2004

Grassmere: "Nashville's Home"

Regina M. Cordoba

GRASSMERE

"Nashville's Home"

Regina M. Cordoba, B.A.

An Abstract Presented to the Faculty of the Graduate School
of Lindenwood University in Partial Fulfillment of the Requirements
for the Degree of Master of Communications with a Digital Media Emphasis

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ABSTRACT

This thesis and digital video project will focus on the study of Grassmere Historic Farm and Residence in Nashville, Tennessee, and its relative importance socially, architecturally, and politically to the community of Nashville, the state of Tennessee and the larger context of the United States.

Over the years, research studies have been conducted by students at Middle Tennessee State University in Murfreesboro, Tennessee and Vanderbilt University in Nashville to assemble and catalog artifacts and information for historic preservation. These studies, along with historical documentation housed in the archives of the Tennessee State Library in Nashville were investigated for an accurate video representation.

The purpose of this study was to produce a short video film on Grassmere Farm & Historic Residence (Croft House). Permission was granted by the Nashville Zoo and the Metropolitan Board of Parks and Recreation to produce a *first* video project on the site that would be visually and historically accurate, and more importantly, in line with the core family values of the Nashville Zoo and surrounding community.

Two undergraduate students participated in the out-of-state video project. On-site video taping was performed over a six-month period,

which included expert testimony from the historic home's director, Tori Mason; Nashville historian, Tim Walker; and master gardener, Barbara Sullivan. In addition, a celebrity talent introduction by Stephanie Culberson, Miss Tennessee 2001, was taped at the Nashville Zoo.

The project produced a short video film on Grassmere Farm and the historic Croft House which was based on the current usage and development of the residence and estate by the Nashville Zoo and surrounding community.

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Table of Contents

List of Tables

List of Figures

Chapter I

INTRODUCTION TO GRASSMERE

What is Grassmere?

Grassmere is a place located just south of Nashville, Tennessee, where, over the last two millennia, several cultures have lived. Also, Grassmere is the home of an architecturally significant historical residence, the Croft House, dating back to 1812, and the new home of the Nashville Zoo, which opened to the public in 1997.

Beginning with Nashville's first settlement by James Robertson on Christmas Day in 1779, up to Grassmere's "conditionally-deeded" bequest to the Children's Museum of Nashville in 1964 by Margaret and Elise Croft, its last private owners, the family's history covers more than two centuries. But, more importantly, for video documentary purposes herein, Grassmere exists as an isolated representative of a five-generation family and working farm spanning Tennessee's complete history as a state. Placed within the cultural and historical contexts of a new country, the United States, Grassmere's history becomes the history of an American family, and the changes that ensued from the time of the American Revolution.

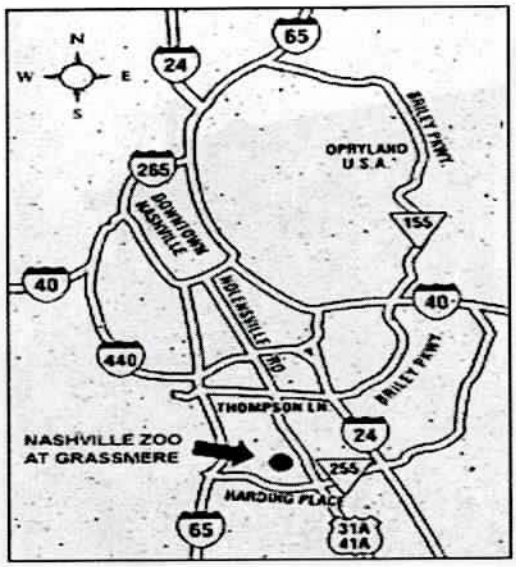

Fig. 1: Map of Nashville Zoo at Grassmere, <http:// *www.nashvillezoo.org*>.

Geographically, Grassmere's Croft house and two hundred lush acres of green space are located five miles southwest of the Tennessee State capitol. The entrance to Grassmere is from Nolensville Road on the east; it is bordered by Elysian Fields Road on the south side and the railroad on the north. In recent years, commercial and residential areas have surrounded Grassmere as a result of Nashville's metropolitan spread.

Because Margaret and Elise Croft had the foresight and wisdom to preserve their land and house for future generations, their bequest stipulated that two hundred acres and their Italianate/Tennessee Federal-Style brick home at Grassmere be developed and operated as a "nature study center" (Grassmere Collection - Croft Will).

Fig. 2. Grassmere's Italianate/Tennessee Federal-Style Croft House. Digital Photograph.

The remaining one hundred acres were designated as potential income producing real estate for the museum. In keeping with their wishes, the Children's Museum, which later became the Cumberland Science Museum, began development of the two hundred acres and opened it to the people of Nashville in 1990 as Grassmere Wildlife Park. But, due to inadequate funding, the park eventually closed. In 1997, at the invitation of Nashville's Mayor Phil Bredesen, the Nashville Zoo assumed management, leased the property for ninety years, and moved to Grassmere. Also, with the help of the Nashville Metro Historical Commission, the Nashville Zoo rehabilitated Grassmere's historic Croft house and the adjacent farm, which were only recently opened to the public in 1998 for tours.

Why Grassmere?

Granted, Grassmere is historically and culturally significant, but Grassmere is even more significant in terms of this Masters Thesis/Video Documentary Project, because it is an *untouched* property. Physically, the house, its contents and property were just recently opened for closer academic examination and study.

In 1989, an archeological survey of Grassmere's "North Knoll Area" was performed by the Tennessee Department of Conservation with the help of students from Vanderbilt University in Nashville, TN. Also, in 1984, the Croft residence and surrounding outbuilding structures, i.e. carriage house, barn, and slave quarters, were examined by students at Middle Tennessee University (M.T.S.U.), located in Murfreesboro, TN. The study was conducted as a public service research project by M.T.S.U.'s Historic Preservation Program - Department of History for the Cumberland Science Museum. In addition, the recent microfilming and archival by the Tennessee State Library of the "Grassmere Collection," which encompasses detailed records, correspondence and family photographs of Grassmere's five generations, provided a unique opportunity for a *complete* study covering all aspects of the five-generations of family, land and residence.

All of the above combined with video access to the property granted by both the Nashville Zoo and the Nashville Metro Historical Society and Nashville Metro Parks Commission, were a visual and academic opportunity to put all of the pieces of the puzzle into place. So, with permissions granted by all parties to pursue the video documentary project, Grassmere became a *property of opportunity* for closer academic scrutiny.

Grassmere - A History

Early History

Grassmere's linear history originates with a prehistoric settlement. Evidence of a "prehistoric hearth" consisting of charcoal, ash, and fire cracked rocks was unearthed in Tennessee's Department of Conservation Archeological Study of the land in 1989 (Riegel 45). But, because it was prehistoric and there were time constraints on the Vanderbilt students conducting the survey, the site was left for possible excavation at a later date by the Vanderbilt field school.

Later, between 1,000 and 1,400 CE, as documented by many archeologists, the Cumberland region was inhabited by a native agricultural community, the Mississippian Indians. Evidence, such as "exquisitely painted pottery," has been unearthed in the area

("Concierge.com - Nashville" 1). It is likely that Grassmere's "North Knoll," located north of Brown's Spring that flows through the property and east of a field brake of trees, was inhabited by this group. The fact that Brown's Spring is one of two sources of fresh spring water on the property, which is a good distance away from the Cumberland River in Nashville, and also that the surrounding land area, specifically the Central Basin around Nashville, happens to be the most fertile land in Tennessee, makes this deduction credible.

Even so, the Mississippians mysteriously vanished from the area. Archeologists have speculated that they evolved into a nomadic society and moved to another region, fell victim to a plague, or were massacred by another Indian tribe, such as the Cherokee or Chickasaw, who later made this area their home.

