By the People: Conversations Beyond 250

“Playing Honky Tonk in Louisiana”

EPISODE DESCRIPTION

Every summer for the past 46 years, lovers of folk music and traditions have gathered in Natchitoches, Louisiana for the Natchitoches-NSU Folk Festival. This year’s festival theme was “America the Beautiful” in honor of the 250th. With support from the Louisiana Endowment for the Humanities (LEH), Gal Holiday and the Honky Tonk Revue put on an “informance,” playing their music and sharing the history and stories behind the tunes. In this episode, LEH’s Josh-Wade Ferguson sits down with Vanessa Neimann of Gal Holiday and the Honky Tonk Revue and Dr. Shane Rasmussen, Director of the Natchitoches-NSU Folk Festival, for a conversation about honky tonk, the melting pot of American music, and why and live performances and opportunities for musical cross-pollination are more important than ever.

EPISODE TRANSCRIPT

Hannah Hethmon (Narration):

Every summer for the past 46 years, lovers of folk music and traditions have gathered in Natchitoches, Louisiana for the ***Natchitoches-NSU Folk Festival****. This year’s festival theme was “America the Beautiful” in honor of the 250th. It featured over 100 invited craftspeople, authentic folk foods, a gumbo cookoff, live jams, and a whole day’s lineup of performances on three stages spanning traditions from blues and bluegrass to traditional Fijian and Czech dancing.*

As part of the national By the People initiative, the Louisiana Endowment for the Humanities supported three educational and interactive performances at the festival: Gal Holiday and the Honky Tonk Revue, the Winnsboro Easter Rock Ensemble, and Native Nations Intertribal.

When it comes to festivals like this, there’s nothing quite like being there in person, but in this episode, we’re gonna do our best to recapture some of the magic and revisit the festival through a fascinating conversation between the head of the Louisiana Folklife Center and Vanessa *Niemann* of Gal Holiday and the Honky Tonk Revue. And to top it all off, throughout this episode, you’ll hear clips from Gal Holiday’s set at the festival.

You’re listening to By the People: Conversations Beyond 250.

By the people is a national initiative developed by the Federation of State Humanities Councils and the Smithsonian Center for Folklife and Cultural Heritage.

Throughout 2026, humanities councils across the United States, its territories, and DC developed community-driven programs in collaboration with local partners. These programs explored 250 years of our nation’s cultural life and imagined our shared future.

In each episode of this podcast, we’ll revisit one of these inspiring programs to hear from the community leaders, historians, performers, and culture bearers who steward and preserve the living traditions that have shaped this nation.

And now, without further ado, I'll turn it over to the humanities council and the culture-bearers whose work they supported as part of this initiative.

Josh-Wade Ferguson:

Hi from Louisiana. I'm Josh-Wade Ferguson, the Director of Public Programs at the Louisiana Endowment for the Humanities, which we often call the LEH. Today I'm here with Dr. Shane Rasmussen from Northwestern State University and Vanessa Neiman from Gal Holiday in the Honky Tonk Revue. Shane is a professor of English and director of the Louisiana Folklife Center, where, among other things, he organizes the Natchitoches-NSU Folk Festival, which this year included Gal Holiday and the Honky Tonk Revue as part of Louisiana's By the People program.

Welcome, Shane and Vanessa. To get started today, Vanessa, I was wondering if you could tell us little bit…what is honky talk music, and then how did you become to lead a honky tonk band?

Vanessa Niemann:

Well honky tonk music I guess traditionally is defined by a particular instrumentation, including guitars and bass, sometimes drums, a lot of times drums, often pedal steel guitar and fiddle. A lot of times people identify it with a particular kind of twang to the voice that is used to sing, which isn't necessarily a defining factor.

But yeah, it's usually music that has some subject matter which is story-like or conversational, about people's lives and particular situations that they have lived through, usually with some kind of rural roots to it. And then I came to lead a honky tonk band…that is a long and involved story, but I was looking to start a new band, which I originally kind of wanted to do more like rockabilly music, I guess, but I ended up putting—a long time ago when Offbeat magazine used to have musicians seeking musicians in the back of their bulletin board on the magazine—and so I put an ad back there and got a motley crew of people calling me who were interested in doing that style of music.

