

High Museum of Art

Cross Country:

The Power of Place in American Art 1915—1950

An Acoustiguide Tour

Final Draft

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1. INTRODUCTION

HAYLEY:

Welcome to the High Museum!

My name's Hayley. There I am on your screen. I'm a bald eagle!

ON SCREEN: IMAGE OF BALD EAGLE

And there's someone else I want you to meet: my friend Harry. Can you guess what he is?

SFX: WOOF WOOF!

That's right! And there he is on the screen.

ON SCREEN: IMAGE OF DOG – CUTE VERSION OF THE DOG IN THE WOODRUFF

Harry! Come say hello.

HARRY:

Woof Woof! Hi Hayley! Hey – you in the headphones! Scout...Can I call you Scout?

Say, Scout: Hayley here is taking me on a road trip - that's a long, long car ride – all over the United States of America. What do you think I should pack? Binoculars – so I can get a closer look at everything? Games for the journey? Music? Oh, and plenty of snacks for the road – that's very important! Ooh, I'm so excited – but a tad nervous too.

HAYLEY:

It's about time you learned more about this great country we live in, Harry. You've never left Atlanta before.

HARRY:

It's different for you birds; you spend hours up in the air, flying around by yourself. Wide open spaces make me nervous. I prefer being around people - like here at the High Museum. Hello everyone – Woof! Woof!

HAYLEY:

Down boy! No jumping on the visitors! And don't you worry: we'll be meeting plenty of interesting people along the way. And you can bring a friend.

HARRY:

Hey, Scout, you hear that? – that means you!

HAYLEY:

All you have to do is look for the map symbol on the wall; nearby, you'll find a number, next to one of the objects in the exhibition. Just enter in the number, and press Play!

HARRY:

Ready? Hop in! And we're off! Bye, Atlanta! Bye, Georgia!

SFX: CAR DOORS SLAMMING; CAR REVVING UP; BEEP BEEP!

2. Hale Woodruff, *Opening Day at Talladega College*

SFX: CAR COMING TO A HALT. BEEP BEEP!

HAYLEY:

OK, here we are – this is our first stop.

HARRY:

Hey, that wasn't far. Where are we?

HAYLEY:

Right next door: in the state of Alabama. And you can't miss what we're here to see – it's huge!

HARRY:

Wow! That's the biggest painting I've ever seen! What's it of?

HAYLEY:

It's called *Opening Day at Talladega College*. The artist, Hale Woodruff, wanted to tell a very important story from American history.

HARRY:

Doesn't look much like a college – looks more like a farm. Say, Scout, what kind of animals can you spot?

Shall we hear from them all? OK – starting from the left!

SFX IN ORDER: HORSE NEIGHING ...

[N.B. WHENEVER WE ASK VISITORS TO LOOK AT DETAILS WE BUILD IN TIME FOR THEM TO FIND THEM]

[HARRY:

Like your hat, horsey!]

... CHICKEN CLUCKING, HORSE NEIGHING, DOG BARKING...

[HARRY:

Hey! It's me! It's me! I'm in the picture! ...]

PIG SQUEALING, CATTLE MOOING.

HARRY:

Thanks guys! You can stop now! OK, so what's going on here? And why's it so important?

HAYLEY:

Why don't you ask someone?

HARRY:

Oh good idea; Scout, who shall we ask? What about that guy standing in the middle with the blue coat and green vest – do you see him? Sir, my name's Harry. Can you tell me who all these people are – and why there are so many animals?

SAVERY:

Why, hello Harry. My name's William Savery.

See that fine building behind me – where I'm pointing? I helped to build it, back before the Civil War. I was enslaved then, but we fought to defeat slavery. Now it's 1867, the war is over, and those who were enslaved have all been freed. In 1867, African Americans could not go to school with their white peers. I'm proud to say that I've helped to turn that fine building into a college, where African Americans can receive the education that is their right.

HARRY:

Well you should be proud! A good education can make a big difference!

SAVERY:

That's so, Harry.

The students you see here have come to register – see the man at the desk? He's taking their names down. And as for the animals: it was so important to have this opportunity to get an education that we paid for school with whatever we could. Like pigs, fruit, and sacks of grain.

HARRY:

Wow, Mr. Savery, congratulations again on your achievement. I'm pleased to have met you. [TO HAYLEY] That was a great painting, Hayley!