The first Europeans in the area were French fur traders, who arrived around 1720 to trap the along the banks of the Cumberland River. Later, James Robertson arrived through the Cumberland Gap into Kentucky and followed the Wilderness Road blazed by Daniel Boone to the Cumberland Plateau area in 1779 with the first English settlers to build the primitive fort, Nashborough, named after an American Revolutionary War hero, Francis Nash. Still part of the state of North Carolina, the fertile land along the Cumberland River drew farming

colonies westward, including sixty families that moved southwest to the area with John Donelson (Moore 20).

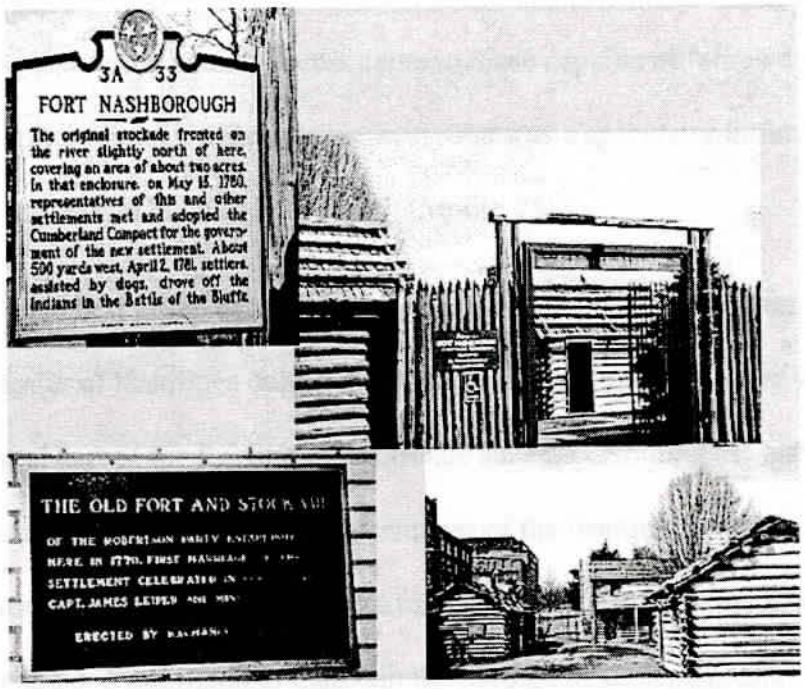

Figure 3. Fort Nashborough. Digital Photographs.

The 1780s and 1790s brought emigrants from the eastern colonies eager to push the fringes of the new American border via four routes: (1)the Great Wagon Road; (2) the Wilderness Trail; (3) the Catawba Trail; (4) and the Unicoi Trail. The first settlers were an adventuresome lot that arrived from Pennsylvania, the Valley of Virginia, western North Carolina and South Carolina. According to the East Tennessee Historical Society, "as many as one-third of the original Cumberland settlers perished in the Indian warfare that plagued the region." Those that

survived "were among the most mobile and adventurous settlers in early America, willing to move often and cover great distances to take advantage of the opportunity." Their prize for the endeavor was priceless and fertile land. Success came to those capable of "shrewd risk taking in situations in which almost everyone was a speculator in futures and where everything was in motion" (Moore 25).

This first group of settlers was separate and independent from the main theater of hostilities during the American Revolution, but they were an integral part of the Revolution's ultimate success. Holding the Native American Indians in check on the perimeter of the frontier, primarily the Cherokee in Tennesee, Washington's troops were free to fight the British. They enabled Washington to maintain the borders of settlement and civilization for a new nation, which was the key to his success.

As a reward for their efforts, many of these same men were awarded land grants after the Revolutionary War for their meritorious service to the new United States. North Carolina awarded one of the land grants to William Simpson.

The Rain Family - 1st Generation

In 1786, 640 acres of land between the Cumberland River and Mill Creek was awarded to William Simpson (Grassmere Collection -

Deed, Deed Book a-130, dated 17 April 1786). He divided the land between his two sons, Alex, who received 305 acres, and William, who received 335 acres. In 1810 Alex Simpson sold Michael C. Dunn from Virginia 272.5 acres for $3270.00 (Grassmere Collection - Deed, Alexander Simpson to Michael C. Dunn, dated 26 October, 1810). The property was located about five miles from Nashville on Mill Creek along the road (Nolensville) which led south to Williamson County. Records indicate that the fields on the property were already cleared and that a house/cabin existed (Clements 158).

Michael Dunn, born in 1770, was from Wythe County, Virginia. He settled in Davidson County in the late 1700s, became the acting Sheriff of Davidson County from 1808 to 1815, and was an elder in the First Presbyterian Church of Nashville ("Grassmere Collection"). Dunn married Elizabeth Rains, the daughter of John and Christiana Rains, in 1801.

John Rains was from Carolina and one of the very first to visit the area as a "long hunter" in 1769 ("Grassmere Collection" - Geneological Chart I). Known for their courage and survival instincts, the "long hunters" were the first frontiersmen, i.e. Daniel Boone, pushing the borders and opening unchartered lands for settlement. Later, in 1779, John Rains joined the James Robertson expedition that established the log fort two miles south of the pioneer settlement of Nashville, making

himself a founding father of Nashville (Clements 156). Elizabeth Rains was born to John and his wife, Christiana Gowan (1752-1826), in 1781 ("Grassmere Collection" - Family Chart).

In 1796, Nashborough's name was changed to Nashville, and the region broke away from North Carolina, and declared itself the 16th state of the union, Tennessee. Nashville was proclaimed its capital. So, what began as a frontier settlement in 1779 along the Cumberland River became a new state at the outermost boundaries of the United States just seventeen years later. And, the five generation family that began at Grassmere with the "long hunter," John Rains, had its roots in Robertson's first settlement of Nashville and the subsequent birth of a new nation. The Grassmere family's history coincided with very beginning of Nashville, Tennessee, and that of the United States, making Grassmere and its family important for research purposes. Their history is a progressive living history of family life and agriculture in the region, and in this regard, Grassmere is a unique living museum, with much to tell both Tennesseans and Americans about themselves.

The Dunn Family - 2nd Generation

Michael Dunn married Elizabeth Rains in 1801 and purchased the original Grassmere tract of land numbering 272.5 acres in

1810 from Alex Simpson, son of William Simpson, the original grantee by the state of North Carolina for his services to the United States. After the purchase, Dunn built a two and one-half story brick house in the Tennessee Federal style. There is speculation as to the date of the house's completion. It is very possible that it might have been completed as early as 1811, when their first daughter, Margaret, was born. But, the completion of the *entire* residence, as it stands today, probably spanned several additional years, possibly being completed as late as 1815.

During the construction of the main residence the Michael Dunn family lived in an existing cabin/dwelling already on the property. Archaeological excavations initiated on the North Knoll area in 1988 by Vanderbilt University, under the direction of Dr. William Fowler and Kevin Smith, indicated "the probable presence of a historic structure somewhere in the vicinity of the test units" and that this dwelling was "an overseer's or sharecropper's cabin, or a structure occupied during construction of the main house" (Riegel 29). Additional artifacts found, including cream ware (ca.1762-1820), pearl ware (ca. 1780-1830), wrought nails (generally pre-1820s), and window glass less than 1.5 mm thick (pre-1845) also suggested that the Michael Dunn family lived on the North Knoll area while the main house was being built (Reigel 79). These artifacts associated with their close proximity to spring water on the property, a.k.a. Brown's Spring, would suggest the same.