[Clip from Gal Holiday's performance at the festival]

Josh-Wade:

That's great. I really appreciated your set that you did for the Natchitoches-NSU Folk Festival. I'm gonna ask you more about honky tonk and Louisiana, but because the LEH supported your performance at the Folk Festival, I was wondering, Shane, if you could tell us a little bit about the folk festival and this year's theme, America the Beautiful.

Shane Rasmussen:

Sure, you Bet. Hey, I'm glad to be here. Glad to see Vanessa. She's one of the people that we have collaborated with in the past, and we will again in the future. I mean, you know, there are some people that are gonna do a sterling performance, and that is the Gal Holiday and the Honky Tonk Revue.

So what we wanted to do with this year's festival—our 46th annual Natchitoches-NSU Folk Festival— was to tap into the electricity and the positivity of the America 250, which, you know, I think the LEH

encapsulated that perfectly with their phrase “harmonizing together. ”America's strength is that we have so many voices from so many different cultures, but we're touched, all of us are touched by the American culture as a whole. And all of the different voices. And so, when we combine those and we get together and we combine our food, our song, our dance…then we become more interesting. We become better. And so, we tried to do that, and I think it succeeded. The audience loved it.

Whether it was watching Gal Holiday up there doing their honky tonk or the classic country, or whether it was watching the [Rakobu] family do their dances from Polynesia, or whether it was the Vietnamese lion dancers…everyone was appreciated, and the I think the genius of their folk culture was acknowledged, and people loved what they saw.

Josh-Wade:

Yeah, there's such a richness to the all the communities in Louisiana. We have so many people who have given so much to the state and thinking about their influences and I think that is a really wonderful project to capture all that at the folk festival. And thinking about Louisiana's influence, I am really curious about how Louisiana has played a role in honky tonk music or how honky tonk music has influenced Louisiana music. Just your thoughts on that in general, Vanessa.

Vanessa:

Oh yeah. Honky tonk music in Louisiana and Cajun music in Louisiana are very intertwined styles of music. I think the Mississippi River has really brought so many people down to the region over, you know, the past however many years. And people from other regions brought their music down. So, whether that was Jimmy Rogers, he's a, you know, infamously famous person who came down working on riverboats, you know, and coming down and playing in New Orleans, and then going out around Louisiana, so many people fell in love with New Orleans and stayed in the region and brought their own cultures. And then going outside of the city of New Orleans, obviously, you know, there are people from all different regions of the world that have come to Louisiana for various reasons over the years in history, and the Cajun people have a great love for honky tonk music. I have a lot of Cajun friends and all of those little Cajun bands, they play Hank Williams and they play all of these old country songs. I think there was a lot of…while country music didn't really come a lot down to New Orleans except on the river, like a lot of bands didn't really play concerts here when they toured, because it was out of the way before the I-10 was built through the city. So touring bands tended to stay up in the northern parts of the state. So there were a lot of honky tonk acts and country acts like Hank Williams that toured through Cajun country and up through Shreveport, even and all the way up there, of course. And so there is a big crossover, and of course, Cajun bands love to come down to New Orleans, but specifically in the state of Louisiana, there's just a big mixture. You, of course, have the accordion that was brought by the Germans from Texas, which has influenced obviously Tejano and Mexicano music, and then our zydeco music here in Louisiana and even crossing into country music. There's a lot of accordion throughout all of that. So, it's just an interesting blend of different styles.

Josh-Wade:

Yeah, I really appreciate that answer. It's a really fascinating…you hit so many different really interesting points here. We're thinking about the way music has traveled in a state like Louisiana, thinking of different types of circuits for music performers up in Shreveport, with the Hayride, the Calanthean Temple, but also think about the music ways in what we call like southwestern Louisiana, south central Louisiana. It's such an interesting element. But, also, I'm fascinated by how the steel guitar gets incorporated into Honky Talk, because it has these textures of Hawaii. And thinking about these blends and these elements of these different sounds, I wonder, you know, what music tells us or teaches us about understanding different points of view. That with these blends of sounds and these instruments that come together, do we learn something about that, about how we see the world?

Vanessa:

I mean I would say so. I think that music is the universal language. No matter what language you speak, as soon as you play music in general, people will understand that. And I do think that honky tonk music especially has all of these through lines of working class and poor people. And it was a way to entertain yourself and sit around, and every single culture throughout the world has that same kind of music, you know, the storytelling of it. So, like for example, we go and play when we go and play in Europe, you would be just blown away, surprised by how many country music fans there are in Switzerland and Germany. And many of them don't even speak English and that's just the music, and you know they just love that. Because it is, you know, you translate the lyrics and it's like, well we all really have those same shared experiences worldwide.

