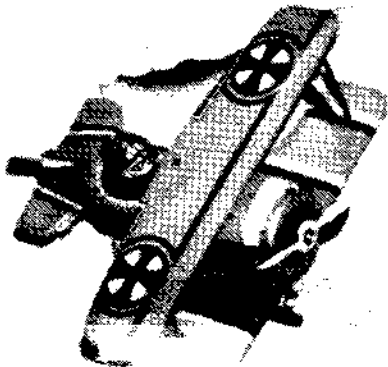
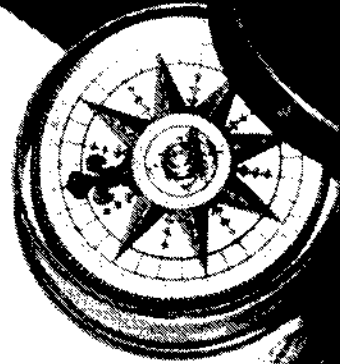


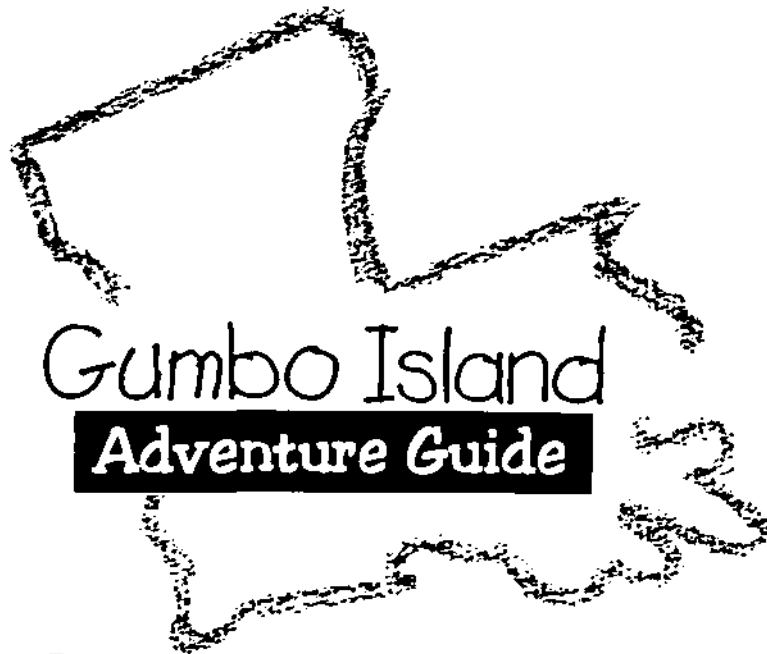
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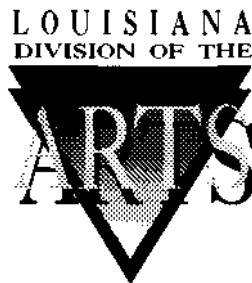
Gumbo Island Adventure Guide





A Teacher Resource Guide
"State of Art"

**This episode is funded in part by the Louisiana State Arts Council
and the Louisiana Division of the Arts,
and by the Arts Council of Greater Baton Rouge
through the Decentralized Arts Funding Program.**



**Printing of the Adventure Guide was generously provided for the
schoolchildren of Louisiana by**



Gumbo Island...



...because learning is an adventure!

Welcome to the world of Gumbo Island, where all of Louisiana's exciting ingredients—its people, places, culture and history—combine to make a homestate more diverse than most others in our nation. Through the instructional videos Louisiana Public Broadcasting is producing, your class can tour a Central Louisiana farm, a museum, a cotton gin, or a dazzling display of natural beauty. Gumbo Island's goal is not only to stimulate interest and educate your children about Louisiana, but also to instill pride in the place where they live.

By watching young Britt Henderson enter new situations with confidence and courtesy, children who view Gumbo Island are encouraged to be confident and curious. They are introduced to the process of meeting others and asking questions. Teachers might emphasize with students that Gumbo Island is a magic situation where no harm can come to Britt, but in real life they should always be accompanied by an adult when speaking to or going somewhere with adults who are strangers. There's an opportunity for teachers to address the issue of "stranger-danger."

This Adventure Guide is filled with hands-on activities to reinforce what is taught in the video. The objectives are conveniently outlined for your lesson plans. A materials list is also provided. The demonstrations can be as simple or as involved as you feel ready to tackle, but the key here is FUN

It is our hope that Gumbo Island is an instructional video which you'll be proud to view with your students again and again.

Sincerely,
Louisiana Public Broadcasting
and dbWC, Inc.

For additional guides for this and other Gumbo Island videos, call LPB Instructional Television at 1-800-272-8161.



In Search of...

GUMBO ISLAND



Objective:

Students will explore their conceptions of the culture and resources of Louisiana and produce a montage/collage of Louisiana.