The Vanderbilt team also hypothesized the same cabin structure on the North Knoll was probably inhabited at a later date by slaves, who were purchased by the Dunn family to work their land after completion of the existing Croft House. In their initial survey of the North Knoll, they continued to excavate for what they thought was "the interior of a prehistoric shelter" (Riegel 31). Expanding the survey site, the Vanderbilt students encountered "*nails* and a *dark stain the shape of the head of a coffin,*" which made it very clear that they were dealing with a *cemetery* and not a prehistoric shelter (33).

Because of the nature of the cemetery, they concluded it was the site of a "slave cemetery" and documentation in the census records in the Grassmere Collection substantiated their find (Riegel 33). Up until the time of the Civil War, the Dunn, and subsequent Shute, families owned an average of thirty to thirty-five slaves. And, the same census records indicated that even after the war, blacks continued to live and work at Grassmere (Grassmere Collection - "Population of the Grassmere Farm"). It can be "assumed" that the unknown graves unearthed in the Vanderbilt excavation were those of "black slaves," because all white family members are buried in the family cemetery plot behind the house. Also, it is highly unlikely that any are white tenant farmers from the farm, because they would have been buried in the local church cemetery according to the tradition of the day (Riegel 33).

The existing brick residence, the Croft House, was originally constructed as a Tennessee Federal style residence by Michael Dunn, but was later renovated in the 1870s by William D. Shute to the Italianate style. Because both the Federal and Italianate architectural styles are visible, and both are significant architecturally, politically, and culturally, aside from the family history, the Croft House will be examined exclusively later in this chapter.

As Michael Dunn's family grew to include eleven (11) children during the early 1800s before the death of his wife Elizabeth (Rains) Dunn in 1837, so did the perimeter of Grassmere extend beyond the original 272.5 acres Dunn purchased for $3270. In the 1833, Dunn added approximately 58 acres to his farm. This property was part of an adjoining tract that belonged to John Thompson and Enoch Ensley. The increase pushed the acreage of Grassmere to include 330 acres of land (Grassmere Collection - Deed, John Thompson to Michael C. Dunn, dated 6 June 1833, registered in book V-379). Another deed registered November 16, 1833, referenced the purchase of approximately 100 acres from John Thompson for $600 (Grassmere Collection - Deeds, John Thompson to Michael C. Dunn, dated 16 November 1833).

It was a time of land expansion and agriculture. A new landed gentry, like that already in England for centuries, was taking root in

Tennessee. Correspondence dated in the 1820s and 1830s speaks about the acreage in the area. The land was producing great wealth for its landowners, who included Samuel Polk, father of James Polk (11th President of the United States, 1845-1849) and Andrew Jackson, (7th President of the United States, 1829-1837). Their political influence was manifested locally in Nashville, but also at the state and federal government levels, which was due in great part to the wealth produced from their land holdings. All of these men were originally from the Carolinas, politically connected, held office of some kind and were *neighbors*. Documentation shows that Samuel Polk owned "thousands of acres of land and over fifty slaves at his death in 1827" and that his "planting success enabled him to dabble in politics" ("The American President"). The Polks and Dunns supported their neighbor to the northeast, Andrew Jackson, also known as "Old Hickory," in his bid for the Presidency in 1824 (Grassmere Collection - Correspondence).

The next generation would continue on in the same political vein. Samuel Polk's son, James K. Polk, was elected to the Presidency in 1845, following in Jackson's footsteps. He was even tagged with the name, "Young Hickory," after Jackson. James Polk was elected to the U.S. House of Representatives in 1825, after Andrew Jackson was already in office as President, became Speaker of the House in 1835, and Governor of Tennessee in 1839. And, during his tenure in the House, James Polk

"championed every measure identified with the president ("The American President"). Whatever Jackson supported, Polk also supported. As a "Manifest Destiny" President, Polk pushed the American boundaries out even further, and managed to annex Texas, California, New Mexico, and the Oregon territory into the Union. The "Good Old Boys" network was already up-and-running as early as the 1820s in Tennessee, and had transplanted itself and its ideals to Washington D.C.

Correspondence in the Grassmere Collection also documented that President Andrew Jackson sought political counsel and support from his neighbors. Michael Dunn was a member of this circle as his neighbor, landowner and politician, for he was the acting Sheriff of Davidson County from 1808 to 1815, an attorney of prominence, and an Elder in the First Presbyterian Church of Nashville ("Grassmere Collection"). Granted, his land holdings were less than Samuel Polk and Andrew Jackson at the time, but his status in the community and his education were comparable. Michael Dunn and the Grassmere family were part of the Nashville network.

Even though Michael Dunn's land holdings grew during the early 1830s, census records in the "Grassmere Collection" indicated only one daughter, Margaret, occupied the farm at Grassmere in 1840. Also, geneology records in the M.T.S.U. report show that the fourth child, William A. Dunn, became a lawyer and moved to Mobile, Alabama.

After careful examination of all the data sets previously mentioned there are discrepancies that should be noted in the information on Michael Dunn's other offspring.

Child mortality rates due to disease such as whooping cough, diphtheria, typhoid, and influenza were extremely high during the period, which would account for the absence of some of the individuals on the census records that were taken every ten years. But, there are too many questions when comparing the population records on Grassmere Farm in the "Grassmere Collection" and the existing family genealogy charts from both the M.T.S.U. and Tennessee Department of Conservation (Vanderbilt) studies.

For example, in the family cemetery, there is a tombstone for Susannah Dunn, who is not mentioned on the Dunn Family Chart from M.T.S.U. Susannah's headstone reads that she "died on June 23rd, 1827 at the tender age of 14." The M.T.S.U. Chart lists an Elizabeth (*m.* 1827 to Alpheus Lyon). But, the same offspring is listed as "ELIZA" *m.* to Alpheus Lyon on a headstone in the family cemetery. It reads, "Sacred to the Memory of "ELIZA" Lyon, Wife of Alpheus Lyon, who departed this life May 28th, 1832, aged 26 years and 20 days." This date correlates with the Tennessee Department of Conservation family chart. It is also known from correspondence in the "Grassmere Collection" that Elizabeth Rains had a stillborn child, who was unnamed. And, on the M.T.S.U.

there is a Carolina A. listed, who is missing from the Tennessee Department of Conservation chart. The M.T.S.U. chart also lists Michael Dunn's sons , numbering four, as John R., William A., Michael, and Albert R. Dunn. The Department of Conservation lists only one son, John R., and then lists a Robert Rollins (1819-?) as the offspring of Margaret Dunn and Lee Shute, who weren't even married until 1831. Three extra Dunn sons and a Shute son, born almost twelve years prior to the marriage of Margaret Dunn and Lee Shute, are significant discrepancies that cannot be overlooked in the existing data sets.

In checking the census data listed in the "Grassmere Collection," the following is the "white" listing from the year 1820.

Table 1

Population Table: 1820

YEAR 1820:	SEX	AGE	POSSIBLE IDENTIFICATION
	1M	<10	Robert Rollins
	4F	<10	Mary E. Anne E., Eliza, Susannah
	4M	10-16	Michael, William A., Albert, John

2F	10-16	Margaret, Martha Ann, Christiana? (Too many)
2M	16-18	? White Labor
3M	16-26	? White Labor
1F	26-45	Elizabeth Rains Dunn
1M	>45	Michael Dunn

SOURCE: "Grassmere Collection" - Population Table. Tennessee State Library. Unpublished documents.

And, still unaccounted for from the Tennessee Department of Conservation chart is daughter, Carolina A., who could conceivably be the stillborn child Elizabeth Rains Dunn is know to have born from correspondence. Verification of the data is difficult, because the population census records in the "Grassmere Collection" do not list any names prior to 1850, and only family names after 1860. The only data given is the year of the census, "white" or "black (slaves)", and the sex / age, which are usually in numbered groupings as the table above shows.