HAYLEY:

Yes, and the artist made it to be on view at the college itself. It reminds the students of their past – how their ancestors had to overcome injustices and suffering in order to create this fine center of learning.

And the struggle for equality went on from there – including a Supreme Court decision in 1954 that made it illegal for public schools to teach African American and white students separately.

Time to move on: jump in!

SFX: CAR REVVING UP. BEEP BEEP!

3. Bill Traylor, *Untitled [Woman in Blue Skirt and Gloves]*

SFX: CAR COMING TO A HALT. BEEP BEEP!

HARRY SNORING

HAYLEY:

Wake up Harry!

HARRY:

Wha..? Are we in New York State?

HAYLEY:

No, Harry, this is only our second stop: we're still in Alabama – in the capital, Montgomery. I'd like you and your young friend to meet this lady here.

WOMAN IN BLUE:

Pleased to meet you folks! How do you like my new blue gloves?

HAYLEY:

Very much, ma'am! Can you tell us who painted this picture of you?

WOMAN IN BLUE:

Why certainly, it was my old friend Bill Traylor! What a character he was! I hear he was born into slavery, on a plantation here in Alabama. But, despite that hard beginning, he found real joy in his art. Oh boy, did that man love to paint and draw! He saw life and interest in everything – and everyone! What do you think of this picture of me?

HARRY:

Scout, how would *you* describe it?

Bold? Bright? Free? And just look at the different ways he's painted the skirt and top.

WOMAN IN BLUE:

Bill didn't know much about other artists, so he just painted in his own way – it's part of what makes his pictures so special.

That's another friend of Bill's, next door, with the hat on his head and smoking a pipe. Hey – you remember Bill Traylor, don't you?

MAN WITH PIPE:

Certainly do – everyone knew Bill! Used to sit on the sidewalk here in Montgomery, drawing the passersby. He liked to draw on pieces of cardboard he found: said the stains, and the rough edges, gave character to his pictures. See this one of me? Can you spot a stain on it?

[BEAT]

HARRY:

I see it, I see it! See it, Scout? Right across the middle?

MAN WITH PIPE:

He never erased anything—and he always somehow captured the spirit of a person.

WOMAN IN BLUE (*laughing*):

Certainly captured you - with your fancy pants, and your handsome profile!

MAN WITH PIPE (*laughing*):

Handsome? Me? Get outta here!

HAYLEY:

It certainly was good to meet you sir, ma'am, but we have to be on our way!

MAN WITH PIPE AND WOMAN IN BLUE:

So long! You take care!

SFX: CAR REVVING UP. BEEP BEEP!

4. Gordon Parks, *Ella Watson, American Gothic, Washington, D.C.*

SFX: CAR COMING TO A HALT. BEEP BEEP!

HAYLEY:

Now Harry, I want you to be on your best behavior! We've arrived at a very important stop on our road trip: Washington, D.C!

HARRY (*not really knowing why D.C. 's important*):

Oh boy! That's so exciting! That's really important. Wow! (*Whispering*) Scout – why's Washington, D.C. so important?

HAYLEY (*laughing*):

I'm sure your young friend can tell you, Washington, D.C. is the capitol of the United States!

HARRY:

Oh, sure. I knew that, really. I just wasn't sure if *Scout* here knew. So is this where all the government buildings are?

HAYLEY:

That's right: and we're in one of them now – to see a woman called Ella Watson. What do you think her job is?

HARRY:

Er... She looks important. Scout, what do you think?

[BEAT]

What's that she's holding? Is it a stick, for me to fetch? Woof Woof!

HAYLEY:

Hush, Harry! Don't disturb Ms Watson – she has to stand still to have her photo taken. No it's not a stick: that's a broom, and there's a mop on the other side.

HARRY:

OK...so her job must be...to make sure the building is kept real clean!

HAYLEY:

That's right. Now, the photographer, Gordon Parks, took this picture back in 1942. He was angry at the way African Americans were treated in that capitol of our country, and he wanted to show that Ella Watson was just as important as everyone else who worked in that building. Do you know what that is hanging on the wall behind her?

HARRY:

It's a pretty pattern... It looks familiar. (*Whispering*) Scout, help me out!

HAYLEY (*laughing*):

I'll give you a clue.

SFX: STAR SPANGLED BANNER

HARRY:

The Star Spangled Banner!