Materials:

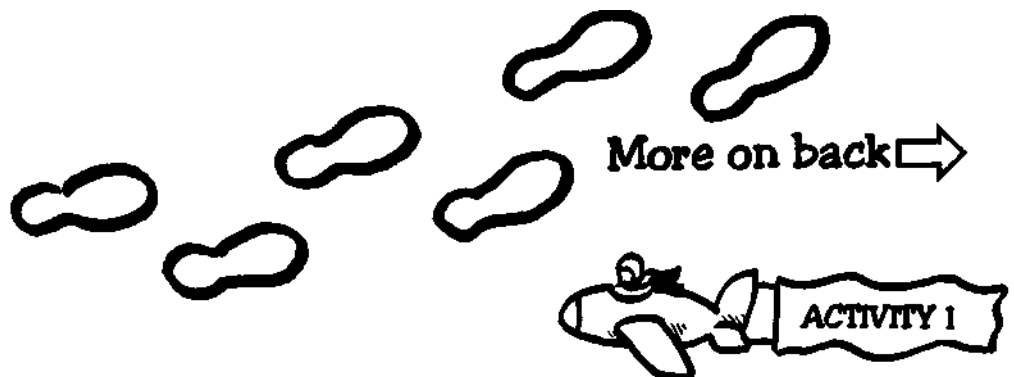
- Map of Louisiana
- White poster board or poster paper
- Student items brought from home
- Magazines
- Scissors
- Glue

Motivational Link:

Explain to the students that they will be viewing a video series called "Gumbo Island." Tell them it will take them to places in Louisiana they might not have ever seen before. Tell them Louisiana can be compared to a Gumbo. The ingredients to make this gumbo are the people, places, culture and history of our state.

Learning Activity:

1. Ask students to list special things about Louisiana's culture or resources. Examples will include: food, jazz music, Mardi Gras, crawfish, hunting, alligators, Mississippi River, etc. Make a list of these on the chalkboard as students call them out.
2. Tell students that they will spend the next few days collecting reminders of Louisiana and putting together a montage/collage of the items collected. Ask students to bring in one item that represents "Louisiana" to them (rice, Tabasco sauce, alligator picture, State Capitol picture, etc.).
3. As students bring in the items, glue them to the poster board or poster paper. This will probably become a 3-dimensional project. If you are artistic or can enlarge the Gumbo Island logo, you may want to use this as the basis for the collection. If not, be sure to include a facsimile of the Gumbo Island logo in your collage.
4. Encourage students to look through magazines to find pictures of things relating to Louisiana. Add them to the montage/collage.
5. Display the montage/collage throughout the "State of Art" emphasis. You may want to include it in the "Gumbo Island Museum of Art."



Alternate Activity:

1. Provide a cardboard template of the state. Have each child trace it onto poster board and cut out.
2. Let each child take the poster board template home to decorate as he/she thinks best represents the state.
3. Display the states on a bulletin board, and save for the final activity, "Gumbo Island Museum of Art."

Extension:

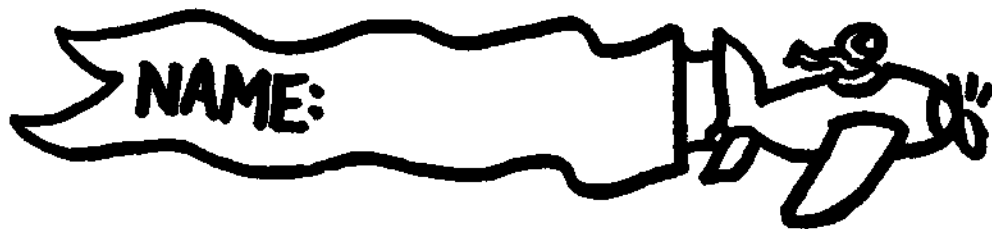
Let students decorate or color the Gumbo Island Adventure Journal Cover and begin a journal to keep throughout the activities of this Resource Guide. As the first entry have them list things that make Louisiana unique, based on what they learned from this activity.



Color and attach to a notebook



Adventure Journal
...Because learning is an adventure!



to create YOUR JOURNAL!

Map it!



Objective:

The children will locate Natchitoches, New Orleans and their own town on a map using the map legend, scale and coordinates.

Materials:

- Class size map of Louisiana
- Louisiana map for each group
- Transparency of Louisiana
- Yellow markers or highlighters
- Stick-on stars
- Journal

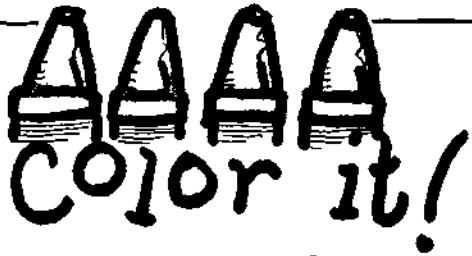
Activity:

1. Give each group a map of Louisiana and a highlighter.
2. Summarize what the students just saw on the video:
"Wow! That was neat! Britt took us to Natchitoches to see where Clementine Hunter lived, and to New Orleans where Edgar Degas once lived. Both Clementine Hunter and Edgar Degas were very special artists. Their views of the world and how they saw the world started right here in Louisiana where we live. Let's find Natchitoches, New Orleans and our town on our maps."
3. Demonstrate how to locate New Orleans and Natchitoches on the large class map.
4. Help the students find their city on the maps.
5. Explain and identify what a map legend is and how to read one.
6. Explain and identify what map coordinates are and how to locate a place using them.
7. Locate Natchitoches, New Orleans and your own town. Have students stick a star on these locations and highlight the names with a marker.
8. Explain and identify what map scale is and how to use one. Chart distances from your city to Natchitoches and New Orleans.