So, when comparing the census records, the family cemetery headstone inscriptions, the "Grassmere Collection" data, the M.T.S.U. study and the Tennessee Department of Conservation (Vanderbilt) study, the number of Dunn children range anywhere from nine to eleven

individuals depending on which source you consult. This is significant because it shows a lack of consistent birth and death records, other than marriage records, and the lack of accurate census data from the farm. The existing burial sites in the family cemetery are a good source of data only if the headstone is still readable, and more than a few are not. These factors, when combined with the high child mortality rate during the period, lead to an assumption that the number of children was probably on the higher end.

Existing headstones in the family cemetery verifed that Michael Dunn's first son, John Dunn, died in New Orleans on September 29th, 1836 at the age of 33, and was brought home for burial. His mother, Elizabeth (Rains) Dunn, died the following year in 1837. Susannah Dunn, Eliza (Dunn) Lyon, and Christiana A. (Dunn) Lowe are buried with them in the family cemetery plot behind the Croft House at Grassmere. The patriarch, Michael Dunn joined them in the cemetery on August 22, 1853, at the age of 83. ("Grassmere Collection"-Tombstone Inscriptions- Inspection). More than a few of the headstones are broken and/or illegible, so it's very possible other Dunn family members are buried there, but unverifiable.

The Shute Family - 3rd Generation

Marriage records indicate that Margaret Dunn, the eldest of Michael Dunn's children, married Lee Shute in 1831. Shute was the grandson of Phillip Shute, who moved his family from Pennsylvania to Davidson County in 1792. Lee's father, John Shute, was the second oldest of Phillip's fourteen children. (Please take note of the high number -- 14.) John married Margaret Dunn in 1796 in Pennsylvania, and Lee Shute was born the following year.

After Lee Shute married Margaret Dunn, they moved to Sumner County, Tennessee. They did not live at Grassmere. During that time Margaret gave birth to Thomas, (b. 1842- ? -- known to have been killed in the Civil War), William Dickson (1834-1916), John (1832-?), and Annie E. (1845-?) ("Grassmere Collection" - Family Charts). Except for Robert Rollins (1819-?), who was mentioned earlier and is listed on the Tennessee Department of Conservation study, this data correlates with the other data sets.

Getting up in years, Michael Dunn sold the house and land, except for the family graveyard in the middle of the property, to his son-in-law, Lee Shute in 1846, for $10,000 ("Grassmere Collection" - Deeds, Michael C. Dunn to Lee Shute, dated 7 November 1846. Registered in book 9/196-197, Davidson County, courthouse, Office of Deeds,

Nashville, TN). The Shutes continued to reside in Sumner County after the sale. "Lee Shute purchased an additional sixteen acres on Nolensville Pike, from George Foster in 1848, bringing the total land holding to 346 acres" (Reigel 6). The 1850 census records indicate the house was occupied by tenants, and operated by an overseer, Lemuel Byram and his wife ("Grassmere Collection" - Population Tables). The same census of 1850 verified that with the onset of old age, Michael Dunn was absent from Grassmere, and had "moved to the house of John Thompson, where he died three years later at the age of 83 (Reigel 6). Michael Dunn's daughter, Margaret, died the year before, in 1852 (6).

The Shute Family - 4th Generation

After the marriage of Margaret Dunn, the eldest daughter of Michael Dunn, to Lee Shute in 1831, they had four children: John (1832-?), William D. (1834-1916), Thomas (1842-?) and Ann (1845-?). According to the "Grassmere Collection" family charts, John married Martha Donelson, who was also from another "first family" of Nashville; William Dickson married Lavinnia Lafayette Hilliard in 1856; Thomas was killed in the Civil War; and Annie E. was unaccounted for after her birth in 1845. The ownership and family line at Grassmere passed to William Dickson Shute, the fourth generation.

William Dickson Shute lived on the farm during his youth. He was formally educated at Union University in Murfreesboro, Tennessee. His interests were in the sciences and humanities, which were reflected in his degrees awarded in 1855 ("Grassmere Collection" - William D. Shute, Diploma from Union University, 1855). While at Union University he met his wife-to-be, Lavinnia Lafayette Hilliard, the daughter of Isaac and Lavinnia Hilliard of Mobile, Alabama, who were from a long-standing and prominent Middle Tennessee family. It is documented in the Shute's Family Bible in the "Grassmere Collection" that the Hilliards "allowed" their daughter to marry W. D. Shute on March 22, 1856 because he was "industrious".

After three years of marriage, William Dickson Shute (W.D.) bought the entire Grassmere property of 346 acres from his father, Lee Shute, for the token price of $5.00. It was recorded on the deed from Lee Shute to William D. Shute, dated 2 July 1859, as "a gift of loving generosity" ("Grassmere Collection"). According to the census records of 1860, W.D., Lavinnia, and their two children, Margaret, nicknamed "Maggie" (3 years), and Mary H. (infant <1) were living on the farm. But, Maggie's obituary in the "Grassmere Collection" indicated that she was *born* at Grassmere, which meant that William Dickson and Lavinnia Lafayette Shute lived at Grassmere from the time they were married in 1856.

William Dickson Shute and Lavinnia Lafayette Hilliard Shute had a family comprised of five or six children. Once again, discrepancies were found in the data sets. The following listing better illustrates the names, years of birth, and the source consulted.

Table 2

Listing of Shute Offspring

Margaret (Maggie) Shute	1857 - 1948	All Data Sets
Mary H. (Hardeman)	1860 - ?	
		Mary H. was born in 1860, but did not live more than ten years. She is not present on the Population Record in 1870.
William D. (Willie)	1863 - ?	
		Willie is absent from the Family Chart in the Grassmere Collection. He is present on the Tennessee Conservation Department's Family Tree and in the Population Record in

		1870, listed as 7 years old. No additional information is listed after that date.
Kate	1864 - 1925	All Data Sets
		Married William Croft in 1888.
Lelia	1868 - 1952	All Data Sets
		Married Holland Tigert ?
Lavinnia Hilliard	1870 - ?	
		Lavinnia is absent from the 1880 Population Record. The Tennessee Conservation Department's Family chart shows that she married Marshall Hotchkiss (?-date). No additional information was available on Lavinnia Hilliard Shute.

An unknown name on the Population Table dated 1880 from the "Grassmere Collection" was the "white, 28-year-old male, Huet Shute."

Huet was not listed on any of the family charts from any of the other data sets. Because the Croft House underwent major renovation during the 1870s, it was hypothesized by Tori Mason, Director of Grassmere's Croft House, and Tim Walker, historian from the Nashville Metro Historical Society, that Huet was probably a visiting cousin, especially due to his age. Tim Walker also noted in an interview that they would have had a "need for additional manpower" after the Civil War, especially with the end of slavery. So, once again, it should be noted that two of the listed six children did not live past ten years of age. (Aside from Grassmere's occupation by Union troops during the Civil War, childhood disease was still running rampant as the 19th century progressed and, ultimately, had a mortal effect on Grassmere's resident family.)

After the births of daughters, Margaret and Mary H. Shute, the Civil War broke out. William Dickson Shute was a Confederate, and probably the best documented proof of his allegiance to the Confederacy was his purchase of large sums of Confederate War Bonds ("Grassmere Collection"). Different sources speculated as to his actual role within the Confederate Army. Some records indicated he was conscripted (Bowlin *et al* 9). Other sources stated that William Dickson "fled" Nashville, alone, after the city's early fall in 1862 to the Union Army (Clements 158). Additional correspondence evidence in the "Grassmere Collection"

verified that he spent time in Mobile, Alabama, and then moved on to Mississippi, where he missed meeting his wife, Lavinnia, who made the trip south to be with him in 1863. During her stay in Mississippi, it was recorded that their son, Willie D., was born. According to the Collection's Population Table, both Lavinnia and son, Willie D., returned to Grassmere. Letters of correspondence in the "Grassmere Collection" between William Dickson Shute and his wife, Lavinnia, are very clear about the occupation of Nashville and Grassmere by the Union Army, and their dire situation.