[Clip from Gal Holiday's performance at the festival]

Josh-Wade:

I feel that fits really well with the theme of the festival this year, America of the Beautiful, thinking about these American-created types of music and their impact on the global stage, right? The impact that country music has made, honky tonk music's made, blues, jazz, you know, to see the impact globally. I wonder, Shane, if you want to add anything about how music helps us understand other points of view from your experience of running the festival.

Shane:

That's a good question. Sometimes, when people look at the festival program, they might not know what some things are before they arrive at the festival itself. But they know that it's going to be great because they they've been to the festival so many times before, and they know that we put on the best of the best.

So, this year, for example, we had flatfoot dancing with Clancy Stewart. I'm pretty sure that some people didn't know what that was before they showed up, but when they did, they were able to see it. And they were able to see how awesome it was and even take part because she taught a lesson and let people see how it was and talked about its importance and how it's done. And, also, you know, the Easter Rock. We had the Winsboro Easter Rock Ensemble, and they did their Easter Eve Vigil at the festival on the McGill Recital Stage.

Pretty sure most people have never seen that before because very few people in the world have. They're as far as we know the last Easter Rock group that does this. But you know, seeing other people, how they manage to convey that which is most important to them through music and dance and other forms of culture….I think you can't help but find that to be important to yourself because it speaks to you also, even if you're not sure how or why it is.

And I think that's what Vanessa was talking about, how music is that universal language, because music bypasses the brain a lot of times and it goes straight to the heart. And that's its power. We don't have to understand it to have it affect us. And we can encounter different forms of music and from different cultures, and they can mean something to us. And then as we understand them more, say for example, in dialogues like this, we appreciate them even further. But they can have that visceral meaning just right off the bat. And so I think that's why it's so powerful.

Josh-Wade Ferguson (12:26.424)

Yeah, there's a power in a live performance and recorded performance, this element that the ability to hear and experience a band is such a powerful thing. There's a sense of community Shane, that I think that you were alluding to there. I'm sort of answering my own question, but I would love to hear your position, Vanessa. You've been a professional musician for quite some time…what is sort of the potency of keeping these traditions alive, these folk traditions alive, in you know an in-person live performance versus like having a recording or a music video of these elements?

Vanessa:

Well definitely, playing music and being a band that's based out of New Orleans specifically is a very special thing because so many people come here and they think they know what they're going to experience when they come to New Orleans. And they're often…expectations are often blown out of the water when they come and they see the variety of music and hear the variety of music.

And I think there's a special connection with a live audience that you can't convey. There's an energy that doesn't get conveyed just over a recording. That is definitely one of the things that I like about live performance is that you get a chance to interact with people face to face, which is so very important. I mean, we all discovered obviously during COVID how just how much human interaction is truly missed when we don't have it. As human beings, we need that. And as musicians, we thrive on that because your message is so much more powerful when you have people actually in the room with you. We do some shows for kids at schools and libraries and that's really just such a special place to do things because you're getting them when they're real young and they don't have a preconceived idea about what they're going to hear. And so, the impact live and face to face is that much more special.

Josh-Wade:

I love that idea of like not expecting what to hear, especially with a genre that I think a lot-- often people are very familiar with. And I think what I really liked about your set, well, I know what I really liked about your set, was that you gave us this wonderful preamble to your own written songs. And thinking about writing new music within an established tradition, there's sort of these parameters, but there's also

maybe potentially play. I would love to just hear a little bit more about your creative process, about the songwriting, and thinking about what is a new honky tonk song and how does it stay honky tonk even though it's something new.

Vanessa:

I think as I mentioned earlier, some of the best honky talk material are experiences and stories, whether they're about you or they're about, you know, other people. And at the core of my songwriting, that's generally what it's about. We have a song called “Broke Down and Broke,” which is a true-life story of a band on the side of the road in June in Louisiana, which is no place anybody ever wants to be.

I always like to say, even though we've never had a quote unquote hit, that's our big hit. That's the one people like. It's very danceable. And then that's the other element for me too is just what is it danceable? I like to dance, and so it's always, for me, what makes me move, what makes me groove, what can you dance to with a partner?

So, songwriting I hear usually melodies. For me it usually starts with a melody, like a little phrase or something that makes lyrics come because at the heart I really am.