Extension:

1. Use a Louisiana or United States floor map to locate the cities.
2. Have children remove their shoes and sit around the map.
3. Choose two children to stand by each map coordinate and walk the coordinate line until they meet at the location. Let each child participate.
4. Explain where highways, towns and cities are on the map and help students use the scale to determine the mileage from their city to Natchitoches and from their city to New Orleans.
5. Let students decide which roads they would take to get from their city to the two cities.





The way you feel



Objective:

Students will explore how they can convey feelings through color.

Materials:

- Paper
- Colors or markers

Motivational Link:

Read the book, "Colors," by Philip Yenawine. (Delacorte Press: New York, 1991)

Activity:

1. After you read the book, tell students that artists use color to convey a feeling or emotion. Ask the children to describe what they think of when you read a particular color. Start by saying, Red. Answers they may give could include Anger, Fire, Stop and so on.
2. Continue listing colors: Blue, Green, Yellow, Black, Brown, Purple. There will be no right or wrong answers. Allow children time to discuss why they feel the way they do when they think of a particular color.
3. Have the students pick a color and draw or write about the feelings that the color makes them feel. Put the work in their Adventure Journals.



A Splash of Colors



Objective:

Students will explore colors through different art mediums.

Materials:

- Various paints: tempera, acrylic
- Colored chalk
- Fabric scraps
- White poster board or tag board
- Paint brushes
- Glue
- Squeeze bottles

Teacher Preparation:

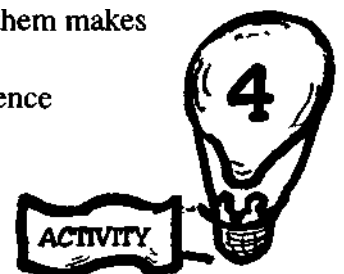
- Several days before, ask students to bring in old shirts to use as paint smocks, and newspaper to cover the tables or desks.
- Cut posterboard into 16" X 20" (approximate) rectangles.

Motivational Link:

Explain to students that Edgar Degas and Clementine Hunter loved to mix colors to produce their paintings. Remind them that each had his or her own style and color preferences. Explain that the students will experiment with mixing colors using different mediums. Write the word, "mediums," on the board. Mediums are the materials an artist uses to create a picture, design, sculpture, etc.

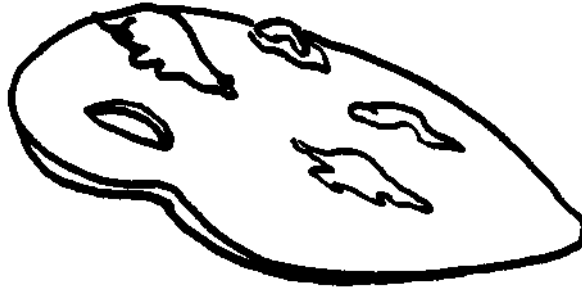
Activity:

1. Have the children put on old shirts over their clothes and break the class up into small work areas. Read the book, "Colors" by Philip Yenawine (Delacorte Press: New York, 1991).
2. Put each of the different art materials at each area and instruct the students to make a design using the fabric and paint on the posterboard.
3. Tell them they can glue fabric onto the posterboard and make designs with the acrylic paint.
4. Have them dip the paintbrushes into the tempera paint and splash or brush the paint over the design. Encourage them to use several colors.
5. Tell them to use the colored chalk to make more designs on the posters.
6. Allow the designs to dry. As the designs dry, bring the students together to discuss what they discovered. Did the colors change? Remain the same? What happened to the fabric and the chalk? How was one paint different from the other?
7. Introduce a color wheel. Show students the primary colors, then how mixing them makes secondary colors.
8. Have the children write or draw in their Adventure Journals about their experience with this activity.



Alternate activity:

1. Allow the children to put three or four globs of acrylic paint inside a large gallon-size Ziplock bag. Seal the bag completely, then allow the children to mix the paint by rolling their fingers across the bag. As the colors mix and change, talk with them about how two colors can mix to form a third color.



Color it...my way



Objective:

Students will express their ideas and creativity from mental imagery through art and creative writing.

Materials:

- Crayons, markers
- White construction paper or white bulletin board paper

Motivational Link;

1. Share facts about Clementine Hunter and Edgar Degas from the Fact Sheets provided. Emphasize how they each painted and how they might have felt. Tell them that neither artist painted to please others, rather they painted what they felt like painting.
2. Read the books, "The Mixed-Up Chameleon" by Eric Carle (Cromwell Publishers: New York, 1984) and "Hailstones and Halibut Bones" by Mary O'Neal (Doubleday: Garden City, NY, 1961).

Learning Activity:

1. Ask students to close their eyes and imagine a special place where everything is beautiful. It is a place where they would be most happy, where nothing bad happens, that is safe.
2. Ask the students to draw a picture of the place they just imagined. Encourage them to use as much detail as possible. Ask each student to describe his/her place to the other classmates.

Extension:

1. Have the children write a description of their special place to accompany their artwork.
2. Display the students' works on a bulletin board or in the hallway. Plan to save these pictures for the Art Museum activity at the end of the Resource Guide.
3. If time permits, let each student positively "critique" another student's work. It is important here that only positive comments are made. Begin the sentence, "What I like best about (student's name)'s painting is..." Remind students that no two works are alike, but that they are all special and beautiful.