The Union Army definitely impacted the farming activities at Grassmere from 1863 to 1865 by pillaging foodstuffs and livestock. In a letter from William Dickson Shute to Lavinnia, written in Huntsville, Alabama, dated March 23rd, 1862, W.D. wrote:

> I saw Henry Shaw today…Shaw tells me the Yankees have taken all of my corn and hay; that was nothing more than I expected. I am in hopes they have left enough to live on this year, and make a crop. He also tells me…they still have my horses. …..if the Yankees have left enough of the corn and hay to raise a crop….you must try and raise bread and meat. …..get an overseer….encourage the Negroes to work….Tell Louis I look to him to take care of the horse and mules, and Ben the hogs….raise meat and bread. ("Grassmere Collection" - Correspondence)

According to "family legend," as repeated in an interview with Nashville's Master Gardener, Barbara Sullivan, during the second day of

the Battle of Nashville (December 16, 1864) the "easternmost portion of the Union and Confederate troops were less than one half mile from the main house at Grassmere. Union armies were encamped on the property, and William Dickson Shute suffered heavy losses of livestock and feed." Barbara stated that the only reason the silver and china survived the Civil War was because "Lavinnia had the foresight to bury it on the property. Otherwise the Yankees would have taken it, too, because the farm was occupied by Union troops on and off during this period."

This information can be verified through historical record, which indicates that General Bragg and the East Tennessee commander, Kirby Smith, launched a northern campaign with their two armies to try and regain Tennessee and bring Kentucky into the Confederacy. In October of 1862, the Kentucky campaign ended in failure after the Battle of Perryville, and Bragg's army retreated into East Tennessee, and moved westward to Murfreesboro. The Union forces under General William Rosecrans consolidated at Nashville. The Union Army left Nashville in December of 1862 to engage the Army of Tennessee to the southeast, and on December 31st, 1862, Bragg's forces made a surprise attack on Rosecran's Union Army, the resultant Battle of Stones River. Unable to hold, Bragg's Tennessee Army abandoned Murfreesboro (now a suburb of Nashville) and retreated to Tullahoma ("Civil War" 5-7).

Also, according to the "John Pierson Papers" in the Schoff Civil War Collection, which is housed in the William L. Clements Library at the University of Michigan, the 10th Michigan (Union Army) was assigned for the better part of 1863 to duty around the Nashville and Murfreesboro areas. In September of 1863, they took part in the Battle of Chickamauga and went into the Chattanooga Campaign at the end of the year.

So, historical evidence of these troop movements by the Union Army exists between Nashville and Murfreesboro. Grassmere's open fields, centered between Nashville and Murfreesboro, with its available livestock, foodstuffs, and important source of fresh spring water, would account for the credibility of the "family legend" that the farm was occupied and the livestock was "requisitioned" by Union troops during this period (Reigel 9).

Lavinnia's correspondence from La Veya, Mississippi on July 6th, 1862 to her Aunt Mary (Mary Moore Murphy Hardeman), who lived at Grassmere, established Lavinnia's whereabouts in 1862. She followed William Dickson south, in hopes of finding him as he marched with the Confederate Army, but upon her arrival in Mobile, Alabama, where the Shutes had relatives, she discovered he was already gone. So, she continued on to Mississippi, in hopes of finding him there.

In Lavinnia's correspondence home to her Aunt Mary, "Vinnie," as she was affectionately called by W.D., wrote about her visit with her husband. By this letter, it is known that she ultimately did find him in Mississippi. W.D. "brought her up-to-date" on the happenings of the war and the terrible action at Shiloh, which was a battle that solidified the Union's hold on Middle Tennessee. Lavinnia also confirmed William Dickson's fears for the farm's situation at home. Lavinnia advised her Aunt Mary to "buy seed and take care of the stock," told her to "buy candles…supplies..coffee…sugar" and more, and said she would be returning to the farm shortly thereafter ("Grassmere Collection"-Letter, Lavinnia Shute to Mary M.M. Hardeman, 06 July 1862).

Many of the letters examined in the "Grassmere Collection" between William Dickson and Lavinnia Lafayette Shute spoke about their loyalty to the Confederacy, the South and its way of life. But, more importantly, they were full of devotion to each other. They were a strong and loving couple. Lavinnia ran the farm alone during the better part of the Civil War, with the help of an overseer, while her husband was marching with the Confederate Army (Grassmere Collection - Letter, William D. Shute to Lavinnia Shute, 23 March 1862). Their forced separation encouraged professions of love for each other, especially in William Dickson's letters. His correspondence was passionate, and at the

same time gracefully poetic, which was in keeping with his humanities education and background.

In the research conducted for this project, various printed sources and interviewees cited that William Dickson "fled" Nashville, giving the impression that W.D. was a coward. This was not the case. He was like most of the white men of Nashville and Middle Tennessee, who either marched with the Confederate Army or left the area. For example, in the Alice Williamson Diary, which is housed in the Special Collections Library at Duke University, a young girl details the Union execution and slaughter of "white" men in the Gallatin area (located about 23 miles northeast of Nashville) of Tennessee during occupation by General Eleazar Arthur Paine. The following excerpts are enlightening:

> **March 3rd.** Snow all melted and weather fine. Gen. Payne rode out this evening to look at the stock, in his last trip he killed only one man (citizen, he always kills citizens when he cant find soldiers) swears he will kill every man in Gallatin and Hartsville if bushwhacking isn't stopped shortly.
> **March 12th**: Old Payne (General Payne/Union Army) dined at Mrs. Hales today: Everyone despises him but are afraid to show it. Yesterday he went up the country a few miles to a Mr. Dalton's whose son came home from the Southern Arm the day before and had the same day taken the Amnesty Oath. Riding up to the door he enquired of Mr. Dalton if his son was at home but before he answered his son came to the door. Old Nick then told him to get his horse and go with him. After insulting the father he caried his son a half mile away and shot him six times. One of Payne's escort hearing the young man groan with pain placed a pistol to his temple and remarked, I will stop

that, sir, he shot him again. But his is nothing new this is the fifth man that has been shot in this way, besides numbers that have been carried off by scouts and never return.

April 7th: Another soldier was shot yesterday. The Yankees went to jail and brought him while a citizen was standing near. He said the soldier was very poorly clad but his countenance was that of a gentleman. When the guard brought his horse to him (a broken down one from the camp) he asked what they were going to do with them.

On being told to "Mount that horse and say no more…" he did so remarking that he supposed they were going to shoot him. They took him to the river to shoot him but finding some gentleman there - Mr. H. & M. they said they had gone in a hornet's nest to shoot and went somewhere else. When they carry them out to shoot them they give them a worn out horse and tell them if they can escape they may: they say they "have fine fun chasing the boy with fresh horses." I am sorry I did not commence my journal when old Payne first came; he was worse then than now.

Apr. 28th: Remarkably quiet: no murdering for several days.

Apr 30th: Gen. Payne leaves tomorrow for Nashville. I recon we will have rest now for awhile.

Sept. 22: Gen. Payne stayed at Paduca 56 days and shot 67 men: he is under arrest Paduca is a union place.

Sept. 27: Tom Miller is to be hung Friday week for resenting an insult offered his mother by a yankee. He has been in the penitentiary a long time. His mother has gone to Washington to petition for a pardon.