I do really like to write lyrics and story tell in that way. So, it usually starts with a melody that leads to a phrase and then just developing, you know, the structure around that.

[Clip from Gal Holiday’s performance at the festival]

Josh-Wade:

Are there in your mind like key elements that need to be included? Like once the lyrics are written in it. I love the idea of storytelling. I think that feels very true to honky tonk, to country music, to blues music, thinking of like folk musics, in that sense, like American folk musics. But are there musical elements you think we need this helps make the sound honky tonk?

Vanessa:

I think not overcomplicating things in honky tonk music is essential. I definitely have some songs that have more than three chords. You know, they just say in in country music it's usually "three chords in the truth” is what they say. It's like a funny old school phrase. But I mean I like to throw in some curveballs just because it is modern, more modern, and I like to hear things that are a little bit unexpected, but keeping it within the style. But I mean definitely keeping it simplified. I mean it's not a rock and roll song where, you know, you might have some weird jammed out bridge section or, you know, some like four different parts with like, you know, a guitar breakdown. I mean that doesn't often happen in country music, but it can. And that's the nice thing about pushing music into the future is just experimenting and pushing the boundaries, you know, stretching, stretching outside of the bubble a little bit to make something that makes you happy and that you hope that your fans and future fans will enjoy.

Josh-Wade:

Yeah. I love that sort of not complicating it, like, you know, be keeping it sort of feel true to you is really interesting. I also I was thinking about the makeup of your band. I know I'm going a little bit off some of our script here, but I'm thinking about this because I'm gonna get you to come back to the long story that you said. It's a long story, let's not get into it. But I am curious about how you got into it and like the draw of this music. But I am also thinking about the shape of your band. You have a stand-up bass, you're on vocals, there's a lead, guitar or steel guitar and harmonica. Is there and a fiddle, am I correct? Or no?

Vanessa:

So ,we have had fiddle in the past. It's been quite a while since I've had fiddle in the band. And actually at the folk festival this year, we had the special treat of having the pedal steel guitar. That is not a usual thing for us anymore. In the past we had pedal steel guitar as one of the primary instruments. So during the pandemic, we met Button, who is our harmonica player, and she's so good…she's so good. And, you know, harmonica can can can be really good or it can be really bad. And I know we're gonna, I'm gonna get some flack for saying that. But she is really good. And I hadn't had a pedal steel guitar player in a long time. I had a five-piece band, including myself, and then every time you bring another instrument on, you think, does this make sense for the bottom line of what everyone is going to make and how do we travel with that many people and so on and so forth. So, in the past, pedal steel guitar we generally did not tour with them. We would invite people that played locally to play with us. And back in the day we used to have to send the book around via mail with a with a flash drive or a thumb drive of the songs. So, a lot's changed these days. But for us it just made sense and it was a real treat to have that pedal steel guitar. Frank, who was with us played…it's mostly usually lead guitar. Just like electric guitar. Mhm.

[Clip from Gal Holiday's performance at the festival]

Josh-Wade:

Yeah, there is a fullness to the sound. So that's actually really interesting to think that this is sort of like was like a happy addition for the specific set that the folks who are listening to this will have access to. So, that's a really interesting element, and your harmonica player is excellent, really truly. The harmonica solos were exciting and danceable. I think that's a really hard thing to pull off. You know, I love this community of musicians that you have that you like when we go space to space, maybe somebody can come and work with us and we can bring them in. So I'm really thinking about this community of musicians…who maybe mentored you informally or formally that helped you get there? You know coming back to that question, how did you get to honky tonk? And how who helped you along the way.

Vanessa:

So, it really did start with an obsession with rockabilly music and sort of vintage culture and car culture and all of that. And as I started looking at all of those old rockabilly artists, I started looking at…especially women who were in rockabilly music, these sort of like little known faces, and a lot of them also did country music, and a lot of them performed on shows like the Louisiana Hayride in Shreveport. There was also the Big D Jamboree in Dallas, Texas. And so, I started listening to those old shows and then you start to hear all that old country music too. And I just decided…so the revue part of things, R-E-V-U-

E…we really do try to cover sort of everything. I like it all. I like bluegrass music, I like rockabilly, I like straight up honky tonk, you know, pure honky tonk, western swing, the blues. A lot of times it's kind of crossover with the western swing stuff. Like I said, bluegrass. It all is under that umbrella of the revue. So we do a little bit of it all. And it just sort of developed over the years, like organically I guess, based on who I had in the band.

