59] Leaving the Festival; [00:10:18] Meaning of Counterculture; [00:11:06] Musical Evolution & Learning to Play; [00:12:29] Counterculture & Social Movements; [00:14:18] Drugs; [00:15:09] Working in New York – NBC; [00:17:16] Getting to and from the March on Washington; [00:18:15] Attending the March on Washington; [00:20:18] Being Apolitical; [00:21:09] 50th Anniversary of the March; [00:21:46] 50th Anniversary of Woodstock & Meeting Lisa Law; [00:23:33] Musical Upbringing and Influences; [00:23:50] Classical; [00:26:10] Early Rock and Roll; [00:28:18] Opera; [00:29:01] Being Self-Taught; [00:30:29] Later Rock and Roll; [00:33:20] Relationship with American Black Culture; [00:35:19] Introduction to Counterculture; [00:38:15] Music and Acting Career After Woodstock; [00:40:27] Evolution as a Bass Player; [00:42:00] Life in Santa Fe; [00:42:56] Life with His Wife; [00:44:38] Musical Influences and Methods Continued; [00:45:56] Loss; [00:46:55] Relationship Between the Counterculture and the Arts; [00:51:00] Feelings About Racial Progress in Acting; [00:54:37] Growing Up - Child of Immigrants in a Diverse Neighborhood; [00:56:25] Experience of Race at Woodstock; [00:59:34] Thinking About Racial Representation in Bands; [01:00:38] Experience of Racism or Racial Micro-aggressions; [01:03:27] Relationship with Black Power Culture, Being "Assimilated"; [01:05:18] Getting Along with Everyone at Woodstock; [01:07:23] Longevity and Legacy of the Woodstock Spirit; [01:08:36] Could Woodstock Happen Again?; [01:11:20] Messages for Future Generations; [01:19:47] Wrapping Up and Conclusion

Collection

Citation Museum at Bethel Woods "Tone Forrest, October 22, 2022," *The Museum at Bethel Woods Oral History Collection*

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RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: The Museum at Bethel Woods

Budget Type: Project Subaward/Consortium

Budget Period: 1 Start Date: 10/01/2023 End Date: 09/30/2024

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Dr.	Neal	V	Hitch		(b) (6)	1.00			(b) (6)	(b) (6)	(b) (6)
Project Role: Project Director											
	Julia		Fell		(b) (6)	5.00			(b) (6)	(b) (6)	(b) (6)
Project Role: Project Manager											
	S.	C.	Lucier		(b) (6)	3.00			(b) (6)	(b) (6)	(b) (6)
Project Role: Lead Curator											

Additional Senior Key Persons: Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
1	Graduate Students	<input type="text"/>	3.00	<input type="text"/>	5,000.00	0.00	5,000.00	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
1	Total Number Other Personnel					Total Other Personnel		5,000.00
							Total Salary, Wages and Fringe Benefits (A+B)	61,200.00

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	5,160.00
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	5,160.00

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	<input type="text"/>
Total Participant/Trainee Support Costs	<input type="text"/>

F. Other Direct Costs

Funds Requested (\$)

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	28,400.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8. Facility and studio use	38,000.00
9.	
10.	
11.	
12.	
13.	
14.	
15.	
16.	
17.	
Total Other Direct Costs	66,400.00

G. Direct Costs

Funds Requested (\$)

Total Direct Costs (A thru F) 132,760.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Total Indirect Costs			

Cognizant Federal Agency
(Agency Name, POC Name, and
POC Phone Number)

I. Total Direct and Indirect Costs

Funds Requested (\$)

Total Direct and Indirect Institutional Costs (G + H) 132,760.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

Funds Requested (\$)

Total Costs and Fee (I + J) 132,760.00

L. Budget Justification

(Only attach one file.)

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		56,200.00
Section B, Other Personnel		5,000.00
Total Number Other Personnel	1	
Total Salary, Wages and Fringe Benefits (A+B)		61,200.00
Section C, Equipment		
Section D, Travel		5,160.00
1. Domestic	5,160.00	
2. Foreign		
Section E, Participant/Trainee Support Costs		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		66,400.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	28,400.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1	38,000.00	
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)	132,760.00
Section H, Indirect Costs	
Section I, Total Direct and Indirect Costs (G + H)	132,760.00
Section J, Fee	
Section K, Total Costs and Fee (I + J)	132,760.00

NEH CULTURAL AND COMMUNITY RESILIENCE

1960s Oral Histories - New York Community Connectors

Budget Justification

The budget for this project is specifically for staff time, consultants, and partner institutions that are necessary to collect 120 oral histories from communities in New York City that are difficult to access through typical institutional methods, especially given the historical treatment that disadvantaged communities have received from governmental and private cultural organizations.