HAYLEY:

Yes! That tune was adopted as the National Anthem in 1931. And *that's* the American flag. This photograph was published in famous magazines, so everyone, across the nation, could see this dignified portrait of an African American woman.

HARRY:

H'm. Amazing how much a picture can say, don't you think, Scout?

Right, where to next?

HAYLEY:

Not far! Goodbye, Ms Watson!

ELLA WATSON (*distant, receding*):

Goodbye!

SFX: CAR REVVING UP. BEEP BEEP!

5. NC Wyeth, *In a Dream I Meet General Washington*

SFX: CAR COMING TO A HALT. BEEP BEEP!

HAYLEY:

Well, that was just a short hop. Here we are in Delaware.

HARRY:

Wo-o-o-w!! Is this the countryside? It's B-I-I-I-G!!!

HAYLEY:

Mmm, smell that fresh air. I must just stretch my wings! (*Voice getting fainter*) Look at the color of the trees: what season do you think it is?

SFX: START TO FADE UP SOUND OF BATTLE/CHARGING HORSES – VERY DREAMLIKE

HARRY:

But – wait Hayley! What's that noise? Who are all those people?

HAYLEY (*coming back*):

Well, the artist, NC Wyeth, called this picture, *In a Dream I Meet General Washington*. Which of the characters in the painting do you think is the artist?

HARRY:

Hey, Scout, what do you think?

[BEAT]

What about that guy standing in the middle? See what he's holding in his hand? Paintbrushes and a palette – that's what artists use to hold paint while they are working.

So the man on the horse must be General Washington.

HAYLEY:

That's right. During the Revolutionary War, George Washington, the Commander-in-Chief, fought a battle right here with the British Army: it was called the Battle of Brandywine. Later on, George Washington would become the first President of the United States.

HARRY:

Hey look, down in the bottom left hand corner! It's me again! And is that Scout with me?

HAYLEY:

No, Harry, that's the artist's son, Andy. The artist knew that this battle had been fought right here in his own local countryside. And he dreamt that he and his son were present at that moment in American history.

SFX: FADE UP AND THEN DOWN AGAIN

The Brandywine Valley, near his home, was very special to Wyeth, and he loved to paint it.
What place would you paint if you could?

[BEAT]

BEEP BEEP!

Time to go...

6. Charles Ephraim Burchfield, *Thunderstorm Entering a Wood*

SFX: THUNDERSTORM, CONTINUING THROUGHOUT COMMENTARY

HARRY:

Hayley! What was that?

HAYLEY:

It's all right Harry; it's only a thunderstorm. This is our first stop where there are no people at all: we're *really* out in the country now.

HARRY:

I don't think I like it. Scout, have you ever been caught in a thunderstorm?

HAYLEY:

How does it feel? Let's just imagine, for a moment, that we're in the woods in this picture.

The artist loved nature. He wanted us to feel its beauty and its power.

Look at that sky, looming overhead. Look at the clouds, bursting with rain. Look at the trees: can you hear them, creaking in the wind?

Do you think it's scary?

HARRY:

H'm, a bit, yes.

HAYLEY:

But isn't it kind of beautiful, too? See how the artist has *enjoyed* painting it: can you see the brushstrokes? He made this picture with a type of paint called watercolor.

HARRY:

Hey – that's good, because it's such a watery picture!

HAYLEY:

And can you see, round the edges of some of the trees, how he's added white crayon on top of the paint? To help us really feel the flash of white light that comes with the shock of the lightning?

Why don't we just take a moment to experience the storm before we move on?

SFX BUILD AND THEN FADE OUT

7. Edward Hopper, *Light at Two Lights*

SFX: CAR COMING TO A HALT. BEEP BEEP!

HARRY:

Where are we now, Hayley? What's that smell – sort of salty, or fishy?

HAYLEY:

That's the sea! We've come right on up the east coast to Maine.

The artist who painted this spent nine summers in Maine, painting and drawing. His name is Edward Hopper and he is well known for painting scenes of American life.

HARRY:

Who lives in this house? And why's it got such a tall tower?

HAYLEY:

So, to answer that question, shall we play a game?

HARRY:

Yes, a game, a game!

HAYLEY:

OK, it's a quiz game.

The tall tower is called a lighthouse. Do you know what a lighthouse is? I'm going to give you three possible answers. Listen to them all and then guess which answer is correct.