When I put that ad in the back of The Offbeat, I got a couple of guys who were really into like Wayland Jennings seventies style country music, which I had not really listened to a whole lot, at that point. So it began this whole discovery of actual like country music, country music. And then went down this long road of development. I mean the band's been around since 2004 and I've had a cast of characters over the years, you know, many, many different people bringing in their influences. It's just been a long and winding road as are most things in life.

Josh-Wade:

it's interesting to think about this legacy, of working with different people, and the way it's collected into your band. I wonder, Shane, having done the festival folk festival for quite some time now as well, thinking about the legacy of community, of how bands interact, how people maybe mentor each other, just the some of the success stories that you've seen in, you know, sort of musical sharing and community development.

Shane:

Well, I mean, I'm acutely aware for one thing of the audience's side because, you know, when they come into a festival, they experience live music. And for some of them, that's kind of a rare experience. And when you watch something or, you know, on YouTube or you're listening on a Pandora, you control it so much, and I think too much. Because you can control what you're gonna hear and when you're gonna hear it, and how often, and you can repeat. And that's, you know, frankly, it takes the excitement out of it. We all know what radio used to be. You would be driving down the highway and suddenly, you know, that Pat Benatar came song came on, and it was awesome. Or maybe you were like thirteen years old and that AC/DC song came on and you were like and you that was, you know, your adolescent angst and it's like ahhh...

Well, nowadays people are losing that. And they're in a sense huddling in their homes. And when they go to see Gal Holiday and the Honky Tonk Revue, something else is going on because they don't know what's going to happen. And they don't have the tiger by the tail. The tiger has them by the tail. And so something really cool happens because they experience that. And I think that's also what bands get. Because when they play the festival, then, I think it's like anything else…a lot of records are broken in competition that will never be broken in practice. there's something about competing and being in that live moment with all that youth stress and the adrenaline gets going, and suddenly you are playing at a higher level than you usually play. And so, you know, I've seen bands that were frankly, you know, they're pretty good, I mean, you hear it on the album and you go, wow, that's great. Then you see them live and you go, it's a revelation. And they are amazing. And so you go, wow. That that energy is just out of the bottle. And when they when other people, when bands see bands play, I think the best ones are

the ones that hang out. You know, and I've seen this often, when you see them play their set, and then you'll go and you'll see them in the audience.

You know, I saw Geno Delafose, the Zydeco artist. I saw him watching several other artists during their sets and appreciating their music and learning from them and getting a sense of what their traditions are coming out of, and having a sense of also what makes an audience work. So, I also see that with the dancers because, for example, we saw the Vietnamese lion dancers taking the Cajun dance lessons and the Zydeco dance lessons, and they're still in their regalia. But they're learning and they're appreciating, they're laughing, having a great time as they learn a different tradition from their own.

These traditions have continued because they're powerful. So when you when you see something like Geno, for example…when he picks up that accordion and he starts to play, he's got this authority and this regal sense about him that you just I mean, that magnetic sense. You either want to hit the dance floor or watch everything that he's doing. Or both. And that I think is contagious to other musicians because again, it comes back to that audience.

How do you start? I think it's because you go to a concert and you hear them and you go, Wow, I want to do that. So, I mean, I don't know how many people that Vanessa Neiman as Gal Holiday has inspired to pick up the microphone or the guitar or whatever, but they're out there.

Josh-Wade:

Shane, that's such a great response. I love the sort of awareness of impact, even if it's not yet so easily measurable, right? How important it is to do these community events, to offer these kinds of opportunities for folks to experience their state and understand it a little bit better. And I also just love the image of the lion dancers doing the Cajun dance lessons, as such, in their regalia, because I think it just really hits to the core of what makes this festival so special…is that it is an opportunity for folks just to come and be together and experience these wonderful things that are in Louisiana. And I'm thinking about the lasting legacies of some of these types of music and these types of dance and these forms. And I'm wondering if both of you could kind of help me tease out what you think something like country or rockabilly or western swing in these musics have played in shaping Louisiana and American culture and identity. Like thinking how important have these forms been to understanding maybe who we are?