Artist's Fact Sheet

Clementine Hunter

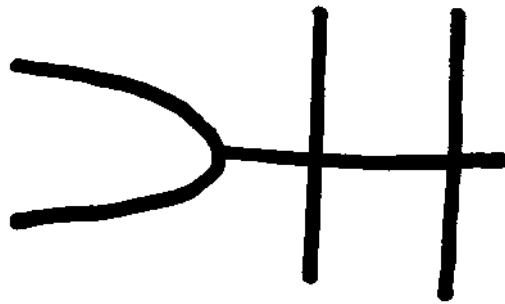


•No one is quite sure of the date, but it is believed that Clementine Hunter (pronounced "Clementeen") was born in December 1886 or January 1887 on a Natchitoches plantation called Hidden Hill. She died January 1, 1988 near Melrose Plantation where she had spent all but the first 15 years of her life. Clementine Hunter didn't begin painting until her mid-50s. Her husband, Emanuel, didn't encourage her. She had to work on the plantation. She gave birth to seven children, but only five lived. She worked on the plantation as a field hand and later as a domestic (housekeeper).

•Clementine was a Creole, which means a mixture of five races: Austrian, French, Irish, Indian and African-American. She spoke a Creole dialect for many years until she married her second husband, Emanuel, who taught her English.

•Favorite subjects included cotton picking (She actually enjoyed picking cotton, she said.), wash day, pecan gathering, Saturday nights, church scenes and her favorite flowers, zinnias. Clementine Hunter painted what she knew and loved. Her works are simple. The style is known as naive or folk. "Naive" means innocent and inexperienced; "folk" meaning the way everyday people would paint.

•She was illiterate so she couldn't sign her name to her paintings. She began to initial them by copying the initials of Cammy Henry, the owner of the plantation, but she worried it would cause confusion, so she made a backwards C. Over the years the backward C worked its way across the H, until Hunter's identifying mark became uniquely her own.



Artist's Fact Sheet

Edgar Degas



•Edgar Degas was born in Paris, France in 1834, to a wealthy father, Hilaire, who loved music and painting. His mother, the daughter of a New Orleans Creole family, died when Edgar was 13. He had two sisters and two brothers. He died September 24, 1917 at the age of 84.

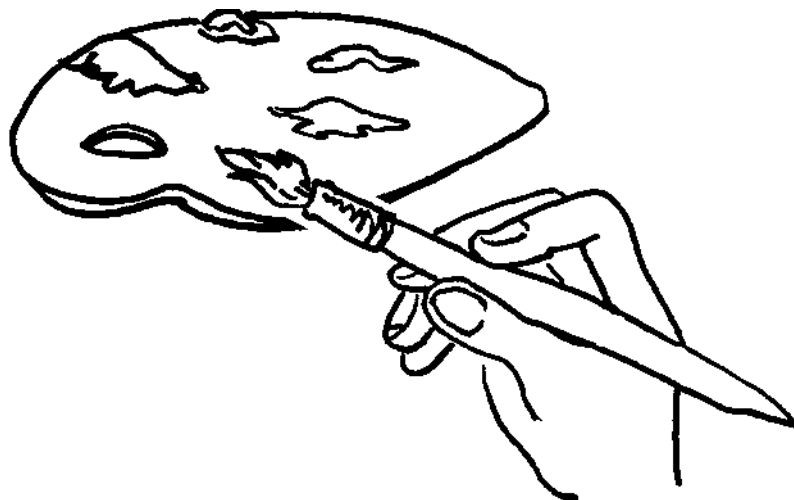
•From 1854-1860 Edgar went to live in Naples, Italy with his uncle where he studied and traveled. He went to Rome and copied the frescoes of the artist Michelangelo in the Sistine Chapel. He also visited Florence, Viterbo, Orvieto and Venice. He returned to Paris in 1861 where he worked as a copyist (a painter who copies the works of others) at the Louvre Museum. There he met another impressionist, Edouard Manet. In 1870 when war broke out, Edgar joined the National Guard and was under the command of Henri Rouart, an art collector and painter, who became one of his best friends. The letter Britt Henderson reads in the New Orleans museum refers to Manet, who was then back in Paris.

•In 1872, Degas left Paris to visit New Orleans, where his family had an important cotton business. He returned to Paris a year later. His painting made there, *Portraits in an Office: The Cotton Exchange, New Orleans*, was later bought by the Musee de Pau.

•During the many stages of his career, Degas always returned to the theme of ballerinas: at rest, at work and on stage. Other favorite subjects were musicians, landscapes and horses. He constantly experimented with many art media: pastel, crayon, oil paint, sculpture, even photography.

•Special permission is required to broadcast works of art and some paintings were not cleared for broadcast at production time. Look for reproductions of the paintings in books on Degas.

•The Degas House is located on the corner of Esplanade and Tonti in New Orleans. The home's current owner was in the midst of renovations at the time "State of Art" was taped, but plans to open the home for tours upon completion.



Just Get Up and Mark It!



Objective:

Students will create primitive style drawings and paintings to experience the style of Clementine Hunter.

Materials:

- Plastic bottles, old window shades, tile, clay pots, etc.
- Tempera paint, acrylic paint
- Pieces of old boards, enough for each student to have one
- Paintbrushes

Motivational Link:

Clementine Hunter liked to sit in a rocking chair, so it would be good if you could "recreate" her as you tell this story, preferably sitting in a rocking chair.