If you think a lighthouse is a big telescope for watching the stars, press 7-1 and the play button.

If you think a lighthouse is a house that's been painted white, press 7-2 and the play button.

If you think a lighthouse is for warning and guiding ships, press 7-3 and the play button.

71 ANSWER LAYER

COMEDY ‘WRONG ANSWER’ NOISE (A CAR HORN GOING ‘WA-WA-WAAA’?)

HAYLEY:

No, it’s not for watching the stars – though it *would* be a great place to do it!

A lighthouse is for warning and guiding ships. The coast of Maine is very rocky, so there was a big flashing light at the top of the tower to tell ships not to get too close.

HAYLEY:

You see the house alongside the tower? That’s where the lighthouse keeper lives. Someone has to look after the lighthouse, and make sure the light never goes out.

Hopper loved to paint the scenery in Maine – sometimes on sunny days, sometimes on cloudy ones. What sort of day do you think it is in this picture?

What sort of sounds do you think he heard as he sat and painted?

SFX: DISTANT SOUND OF GULLS, SEA

SFX: BEEP BEEP!

HARRY:

Oh, that made me jump! Time to go!

72 ANSWER LAYER:

COMEDY 'WRONG ANSWER' NOISE (A CAR HORN GOING 'WA-WA-WAAA?')

HAYLEY:

No, it's not a house that's painted white: though the lighthouse *is* white.

A lighthouse is for warning and guiding ships. The coast of Maine is very rocky, so there was a big flashing light at the top of the tower to tell ships not to get too close.

HAYLEY:

You see the house alongside the tower? That's where the lighthouse keeper lives. Someone has to look after the lighthouse, and make sure the light never goes out.

Hopper loved to paint the scenery in Maine – sometimes on sunny days, sometimes on cloudy ones. What sort of day do you think it is in this picture?

What sort of sounds do you think he heard as he sat and painted?

SFX: DISTANT SOUND OF GULLS, SEA

SFX: BEEP BEEP!

HARRY:

Oh, that made me jump! Time to go!

73 ANSWER LAYER:

COMEDY ‘CORRECT ANSWER’ NOISE (A CAR HORN DOING A MERRY JINGLE?)

HAYLEY:

Correct!

A lighthouse is for warning and guiding ships. The coast of Maine is very rocky, so there was a big flashing light at the top of the tower to tell ships not to get too close.

HAYLEY:

You see the house alongside the tower? That’s where the lighthouse keeper lives. Someone has to look after the lighthouse, and make sure the light never goes out.

Hopper loved to paint the scenery in Maine – sometimes on sunny days, sometimes on cloudy ones. What sort of day do you think it is in this picture?

What sort of sounds do you think he heard as he sat and painted?

SFX: DISTANT SOUND OF GULLS, SEA

SFX: BEEP BEEP!

HARRY:

Oh, that made me jump! Time to go!

7 LAYER continued**HAYLEY:**

You see the house alongside the tower? That’s where the lighthouse keeper lives. Someone has to look after the lighthouse, and make sure the light never goes out.

Hopper loved to paint the scenery in Maine – sometimes on sunny days, sometimes on cloudy ones. What sort of day do you think it is in this picture?

What sort of sounds do you think he heard as he sat and painted?

SFX: DISTANT SOUND OF GULLS, SEA

SFX: BEEP BEEP!

HARRY:

Oh, that made me jump! Time to go!

8. Grandma Moses, *Bringing in the Maple Sugar*

SFX: CHILDREN PLAYING, PERHAPS SINGING A FOLK SONG?

HARRY:

I like it here! All these people! See those children playing over on the left? Scout, have you ever played in the snow?

And there's me again – in the middle! Brrr – it's cold lying in that snow!

HAYLEY:

We're in Upstate New York now, Harry, near the border with Vermont. It's late winter here – nearly spring – which is a very special time of year for these people.

HARRY:

They all look so busy! Hey, sir – you, in the middle, with the buckets! What are you doing?

MAN:

Why, we're bringing in the maple sugar. See those tall trees? Those are maple trees. Once a year, we collect the sap from the maple trees and turn it into syrup or sugar. See those buckets hanging beside the trees? When they get full of sap we heat it up so the water evaporates – leaving the lovely sweet syrup.

HARRY:

Scout, did you ever have maple syrup on your pancakes? Did you know how much work goes into making it?