Correspondence from William Dickson Shute to Lavinnia in the "Grassmere Collection" indicated W.D. was *marching* with the Confederate Army, and his loyalties were firmly placed with the Confederacy. But, it should be noted that there would not have been any shame or cowardice associated with William Dickson Shute's absence

from Grassmere during the Civil War. Evidence cited above firmly establishes that "white" men who lived in Middle Tennessee during the Union occupation faced almost certain death, regardless of their loyalties. Confederate soldier or not, William Dickson Shute *had to leave* Grassmere to survive.

Renewal and Renovation

In spite of the trials and tribulations brought upon the William Dickson Shute family and Grassmere by the Civil War, both entities survived intact. W.D. returned to Grassmere and restored the farm to its former state of productivity. According to 1850-1880 agricultural census figures, in 1870 W.D. increased the number of heads of cattle, increased wheat production five-fold, and maintained production of swine, corn, potatoes and sweet potatoes at their 1860 levels. Unseen before at Grassmere farm, W.D.'s new crop in 1870 was cotton, and the figures show a production of 1800 bales. More importantly, he managed to raise the cash value of the farm from $21,300 in 1860 to $34,600 in 1870 ("Grassmere Collection"-Agricultural Census for Grassmere, 1850-1880). So, even though the Civil War took its toll on Grassmere with the pillaging of livestock and foodstuffs by the Union Army, the Shutes were savvy agriculturalists and recovered in fine fashion.

Along with the increased farm production was an increase in the number of children. Kate was born in 1864, Lelia in 1868, and Lavinnia (or Vinnie) was born in 1870. According to the Shute Family Bible, another child was born in the spring of 1872 to Lavinnia Lafayette Shute, after which she died a few months later on June 30, 1872 ("Grassmere Collection").

Once again, it is noted that the family charts in all the data sets examined did not reflect Lavinnia's last child. The birth is recorded in the Shute Family Bible, so documentation does exist that a seventh child was born to the Shutes in 1872, but apparently did not survive. They actually had a total of seven children, not six, as indicated in all the data sets consulted.

After the death of Lavinnia Shute, the oldest daughter, Margaret (Maggie), took over the duties of motherhood for the Shute family at fifteen years of age. With advice and counsel given through correspondence with her Aunt Mary M. M. Hardeman, many of which are in the "Grassmere Collection," Maggie became the mistress of Grassmere.

In these same letters, the renovation of the existing Croft House from Tennessee Federal style to the Italianate style was dated between 1876 and 1881. Along with the architectural renovations to the Croft House, which included the addition of an Italianate porch, ornate cornices

and moldings, and a new stairway, a new and *separate* kitchen and smokehouse were built. Also, during this period the original slave quarters (formerly 3 cabins) were moved and reconstructed into a smaller saddle-backed cabin that served as the servants' living quarters behind the house. The front drive was also rerouted for aesthetic reasons with better access to the carriage house and barn, and the beautiful garden was terraced in the style of the day. According to correspondence in the "Grassmere Collection" before these changes were made by William Dickson Shute, who did the work himself, W.D. consulted an architect, which is probably why the pattern of the drive and the layout of the three-tier garden mimics elements of landscaping popular during the late 1800s. According to Victoria Riegel, in the Tennessee Department of Conservation Study on Grassmere,

> the landscaping of the main house complex relates to other styled landscapes of the late 1800s and includes elements to complement the Italianate characteristics of the house. According to S.B. Parsons in Shoppell's Modern Homes, 1887, these landscaping ideas began in the front yard with a winding drive near the front of the house and extended to the landscaping of the back yard with at least *three* separate gardens. This would include a formal flower garden, vegetable garden, orchard, and vine garden or vineyard as well as specific locations for building such as the carriage house, barn, tool sheds, etc. Grassmere is almost an exact copy of Shoppell's "landscaping for do-it-yourselfers (19).

The renovations to the house and property made by William Dickson Shute during the 1870s were the only major

changes made. Through the years, with the advance of modern technology, minor changes were made and/or added. One of these was the installation of plumbing in the 1940s. Otherwise, the architectural integrity of the Croft House remains intact.

After the improvements were made to the house and property, William Dickson Shute remarried in 1882. According to correspondence in the "Grassmere Collection," Maggie indicated to her Aunt Mary M.M. Hardeman, that she was upset with this second marriage. This marriage ended in divorce in 1898, at which time William Dickson Shute placed the 346 acre tract of Grassmere in the trust of John Thompson, to be passed to his heirs upon his death, ensuring that the property would remain in the family. During this trusteeship, "Thompson sold two tracts of 38.17 and 13.5 acres, which became the railroad-owned "Radnor Yards" and added an additional 40.51 acres, known as the "Harris Tract" to the southeast section of the farm. At the time of W.D.'s death in 1916, the farm was comprised of 334+acres" (Riegel 10).

William Dickson Shute, along with all of his other accomplishments, is credited with naming the farm, "Grassmere." It has already been established that W.D. was educated in the humanities and accomplished in the arts. This same love for

literature and nature influenced William Dickson Shute to name the farm after a place celebrated in the poetry of William Wordsworth -- Grassmere. Wordsworth lived near the village of Grassmere, and described the natural setting in such poems as "Home at Grasmere" in his three-part work titled, The Recluse; "Daffodils," which Wordsworth dedicated to his daughter, Dora; and, "Michael: A Pastoral Poem, 1800." It is more than mere coincidence that the gardens and yards around the Croft House are full of daffodils in the spring, and the patriarch of Grassmere farm was *Michael* Dunn ("Grasmere & William Wordsworth").

The Croft Family - 5th Generation

At the turn of the century, William Dickson Shute's three daughters, Kate, Lelia, and Lavinnia ("Vennie"), married and lived in the Nashville area. Maggie continued to live at Grassmere with her father, W.D., supervising all household activities. But, it was Kate's union in 1888 with William Croft, an engineer from South Carolina, which produced the next, and final, generation at Grassmere, Margaret and Elise Croft.

Margaret Croft, born in 1889, was the oldest daughter. Her younger sister, Elise, was born five years later in 1894. Kate and William Croft's two daughters spent most of their childhood

at Grassmere, but after the turn of the century, in 1902, the Croft family moved to Cuba. William Croft purchased a home, sugar cane plantation and other investment properties located in Havana, which included a cement plant, the General Concrete Construction Company of Cuba. Other investment property owned by the Crofts included parcels in the Florida Keys. But, the Croft sisters spent most of their summers at Grassmere visiting with their grandfather, William Dickson Shute, and their aunts, Lavinnia Shute Hotchkiss and Leila Shute Tigert.

Due to space constraints, when William Dickson Shute died in 1916 at Grassmere, he had his first wife, Lavinnia Lafayette Shute, and his son, Willie D., exhumed from the family cemetery plot and buried at Mt. Olivet Cemetery in Nashville with him ("Grassmere Collection" - Mt. Olivet Cemetery Records, Nashville, TN). So, even though Lavinnia Lafayette Hilliard Shute's headstone still remains in the family cemetery plot behind the Croft House, she is buried at Mt. Olivet with her husband. It is evident that Lavinnia was the love of William Dickson's life, and he would not be separated from her again, even in death.

Upon William Shute's death in 1916, the farm passed to his four surviving daughters, Lavinnia (Vennie), Margaret (Maggie), Lelia and Kate. Vennie sold her portion of Grassmere

to Maggie and Lelia in 1920, and Grassmere's property was divided by deed into two areas of ownership: Maggie and Lelia owned 227.99 acres and Kate owned 83.58 acres ("Grassmere Collection" - Davidson County Deed Book 535, p.532).

When Kate Croft died in 1925 due to a tropical disease in Cuba, her portion was left to her sisters, Maggie Shute and Lelia Shute Tigert. Maggie Shute died in 1948, and left the Grassmere property to Lelia Tigert, who subsequently bequeathed Grassmere to the Croft sisters, Margaret and Elise, who took up permanent residence at Grassmere after 1931. William Croft, remained in Cuba until his death in 1938. His body is buried in Mt. Olivet Cemetery in Nashville ("Grassmere Collection" - Mt. Olivet Cemetery Records, Nashville, TN.)