"Today, you and I are going back to Gumbo Island. We are going there to observe and to learn from one of the most interesting artists of our time...Mrs. Clementine Hunter. Clementine Hunter moved to Melrose Plantation in 1902. She went there with her family when she was 15 years old. Back then she worked as a field hand picking cotton. She didn't get to go to school, so she never learned to read or write.

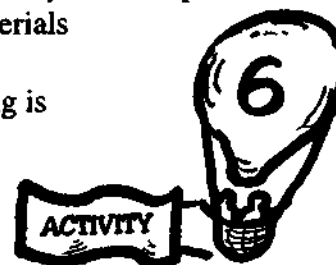
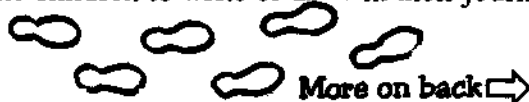
But, boy, did she paint! Clementine started painting after a woman named Miss Alberta Kinsey visited Melrose Plantation. Miss Kinsey left behind her paintbrushes and paints after her visit and Clementine found them when she was cleaning up. When Clementine saw the paint and brushes she became very excited. She was thinking of all the things she could do with them. Of course you know what happened. They let her keep the paints and brushes—and so began the birth of a famous artist.

Clementine had her own way of doing and saying things. For instance, she didn't say she was going to paint or draw a picture—she said she was going to "mark" a picture. Clementine often told how she got some of her ideas. According to Clementine, she would see an idea in her sleep, get up and "mark it."

Clementine was known as a primitive artist because she never had formal art training or art classes. She painted about her life and her feelings—on anything from curtain shades to bottles. She didn't own a fancy artist's palette; she used an old piece of board on which to put her paints."

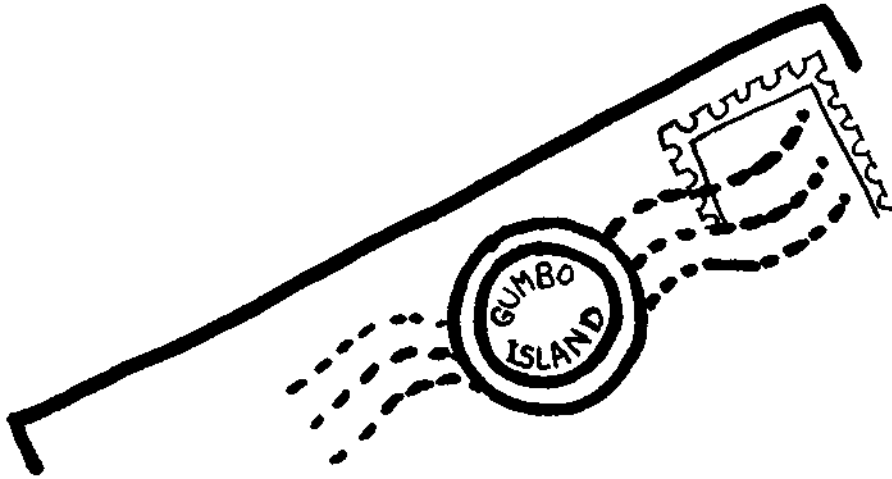
Activity:

1. Show children pictures of Clementine Hunter's work from the book, "Clementine Hunter: American Folk Artist," by James L. Wilson (Pelican Publishing Company: Gretna, LA, 1988). Allow them to tell what they like about it. Explain what they are seeing in the pictures.
2. Guide the children to take a piece of board for their own art palette. Ask them to sit quietly with their eyes closed and begin to think and imagine. Tell them when they think of an idea, they should open their ideas and "mark" it, just as Clementine did. Tell them they can use any of the materials before them.
4. When they finish, ask them to explain to the class what their painting or drawing is about and why they drew it.
5. Finish the activity by allowing the children to write or draw in their journals.