Vanessa:

I definitely think that you know, they are purely American because you had these people come from other countries, you know, and whether it's, you know, the Germans coming with their accordions, people from Ireland coming with their acoustic guitars or, you know, other stringed instruments and sitting around in rural places playing music. So it is something that has shaped us as an American people because we are from so many different places as Americans. We are the melting pot, you know, getting a little political, but as much as, you know, people are trying to change that right now and, you know, make this not who we are, that is who we are. We are an immigrant people of -- people that have brought their own folk ways and traditions to this country from wherever they're from. And that has greatly influenced us. And as time marches on, those traditions stay what they are, but they also grow and change and modernize and we get new styles of music and you know, which is great and I love it.

I did also want to mention one of my favorite things about the Folklife Festival, the NSU Folk Life Festival, the way that people can actually gather there. One of my very favorite things that happens there in the hallways surrounding the Coliseum are the picking circles. And anybody can bring an instrument, an acoustic instrument, and sit and bring a guitar or a banjo or a fiddle or a bass, and people just sit around and do all of that there, and in that way you have like young people playing with older people and, you know, learning new things. That's just such a cool thing. It's hands on, which is just cool. Just really cool.

Shane:

I agree completely. In fact, those picking circles are the heart of the festival. When they stop, when people stop wanting to just get together to play music just to play, I think we're gonna be dead in the water as a culture. But don't worry, they're alive and well.

You know, to think about your question, music is identity and folk music is the language of the people. People often [ask] me what's the difference between art and folk art or folk music and just music. And they really they have a hard time getting to that sense of what it what the difference is. And I think it is that a lot of music comes out from the voices of single producers or some sort of studio sense of what's gonna work, you know, at Warner Brothers or whatever.

Or music that might come out of institutions such as universities, which are great. I mean, I belong to one. But folk music is the language of the people. It has this wonderful democratizing sense of a hierarchy that is more horizontal because it comes out of all of us. And we can anyone can pick up this guitar, anyone can pick up the harmonica. But it's structured greatly by the expectations of the community. And it's a community of voices that is, in one sense, a history, but it's also where the people are at now. You need to play something that the people can identify as that. And that they themselves have a kind of a sense of criteria of excellence, but also poignancy. That if you're gonna you need to, to quote Faulkner, hammer on ancient bones. You need to play, in a sense, those things and in such a way that it's gonna hit the people right where they live, because that's what that music specializes in. So whether it's Zydeco, which Chubby Carrier says is just the blues sped up, or whether it's whether it's country music, whether it's something that's evolved from sitting around campfires, then you need to play that which the community understands this is our voice. And you can make it idiosyncratic to yourself and give you that that your own individual self to it, and that's that's great, but it has to be also built within that structure, that template of that is built out of the heart of a community that's already been established. And if you do that and you do it well and you have something to say, which is in other words, you can convey what your heart feels, then you will find an audience and you will affect the future because you are the future.

Josh-Wade:

Shane, that's such an inspiring answer. I don't think I would like to add anything else to this conversation. That's such a powerful way to end.

Shane:

Actually, Vanessa, there's a question I had for you. I've interviewed several musicians, and I usually close what with the same one every time, which is what is one of your happiest moments playing music?

Vanessa:

Hmmm. That is a good question. I mean I hate to take it overseas and out of the United States, but it brought me so much joy to perform in Europe, particularly this place in Switzerland where just everyone just sits at those big long tables like they do in Germany or Switzerland and they have their food and then they brought out this giant board, the owner of the place brought out this giant board with the lyrics to "You Are My Sunshine" on it. And he had a baton and he pointed to the lyrics, and most people in Switzerland don't speak English, but everybody knows that song, and it just so happens to be one of our Louisiana state songs also. And to have all of these Swiss people, a room of 150 people, singing along to "You Are My sunshine," was just… it almost made me cry. It was so joyful to share our music in other countries. That was just one of the best moments ever.

Josh-Wade:

That was a perfect answer. You brought Louisiana around this—we're talking about the impact of American and Louisiana's music across the world. What a wonderful answer. So, I just wanna thank you for considering the impact of music. Thank you for the work that you both have done with community, and thank you for taking the time to do this podcast.

Hannah (Narration): Thanks for listening to By the People: Conversations Beyond 250. This podcast was produced by the Federation of State Humanities Councils as part of the national By the People initiative, developed by the Federation and the Smithsonian Center for Folklife and Cultural Heritage. You can learn more about By the People at statehumanities.org/bythepeople or at festival.si.edu.

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