MAN:

See those carts full of firewood? That's for heating up the sap – you can see the smoke there coming out of the chimney. Then, if you heat up the syrup some more, it turns into sugar!

HARRY:

And what about those people in the bottom left – the ones stirring the big pot?

MAN:

They're making maple candy: if you drop the hot syrup into the cold snow it hardens up into candy. That's what those children are waiting for! (*Voice fading as he moves away*)
Coming up, kids...

HAYLEY:

The painting is by an artist called Grandma Moses – because she didn't start painting until she was 78 years old! And she lived to be over a hundred!

HARRY:

All this talk of candy is making me hungry. Can I have a snack for the journey, Hayley?

HAYLEY (*laughing*):
We'll see!

SFX: BEEP BEEP!

9. Georgia O’Keeffe, *Red Canna*

SFX: CAR COMING TO A HALT. BEEP BEEP!

HAYLEY:

We’ve got a bit of a change now, after all the bustle of the maple sugar collectors. We’re still out in the country, but it’s very quiet here - by a great big lake called Lake George, in the state of New York, at the base of the Adirondack Mountains.

And we’re looking at a single flower. It’s called a red canna lily.

HARRY:

Scout, just look at those colors!

HAYLEY:

The artist, Georgia O’Keeffe, painted these flowers over and over again. She loved to get away from her apartment in New York City, and come out here to Lake George with other artist friends. They wanted to be together, working on their art, and spending time with nature.

HARRY:

She certainly looks at it closely: those petals look so velvety – I want to sink my nose in!
(*Sneezes*) Atchoo!

HAYLEY:

Georgia O’Keeffe’s husband, Alfred Stieglitz, was a photographer and he took some pictures of Lake George. Before we move on to our next stop, if you want to find out what it was that O’Keeffe, and the other artists, found so special about this place, see if you can find any of his photographs – they’re nearby.

HARRY:

Come on Scout! Woof woof!

10. Jacob Lawrence, *Firewood #55*

HARRY:

Hayley – I'm really enjoying my road trip. But I do feel an awful long way from home.

HAYLEY:

OK, Harry. Then, let's take a moment to look back down South.

This painting is by an artist called Jacob Lawrence.

HARRY:

Where was he from?

HAYLEY:

He was from Harlem, which is a neighborhood in New York City.

HARRY:

I think I might have heard of Harlem...?

HAYLEY:

Yes, in the 1920s and 30s Harlem was a very important center for African American art, writing and music.

BURST OF 1930S JAZZ MUSIC, FADES UNDER

Jacob Lawrence was inspired by all that he saw around him: his pictures bring the African-American experience to life.

Though he was a city man, he painted this picture about farm life in the South.

FADE IN SOUND OF CHOPPING WOOD

He wanted to capture the life of a working woman, living in the country.

HARRY:

I see she's been chopping wood – that's the axe there, on the woodpile. What's that leaning up against the house?

HAYLEY:

That's a plough – farmers use it for turning over the soil, to get it ready for planting. What other work can you see she's been doing?

HARRY:

Scout – what do you think?

[BEAT]

Oh yes – over to the right! The washing line!

HAYLEY:

Before we move on, spend a few minutes looking at the picture and thinking about how it makes you feel. Why has the artist chosen those colors: the ground; the sky; the woman's dress?

There are no wrong answers! You decide!
Then, when you're ready, we'll move on.

11. Harry Louis Freund, *Crossroad Forum*

SFX: CAR COMING TO A HALT. BEEP BEEP!

HAYLEY:

Now this is interesting: looks like it could have been painted by me!

HARRY:

Hey? What do you mean? I don't get it.

HAYLEY:

Well, it looks like the artist, Harry Louis Freund ...

HARRY:

Hey! Harry! Like me!

HAYLEY:

That's right! Well, he's painted it from above: a bird's eye view. Just take a moment to look at it – see if you can work it out. Can you see a light hanging down at the top?

HARRY:

Oh yes, I *see*. And that big round thing underneath, in the middle, is a stove. Scout, see the basket of coal? They put that on the stove to burn as fuel. See the smoke coming out? And that big long pipe, bending off to the right – that's the chimney. Looks cozy, I must say.

MAN:

Hey, friends – the store's closed for the evening, but you can come and join us! Only don't chase the cat!

MEOW!

HARRY:

Why thank you sir! We've come a long, long way. Can you tell us where we are now?