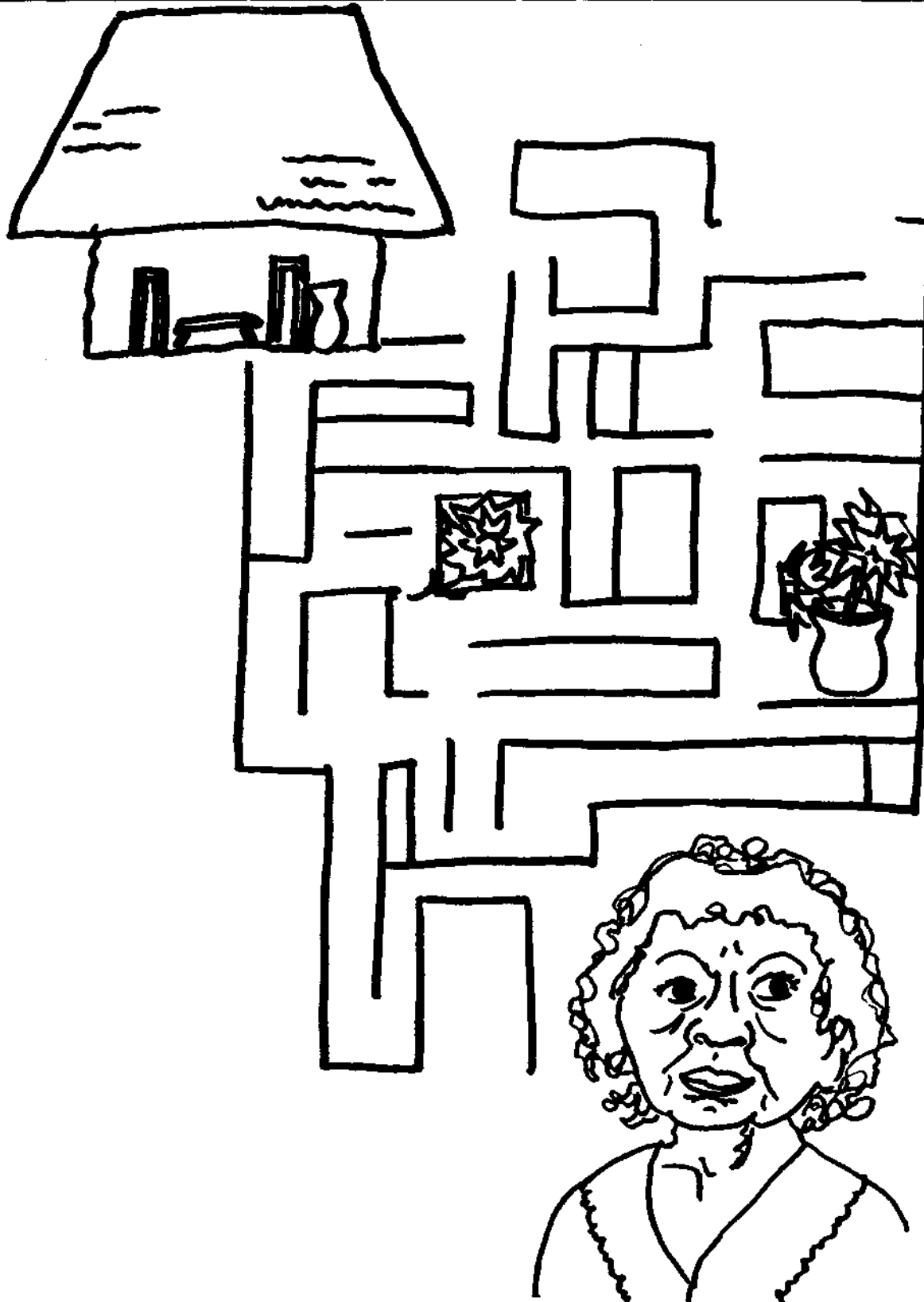
Extension:

Give children 5 X 7 unlined index cards and allow them to draw or paint on one side. Tell them they are making postcards and to only use one side. These can be placed in the Art Museum activity later.



A-Maze-ing

Help Clementine Hunter find her way back to the African House where she painted her murals.



Grow it!



Objective:

Students will plant zinnia seeds and observe their growth.

Materials:

- Small clay pot for each child or each work group
- Acrylic paint
- Paintbrushes
- Potting soil
- Packets of zinnia seeds, one for each child or work group
- Squirt bottles filled with water
- Growth record chart

Motivational Link:

Explain to the students that Clementine Hunter loved zinnias and always had a zinnia garden. Remind them that she painted on anything—even clay pots. Tell them that they will decorate their own pots, then plant a zinnia garden to remind them of Clementine Hunter. Tell them they will record the growth of the flowers for several weeks.

Activity:

1. Have the students paint a picture or design on their flower pot.
2. When dry, have them put the potting soil in the pot and dampen it with water.
3. Allow the students to plant the zinnia seeds in the soil and cover them. Place the flower pots in a window to grow.
4. Remind the students to water the zinnias every other day or so.
5. Weekly, have the children check the zinnias and record their observations on the Growth Record chart. You can determine how long this activity will take place: until sprouts shoot through the earth, until leaves form, until a small plant forms, or until they bloom.



Bonjour!



My name is Edgar Degas



Objective:

Students will explore the style of Edgar Degas and create paintings in his style.

Materials:

- Artist palette
- Paintbrushes
- Acrylic paint
- 16 X 20 pieces of poster board or poster paper
- World map

Motivational Link:

Tell students the background on Edgar Degas:

"Edgar Degas was from France (show it on a map), the son of a banker. His mother was from New Orleans. Degas painted in a style of painting called impressionism, which means his paintings did not look like a photograph, but were made using lots of color and light. His paintings were soft and almost dreamlike. Degas watched people's movements and gestures. He painted what he saw. When he painted, he always asked himself, "Have I accomplished what I set out to do?"

Degas first came to the United States with his brother when he was 30 years old. He was enchanted with New Orleans: its paddleboats, its cotton business and its people. One of Degas' famous paintings is of the Cotton Exchange in New Orleans. This painting now hangs in the Musee de Pau in Paris, France. Another of his paintings is of children painted from the doorstep of a house at the corner of Esplanade and Tonti streets.

While in New Orleans, Degas painted New Orleans dancers at a rehearsal. Some experts think that experience led to his interest in dancers. Many of his most famous paintings are of dancers.

Though he liked Louisiana, Edgar's heart was in Paris, and that is where he spent most of his life."