Margaret and Elise Croft lived the remainder of their lives at Grassmere. They were literate, well-traveled, social and politically active women in the Nashville community during the first half of the 20th century. With the onset of Fidel Castro's Cuban Revolution in the late 1950s, the sugar cane and cement businesses were seized by the Castro regime, and their source of income and holdings were gone overnight, without resolution. The Croft sisters appealed their losses, in the amount of $189,498.85, to the Foreign Claims Settlement Commission of the

United States in Washington, D.C., on October 15th, 1969. The Commission ruled in their favor for an adjusted settlement to their Claim #CU-4080, in the amount of $53,954.21, but the *statute did not provide for payment* of the claim. The Cuban government argued that properties left in Cuba by all persons who fled the country during the revolution, were confiscated legally according to Law 989 set on the new Cuban government's books on December 6, 1961. For more than a decade the Croft sisters retained legal counsel in Havana and Washington, D.C., in an effort to settle the matter ("Grassmere Collection" - Correspondence, Foreign Claims Settlement Commission of U.S., October 15, 1969). Ultimately, they lost everything, including the cement company, the sugar cane plantation, and their Havana residence. Their Key West properties were sold during the 1960s to help defray the sisters' living and legal expenses ("Grassmere Collection").

As the last direct members of the Shute family line, Margaret and Elise realized the historical merit of the Grassmere property in 1964, and made provisions with the Childrens' Museum, for the payment of the estate's owed property's taxes and Grassmere's ultimate preservation. With stipulations firmly in place that Grassmere's property would be used for a nature study

center and that Margaret and Elise Croft would live the remainder of their days at Grassmere, they willed the family estate to the Children's Museum. Their gift, valued in 1964 at $10,000,000, was the largest gift to the people of Nashville in the 20th century. Twenty years later, the value of the real estate at Grassmere set amidst a booming Nashville metropolis, was easily valued ten times over the original estimate ("Grassmere Collection" - Margaret & Elise Croft, Will, 1964). Upon the death in 1985 of the last living sister, Elise Croft, the family's five contiguous generations at Grassmere closed and opened the way for preservation of the past and a new beginning at Grassmere -- the home of the new Nashville Zoo.

Chapter Two

THERE'S NO PLACE LIKE HOME

During and after the American Revolution the house characterized American social structure, and the goal for American architects was to distinguish American architecture from European architecture. Americans had different materials, less use for decoration, and a greater need to economize with regard to material and labor, especially in new settlements on the frontier. Their philosophy that all men were created equal was infused in the architectural challenge to provide comfort, dignity, and quality to *all* the classes in their homes, whether they be in the established eastern cities, new towns, or on the frontier.

The political philosophers of the day also wrote about their houses in these terms, especially when they were trying to define the role and significance of property, because "architecture provided symbols" and broadcasted the philosophical bias" of the new society (Burchard 8). Thomas Jefferson believed that all men shared certain fundamental and natural rights, which included thinking, speaking, forming and giving opinions, and those that could be exercised by an individual without outside aid. But, Jefferson also knew that men could not exist without society if they were to secure their natural rights. So, for Jefferson, it only made sense that for their personal protection, the civil right of

acquiring and possessing property was a necessity. After all, without property, how could you build a home and have a family? Jefferson concluded that without property men could not exercise their natural abilities, either intellectually or economically. So, even though Jefferson did not include the *right to property* in the ***Declaration of Independence***, he did realize the importance of the right to possess property. Evidence exists for his belief in the Virginia Constitution, where he stipulated that every citizen could receive fifty acres of land, ensuring their independence and happiness. Jefferson wanted every Virginian/American to be a self-sufficient freeholder of land (Handlin 62).

Thomas Jefferson also knew the importance of architecture as a reflection of culture and the society of man, for the home was the cohesive frame and heart of the only natural form of society within any culture, the family. "Architecture is worth great attention," Jefferson declared. "As we double our numbers every twenty years, we must double our houses…It is then among the most important arts; and it is desirable to introduce taste into an art which shows so much (Rifkind 29).

The new Federal style of architecture that ensued patterned itself after the popular literary style of the day, *parallelism*. A natural and rhetorical style, literary parallelism dates back to the Hebrews. An excellent example is the Bible's Book of Psalms. The popular Psalm 23

is more often recited than read, and serves as a primary example. The statement and conclusion are set forth in the first sentence, "The Lord is my shepherd; I shall not want." The reasoning follows in a line-by-line causal analysis.

> He maketh me to lie down in green
> pastures: he leadeth me beside the still
> waters.
> He restoreth my soul: he leadeth me in the
> paths of righteousness for his name's sake.
> Yea, though I walk through the valley of
> the shadow of death, I will fear no evi: for
> thous art with me: thy rod and thy staff they
> comfort me.
> Thou preparest a table before me in the
> presence of mine enemies: thou anointest
> my head with oil; my cup runneth over.

In Psalm 23, David lists his reasons for his belief that the Lord is his shepherd, then after sufficient proof, sums it all up like a lawyer presenting a case before a jury. "Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever."

Like David in Psalm 23, Thomas Jefferson used the same rhetorical style of parallelism in his writing of the ***Declaration of Independence***. Jefferson's first periodic sentence sets the stage for the listing of reasons behind the declaration for separation from England, and in good style, is itself evenly balanced. He also uses word repetition in

his enumeration, which makes it rhetorically powerful, especially when read aloud.

> *That* they are endowed by their Creator with certain unalienable Rights,
> *That* among these are Life, Liberty and the pursuit of Happiness.

Jefferson's parallelism as a literary art form bled into American architecture. Americans wanted to differentiate themselves from everything English. The new American states and nation were republics that regarded the ancient democracies of Greece and Rome as their models, not the monarchies of Western Europe, especially England. After all, they had just declared their independence from England. In response, American architects turned to the classic forms of antiquity. And borrowing from the past, America became a leader in a new architectural style, Federal, and its prophet was Thomas Jefferson.

The Federal style house was patterned after the Georgian style house, which had been popularized a generation earlier in London by architect-decorator Robert Adam. The difference in the two architectural styles was in the details. Georgian homes were square and angular, while the Federal style home was more likely to have curved lines and decorative motifs and moldings added, which in many instances, were borrowed from the Greeks and Romans. American Federal houses

typically featured the following details: low-pitched roofs, windows arranged symmetrically around a center doorway, semicircular fanlights over the front door, narrow side windows flanking the front door, decorative crown or roof over the front door, tooth-like dentil moldings in the cornice, Palladian windows, shutters, decorative swags and garlands, and oval rooms and arches.

In the South, Federal style homes were usually composed of a central block with flanking wings, with the plan laterally extended by the addition of connectors between the wings. The simple rectangular four-room plan, with two rectangular rooms from front to rear on each side of a central stair hall was customary. Window openings were spacious and set within a recessed arch, and in some instances capped by an entablature. Because of the heat in the South, the tall, hipped roof was characteristic. Chimneys were smaller, narrower, rectangular in shape, and usually located near the end walls (Rifkind 30).

The Federal style house, characterized by a balance and symmetry in design, was very similar to the literary style of parallelism frequently used by Thomas Jefferson, with the details and embellishments providing the flourish. And, it was in the details that American architects created a new architectural style, which was flexible and adapted to all classes and regions of the country. The Federal style home embodied the ideals of the new American philosophy from 1790 to 1820, and was embraced

throughout the country. One of these Federal style homes constructed during this period was the Croft House at Grassmere in Nashville, Tennessee, which was built between 1812 and 1815 by Michael Dunn.