MAN:

We're in the Ozark Mountains – know where they are?

HARRY:

Er... kind of in the center?

MAN:

That's right – the Midwest! The store's just on the crossroads – where four roads meet – so we get a lot of travelers like you stopping here to ask directions.

HARRY:

Do you live here?

MAN:

Yes, my friends and I, we're all locals. When our day's work's done, when all the customers have gone and I've swept the floor, we like to sit around the stove and have a good chat.

HAYLEY:

Well, we'd love to stay and talk – but we should be on our way.

HAYLEY AND HARRY:

Goodbye!

BEEP BEEP!

12. Edward Firn, *County Fair*

VOICE THROUGH LOUDSPEAKER:

Ladies and gentleman, please make your way to the main tent, where the judging of jellies, preserves and pickles is about to begin.

HAYLEY:

We're just in time! Here we are at the County Fair in Kentucky. Have you ever been to a state fair? They have everything from cotton candy to pig racing! Well, this is very much the same.

These ladies have entered their home-made pickles and preserves into a competition. What do you think's in the small jars on the left? And what about the tall ones on the right?

HARRY:

I can see which lady is the judge, can't you, Scout?

I guess you could tell she's the judge even without her badge: she certainly looks like she knows what's what! What do you suppose she's thinking?

JUDGE (*thinking*): I'm sure they're not as good as *my* pickles, but I suppose I'd better try them!

HAYLEY:

See how the artist has created such different personalities? Can you tell whose pickle jar is whose? And what do you think the woman at the back is looking at?

HARRY:

I like the patterns in the background: they're very colorful.

HAYLEY:

Those are patchwork quilts. Maybe you've used one to cover up when it's cold out?

JUDGE (*clears throat*):

Ladies and gentleman, may I have your attention. This year's prize for the finest jar of home-made pickles goes to...

SFX: BEEP BEEP!

13. Paul Starrett Sample, *Miners Resting*

SFX: NOISE OF HEAVY MACHINERY FOLLOWED BY STEAM WHISTLE THEN SUDDEN SILENCE

MALE VOICE 1:

C'mon, let's take a rest.

MALE VOICE 2:

Who's for a hand of poker?

INTERSPERSED WITH THE FOLLOWING, OCCASIONAL COMMENTS FROM THE MEN 'CUT'; 'YOUR DEAL' ETC

HARRY:

Where are we, Hayley? Those mountains are very grand; but what are the buildings and sort of towers?

HAYLEY:

We're out West – at a mine. Those towers are part of the mining machinery. The miners have found a type of rock called metal ore, and they're digging it out from deep underground. The ore contains valuable metals – maybe copper, or lead. You can mine for coal, too.

It is a beautiful landscape: but the artist wanted to show the struggles of the people working in that landscape. The miners have been hard at it, and now it's their break time.

SFX: FADE IN '16 TONS' BY TENNESSEE ERNIE FORD

*"I was born one mornin' when the sun didn't shine
I picked up my shovel and I walked to the mine
I loaded sixteen tons of number nine coal (START TO FADE OUT UNDER THE
DIALOGUE)
And the straw boss said 'Well, a-bless my soul'.."*

HAYLEY:

Working in an underground mine was difficult and dangerous. This picture was painted in the 1930s, during the Great Depression, when people across America were suffering – and often travelling long distances looking for work. These miners had to work hard to feed their families as best they could.

SFX: FADE UP '16 TONS' BRIEFLY

*You load sixteen tons, what do you get?
Another day older and deeper in debt...*

STEAM WHISTLE FOLLOWED BY MACHINERY NOISE

MALE VOICE 1:
OK, back to work guys.

14. Josephine Joy, *Aloes*

SFX: CAR COMING TO A HALT. BEEP BEEP!

HARRY:

Whoa! What is that??!!

HAYLEY:

Don't worry, Harry, it's just a plant! It's called an aloe.

HARRY:

Oh, phew! It looks kind of weird – maybe because it's so close-up. What are those spikey red and yellow stripy bits?

HAYLEY:

Those are the flowers. And the fleshy, green parts underneath are the leaves.

HARRY:

They look a bit prickly too – look at those little spines all over them – like little teeth! I don't think I'll get too close! It certainly is colorful though.

HAYLEY:

Yes, which is surprising because we're way out west now, in Southern California, and the plant is growing in the desert. See how dry and bare the ground is behind?