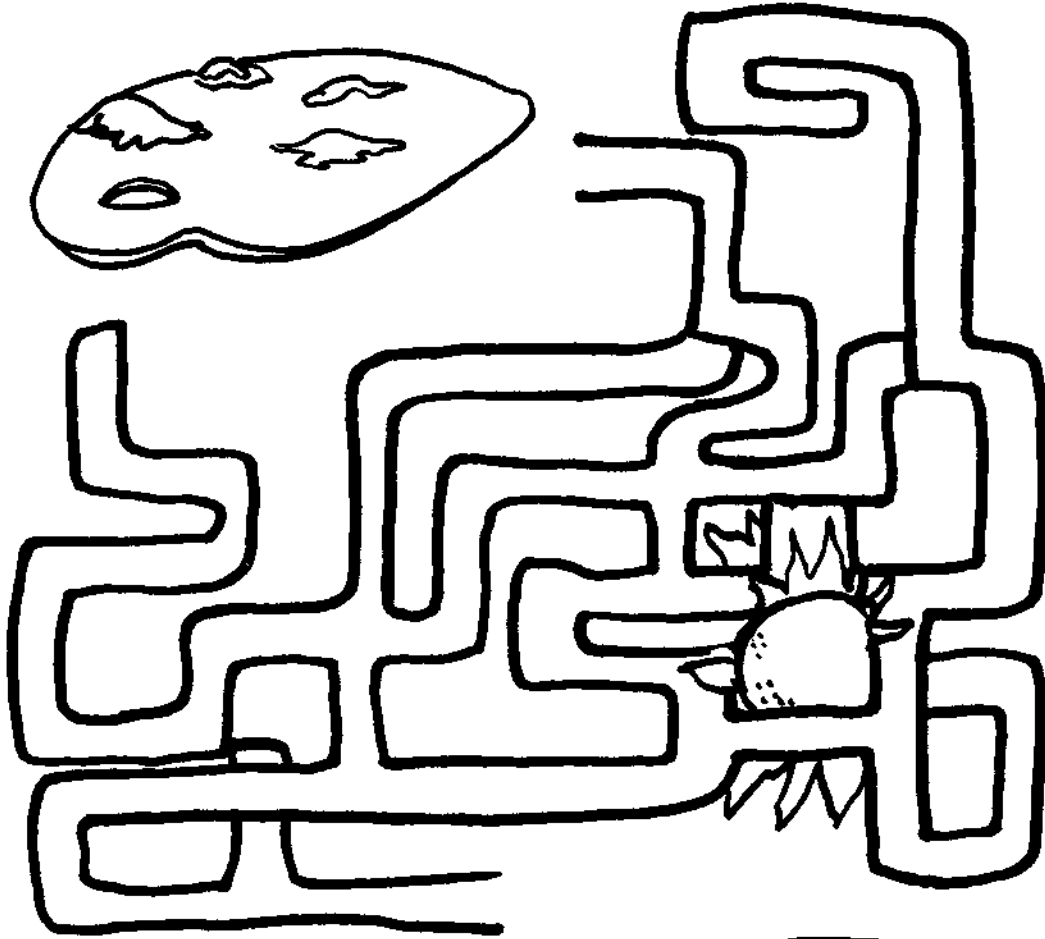
Activity:

1. Read the story, " A Weekend with Degas," by Rosabianca Skira-Venturi (Rizzoli International Publications: New York, 1991). Show students pictures of Degas' work. Explore with them how he used color and light. Allow them to tell the class what they like or dislike about his work.
2. Ask each student to think of his or her favorite place or favorite thing to do. Tell them they are going to paint a picture of that place or thing. Encourage them to mimic the style of Degas using lots of color and light. Praise them for their efforts, but do not criticize them if they fail to mimic Degas' style.
3. Save the paintings for the Museum of Art activity later in the Resource Guide.
4. Finish with Adventure Journal entries.



A-Maze-ing

Help Edgar Degas find his way to his artist's palette.



Can You Feel It?



Objective:

Students will experience what it means to lose their sight.

Materials:

- Five to 10 paper bags
- Pencil for each child
- Sheet of paper for each child

Teacher preparation:

Before class put a familiar object inside of each of the paper bags. For example: a marker, a ball, a toothbrush, the top to a jar, a comb, a child's shoe, etc. Seal each bag by stapling the top.

Activity:

1. Allow the students to thoroughly feel each bag. Caution them not to tear the bags as they explore them.
2. Tell them to write down what they think is inside each bag.
3. As a group, share what they think is in each one, then open the bag to reveal its contents.
4. Once all bags are opened, ask the students how they were able to guess what was in each one. If they were wrong, ask them why they think they were.
5. Explain to them that blind people must rely on senses other than sight to live and work and play. Ask them how it would feel to be able to see for a long time, and then to go blind later in life. Would they have to give up? How would they work? What would they do for fun? Make a list on the chalkboard of things you could no longer do if you were blind; and things you could still do or do instead if you were blind.
6. Tell them that they will learn about Edgar Degas' life after he began to lose his sight. Ask them what they think he would do with his life—after all, he painted for his living. Don't tell them what he did after he began to lose his sight. Ask them to record in their journals what they think he did.



Create it!



Objective:

Children will design and create a simple sculpture.

Materials:

- Newspaper
- Modeling clay
- Large index card

Motivational Link:

Tell the students about Edgar Degas, the sculptor.

"Edgar Degas began to lose his sight as he grew older. Because he could no longer see detail, he had to rely on what he could feel to create artwork. During this time in his life, he began creating sculptures. He did this for more than 50 years. Many artists say that sculpting is relaxing and helps us appreciate things more. Let's find out."

Activity:

1. Show students pictures of Degas' sculptures. Ask them to tell what they like about each one. Ask them to discuss how difficult or easy it must have been to do the sculpture while blind.
2. Place newspapers over the work areas and give each student some modeling clay.
3. Ask the students to share their work with the class, and explain why they chose the design they did.
4. Finish with a journal entry.