The Museum at Bethel Woods has developed a new and very functional portable oral history studio and a staff that has extensive experience using it. Equipment such as commercial 4k video recorders, studio lights and backdrops, and microphones were previously purchased through a grant in 2022.

A. Senior/Key Personnel

Dr. Neal V Hitch, Director and Senior Curator at The Museum at Bethel Woods, will serve as Project Director and will have the responsibility of signing and managing contracts and project oversight. It is expected that he will spend a total time of 20 working days on this project. A total of (b) (6) of his time will be charged to this project, which is calculated as one month of his salary ((b) (6)) plus benefits of 1.25.

Julia Fell, Curator of Exhibits and lead curator in charge of the Oral History Initiative at The Museum at Bethel Woods, will serve as Project Manager and will coordinate and schedule all activities. Julia will also be responsible for the transcription of interviews and will coordinate graduate interns working on the project. It is anticipated that this project will account for 40% of Julia's time, which has been calculated at (b) (6) , or five months of her salary ((b) (6)) and benefits of 1.25.

S.C. Lucier will serve as the project coordinator at the American LGBTQ+ Museum and will coordinate all activities, scheduling, and data review storage for the museum. It is anticipated that 25% of their time will be spent on the project and a total of (b) (6) will be charged to the project, which has been calculated as three months of salary ((b) (6)) and benefits of 1.25.

Gretchin Soren, the Director of the Cooperstown Graduate Program, will serve as a third-party reviewer of the oral history methods and procedures and associated work. As a third-party reviewer with oversight responsibility, she will not receive any remuneration and is not listed in the budget.

B. Other Personnel

The Museum at Bethel Woods has hosted a graduate internship program in partnership with the Cooperstown Graduate Program for the last 12 years. In 2024, we will be hosting three internships coordinated with Spring, Summer, and Fall semesters. The ten-week summer on-site internship will be focused on the transcription and use of the oral histories resulting directly from this project and the \$5,000 internship stipend has been included in this budget.

C. Equipment

As noted above, no equipment charges for this project.

D. Travel

A total of \$5,160 has been included in the grant based on an anticipated 20 nights of lodging in New York City at a GSA per diem rate of \$258.00 per night. Other associated expenses, such as food and subway fair, will not be charged to the grant.

E. Other Direct Costs

Consultants: Two consultants will be hired as Community Connectors.

Rachel Havens will serve as a Community Connector during Phase 1 and will work with the Dyckman House and the Studio Museum in Harlem to connect with communities in upper Manhattan and surrounding areas and will be directly involved with oral history interviews. A Consultant Contract in the amount of \$8,400 is based on working 21 days @\$400 per day during February, March, and April 2024, with a concentration of 2 weeks of full-time work during the oral history pop-ups in March. The cost and time period were determined through our previous pop-up experience in 2022. The consultant will pay all expenses and travel associated with performing the work. The contract will be written and signed at award of grant.

Steven Palmer will serve as a Community Connector during both Phase 1 and Phase 2 of the project and will work in communities where he has existing relationships, which have been detailed in the Work Plan. He will also be directly involved with oral history interviews. A Consultant Contract in the amount of \$20,000 is based on working 50 days @\$400 per day during March-August, 2024, with a concentration of 4 weeks of full-time work during the oral history pop-ups in June. The cost and time period were determined through our previous pop-up experience in 2022. The consultant will pay all expenses and travel associated with performing the work. The contract will be written and signed at award of grant.

Facility and studio use: Project partners will be compensated for use of facilities and studio space at \$1,000 per day. The compensation amount is based on discussions with staff at the Museum Association of New York and The New York State Museum. Use fees in the metropolitan area of New York City range from \$600 to \$5,000 per day. The figure of \$1,000 per day is intended to compensate each institution for staff time, overhead, utilities, etc. involved with assisting in this project. In some cases, such as The Center and Sage Advocacy, the compensation will support the coordination of interviews at the American LGBTQ+ Museum.

- Dyckman Farmhouse Museum, Inwood, \$5,000

- Daniel's Music Foundation, East Harlem, \$5,000
- Studio Museum in Harlem, Harlem, \$2,000
- Museum of the City of New York, Upper East Side, \$3,000
- The Center, West Village, \$6,000
- Sage Advocacy and Services for LGBTQ+ Elders, Chelsea/Midtown, \$6,000
- Brooklyn Community Pride Center, Crown Heights & Bedford-Stuyvesant, Brooklyn, \$6,000
- New York Historical Society, Upper West Side, \$5,000

G. Indirect Costs

No indirect costs will be charged to this grant.