HARRY:

And, oh boy, it sure is hot! Scout, you be careful you don't get sunburnt.

HAYLEY:

Well, if you do, the aloe plant can be used to cool down the burn: ever heard of aloe vera?

HARRY:

The artist must have got pretty hot painting this!

HAYLEY:

Her name was Josephine Joy, and she said she loved painting outdoors – so maybe she didn't mind the heat! She taught herself to paint, and became very successful as a WPA artist – do you know what that is?

HARRY:

Er, Scout? Any idea?

HAYLEY:

It stands for Works Progress Administration, and it was part of President Franklin D. Roosevelt's New Deal. That was his plan for leading America out of the Great Depression in the 1930s. It provided people with jobs – and that included artists. Josephine Joy produced over a thousand paintings as a WPA artist!

HARRY:

A thousand paintings! Scout, how many paintings do you reckon you've painted?

HAYLEY:

There's just enough time for a quick game before we move on.

HARRY:

Yay! A game!

HAYLEY:

What do these three words have in common:
Pistil. Stamen. Petal.

When you've decided on your answer, press PLAY.

HAYLEY (STOP 13 CONTINUED/PLAYER):

And the answer is – they're all parts of a flowering plant.

Come on – let's get you out of this heat.

SFX: CAR REVVING UP. BEEP BEEP!

15. Maynard Dixon, *Red Butte with Mountain Men*

SFX: DISTANT SOUND OF WESTERN STYLE MUSIC?

HARRY:

Oh. Wow.

HAYLEY:

I know. Kind of awe-inspiring isn't it?

HARRY:

Where are we? I've never seen anything like this before.

HAYLEY:

We're out in the Western desert. No, you don't get hills like that in Atlanta. It's called a butte: look at the steep sides and flat tops. And that amazing red color.

What do you think of the painting?

HARRY:

It's...it's... I don't know what to say.

HAYLEY:

I know what you mean! The artist believed that the best art came from a direct response to nature and the world around you. And this really is nature in all its majesty. It can sometimes leave you speechless – even you, Harry!

HARRY:

Hey!!

SFX: DISTANT SOUND OF HORSES NEIGHING, HARNESS JINGLING

Those tiny black figures – are those people on horses?

HAYLEY:

That's right: that's the famous mountain man, Kit Carson, and his followers. He lived out West in the 1800s, making a living by trapping animals and selling their fur, and guiding travelers through the wilderness.

HARRY:

Imagine living out here! What do you think, Scout? Would you like that?

HAYLEY:

Let's take a pause out here in the desert before we finish our journey. Sometimes it's good just to stop and look.

16. Dorothea Lange, *Migrant Mother, Nipomo, California*

HAYLEY:

We've come to the last stop on our road trip.

HARRY:

Oh boy, I can't believe it! We've seen so much! Where are we now?

HAYLEY:

We're in Central California. It's the 1930s, the time of the Great Depression. At that time, people across America traveled far from their homes to try and find work.

It's winter. The weather is cold and wet.

SFX: BABY CRYING

Have a look at this photograph.

How would you describe the people you see?

[BEAT]

Where do you think they're living?

[BEAT]

MALE VOICE:

Name please.

MOTHER:

Florence Owens Thompson.

MALE VOICE:

Age?

MOTHER:

Thirty-two.

MALE VOICE:

Address.

MOTHER:

Homeless. Currently living in a muddy field, under a sheet of canvas to try and keep the rain off.

MALE VOICE:

Occupation?

MOTHER:

Farm worker. Fruit or vegetable picker. I'll do any kind of work to feed my children.

MALE:

Sorry. No work here. Move along please.

HARRY:

Who took this picture, Hayley?

HAYLEY:

A photographer called Dorothea Lange. She found this woman and her family living off vegetables that they found frozen in the fields, and wild birds the children caught. The woman in the picture had sold everything they owned to buy food: but the food had run out.

This picture – and others like it – helped convince the government to provide money for homeless people like this family. So it shows that art has the power to change lives.

So, after you leave the Museum today, keep your eyes open and see if you can find examples of how art can make a difference in our world.

Now, it's time to say goodbye. Harry's ready for a nap, and I must fly back to my nest.

HARRY:

Thank you for coming along on our road trip, Scout. I hope we'll see you at the High Museum again!

HAYLEY AND HARRY:

Goodbye!