Extension:

1. Blindfold the students and ask them to recreate their sculpture without seeing. Have them compare the two.
2. Discuss what was different about doing it without sight. How did it feel? Was it harder or easier? What senses did they use? Did the two sculptures look similar? Are the proportions the same? Are the sizes the same?
3. Ask them to record their observations in their Adventure Journals.



Display It!

The Gumbo Island Museum of Art



Objective:

Students will display their artwork and journals from the different activities.

Materials:

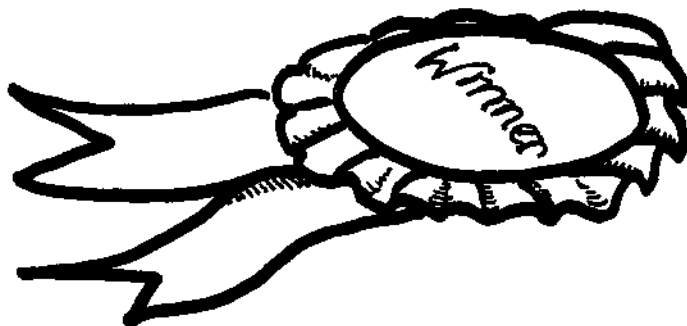
- Childrens' work from the previous activities
- Information Card handout
- Index cards

Motivational Link:

Read the book, "Looking at Paintings," by Frances Kennet and Terry Measham (Van Nostrand Reinhold Company: New York, 1978).

Activity:

1. Tell the children that they will create a museum called The Gumbo Island Museum of Art, and they will plan a museum opening to invite parents and other guests to visit.
2. Have the students arrange the artwork in an area of the classroom (or plan where it will go for the one special occasion if space is limited).
3. Have each student create a description card of each of his or her works. Use the Information Card provided, photocopy it and let the students fill it in and glue to the index cards. 3. Let each student practice being the tour guide for the museum. Students will need to be able to explain each piece of artwork and how it was created.
3. Let the children write a Press Release/Invitation for parents and the press. You will want to type it based on their information. Remember to include Who, What, When, Where, Why and a Contact Person (Teacher). Mail to the parents, special guests and the local newspaper.
4. Invite several adults not related to the students (other teachers, principal, local arts editor, someone from the local Arts Council) to serve as judges for an Art Contest. The key here is that everyone will need to win something: Best Use of Red, Best Overall, Judges' Choice, Best Sculpture, Best Use of Yellow, Best Use of Color, etc. Make sure that every student wins something and that each is recognized for his or her special talent.
5. If you wish, allow students to sell their artwork and postcards for a modest price. Profits might be used to plant a flower garden at the school—Don't forget Clementine Hunter's zinnias!



Gumbo Island Museum of Art

Information Cards

Name of artwork:

Name of artist:

Medium:



Name of artwork:

Name of artist:

Medium:



Name of artwork:

Name of artist:

Medium:



Name of artwork:

Name of artist:

Medium:



Name of artwork:

Name of artist:

Medium:



Name of artwork:

Name of artist:

Medium:



State of Art Field Trips

For more on Clementine Hunter:

Melrose Plantation
featuring the home of
Clementine Hunter
Tour Chairman
P.O. Box 2248
Natchitoches, LA 71457
318/379-0055 318/379-
2431

For more on Edgar Degas:

The Edgar Degas Foundation
corner of Tonti and Esplanade
New Orleans, LA
504/821-5009

New Orleans Museum of Art
P.O. Box 19123
New Orleans, LA 70179
504/488-2631

Tour an art museum!

Acadian Village Museum 200
Greenleaf Road Lafayette,
LA 70506 315/951-2364

Alexandria Museum of Art
P.O. Box 1028 Alexandria, LA
71309 315/443-3458

Amistad Research Center
Milton Hall/Tulane University
New Orleans, LA 70118
504/865-5535

Baker Heritage Museum

Arna Bontemps African-American
Museum
P.O. Box 533
Alexandria, LA 71309
315/473-4692
1606 Main Street Baker,
LA 70714 504/774-
1776

Imperial Calcasieu Museum
204 West Sallier Street Lake
Charles, LA 70601 315/439-
3797

Louisiana Art and Folk Center
and Museum P.O. Box 196
Columbia, LA 71415 315/649-
6722

Louisiana Arts and Science Center
100 River Road Baton Rouge, LA
504/344-5272

Louisiana State University
Museum of Art
Memorial Tower/LSU Campus
Baton Rouge, LA 70503
504/355-4003

Meadows Museum of Art
Centenary College 2911
Centenary Boulevard
Shreveport, LA 71104
315/569-5169

River Roads African-American
Museum and Gallery
40149 Coontrap Road
Gonzales, LA 70737
504/474-0363
University of Southwestern
Louisiana
University Art Museum
USL Drawer 42571
Lafayette, LA 70504
315/231-5326

West Baton Rouge Museum
545 North Jefferson Avenue
Port Allen, LA 70767
540/336-2422

Zigler Museum 411
Clara Street Jennings,
LA 70546 315/524-
0114


Remember your Adventure Journals!



Gumbo Island Host Britt Henderson and Director of LSU's School of Art Michael Crespo at the Degas House on Esplanade at Tonti in New Orleans.

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Janet Pace,
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