The Croft House – Pre-Civil War

The original construction of the Croft House at Grassmere is an excellent example of the Federal style transplanted to the outlying areas of a new nation. Built by Michael Dunn, a fervent Presbyterian and North Carolinian lawyer, and his wife, Elizabeth, between 1812 and 1815, the two-and-a half story Federal style house still stands today.

Built in the popular "I" house floor plan, their home was modeled after many of the popular floor plans published by architects during the early 1800s in manuals. One of the most popular, The American Builder's Companion or, *a System of Architecture Particularly Adapted to the Present Style of Building*, was published in 1806 by Asher Benjamin. In his guidebook, Benjamin educated the prospective builder/homeowner about the necessity of good architecture for mankind, its relationship to society throughout history, and the need for ornamentation. But, he emphasized that the ornamentation should always be done in good taste. In The American Builder's Companion Benjamin provided figurative plates with mathematical specifications for columns done in the Tuscan, Corinthian and Ionic Orders, moldings,

stairs, doors, windows, and sashes. It was a veritable do-it-yourself guide for the educated and new landed gentry.

By simply following Benjamin's instructions, the new American Federal style, which carried with it the visual affirmation of the new nation's political and social philosophy, along with the pleasure and expression of good design, was available to everyone—even those settling in the frontier territories. These direct expressions, or symbols of individual taste, were literary art in the sense that they were "combined with devotion to God, to the state, to the family, and to history" (Burchard 14). And, with Benjamin's guidebook, each builder/family was enabled to express these *literary sentiments* through the architectural art of their respective homes, irrespective of social class. So, Asher Benjamin's book was not only of literary importance as a reference guide for home building, but also of literary importance in the *expression* of it with each construction that ensued thereafter.

Because climate and landscape ultimately affected style, the flexibility of the Federal style made it a good one for the various climates and landscapes of a new nation. In the case of the Croft House, built just outside of Nashville, Tennessee, the popular "I" pattern was suitable for the Southern heat. Its two-over-two rooms flanked a central stair hall, with front and back facing north and south, respectively, which kept the direct sunlight out from the window openings in the summer. Louvered

shutters on the windows provided airflow in the summer but facilitated closure for warmth in the winter. Also, the thirteen-inch thick "unpainted" exterior brick walls, which were laid in Flemish bond, again according to standard Federal style specs, kept the interior rooms cool in the summer and warm in the winter. The two-end-wall chimneys provided extra warmth as needed. The tall gabled roof, in contrast to lower gabled roofs constructed in the North, also reduced heat absorption in the summer. Because of the heat, ever- present threat of fire, and food preparation by slave labor, the kitchen was removed from the dining and living area of the house. Also, by separating the foodstuffs from the living area of the house they kept the vermin population at bay, which was an ever-present problem. So, for everyday living, the "I" shape of the Federal style Croft House was not only functional, but also provided the family security. More importantly, its architectural design was simultaneously an expression of their individuality in their choice of details i.e., dentil moldings, cornices, window treatments and columns, but also their union with the rest of the country in their religious and philosophical beliefs. The Croft House was truly American!

Furnishings, like the Federal style houses, reflected a uniformity of design and culture that extended into the frontier. The new landed gentry of America brought furniture, carpets, books, paintings and piano-*fortes* from Europe to complete the picture. Yes, they were removed

from the established cities on the eastern shores, but instead took it upon themselves to establish satellites of western civilization within the walls of their Federal style homes, extending the boundaries of the new nation. Jefferson's views on personal property, the value of architecture and the construction of valued *good* homes for all Americans, moved westward with the boundaries of the new nation, and ultimately filled the lands of his Louisiana Purchase.

Before the Civil War, American communities like Nashville grew because of the expansion of mercantile activities, especially in the importation of goods such as the *piano forte* for entertainment, and furnishings for the home, like that which existed at Grassmere prior to the Civil War. They were not only status symbols of refinement and education, but also the very basis of urban life in the first half of the 19th century.

Today, the Croft House piano in the main parlor is a 1910 Fisher upright, and according to Director,Tori Mason, appears to be a "replacement" piano. There are no records indicating what type of piano was in the house at an earlier date, but there is sheet music in storage at the Croft House that is dated before the 1850s. Specifically, there is a bound set of sheet music that has "Lavinnia Hilliard" written on the front, which would date back to the early 1850s, when Lavinnia Hilliard Shute, wife of William D. Shute, was in residence. There is also

correspondence in the "Grassmere Collection" dated January 12, 1825 from James H. Otey in Franklin to William Hardeman, Esq., in which he states, "I am really anxious to see you and your little wife out here with her piano" ("Grassmere Collection - Correspondence, Box 16").

Thus, the existence of a piano in the Croft House as early as the 1830s is not only feasible, but likely, and it is significant because it made a statement about the "cultural pretensions" of the family. In an eighteenth-century parlor or music room the piano "bespoke genteel pretensions," affluence and education. It was also an indication of the "diffusion and diversity of consumer demand, and of the growing emphasis on the polite accomplishments deemed necessary to a polished young lady" (Garrett 52). Lavinnia Lafayette Hilliard's family was descended from a long line of prominent Middle Tennesseans, and she had relatives who lived in Louisiana. Her husband, William D. Shute, was a Humanities major and graduate of Union University, located in Murfreesboro, Tennessee. So, for Lavinnia and William D. Shute, a piano in the house was a symbol of their culture and education, and solidified an expression of their place in Nashville, and American, society. Oddly enough, a century later, with the advance of manufacturing in the United States, the piano would become just another piece of furniture in the parlor to be decorated with a cloth or scarf.

Like American architecture, home furnishings were also Americanized. Eastlake furniture named after Charles Locke Eastlake, a member of the Royal Institute of British Architects and known for his simple and "straight-line ornamental furniture," is abundant throughout the Croft House. The Eastlake furniture followed the Queen Anne designs that were used in England, but is significant as a consideration of cultural expression because it took on the new "American style" (Clark 74).

In the early 1850s, the Romantics influenced American literature with the most prominent works by Hawthorne, Melville, Stowe, and Whitman being published between 1850 and 1855. But, the humanistic fusion of the divine and earthly by the Romantics also had a major impact on the architecture of the American home. Americans wanted to live in beautiful homes, but were in a quandary as to what was *beautiful*. And, with a definition, how could the American public follow-through with stylized construction, furnishings and accoutrements, especially in rural areas?

Like Benjamin Asher before him, the problem was solved in a grand literary effort published by architect, Andrew J. Downing, in 1850, The Architecture of Country Houses. Downing's book not only addressed the issue of what was considered beautiful, and the architectural construction of the American home, but he also included a

section devoted specifically to furnishings and interior design. His work preceded modern magazines on news stands today, i.e. *Better Homes and Gardens* and *Architectural Digest.*

In addition to the American home and its furnishings, Downing also instructed homeowners on the importance and layout of the American garden. His Treatise on the Theory and Practice of Landscape Gardening, which included a long chapter on "Landscape of Rural Architecture," served as a model for the Croft House's landscape and garden renovation in the 1870s, and by the 1880s his gardening book was so popular, fifteen editions had been published. In addition to his gardening books, A.J. Downing also published a monthly journal, *The Horticulturist*, for six years beginning in 1846 with many of the editorials being republished until 1881, in a volume entitled *Rural Essays*. A. J. Downing continued to be a major influence in better homes and gardens (no pun intended) throughout the 19th century (Hitchcock 31-34).

Again, it should be stated that Downing's books, like Benjamin's, were literary in their expression and celebrated by the popular American public. For example, when Fredrika Bremer, a Swedish novelist, visited the United States between 1849 and 1851, she was told that "noboby, *whether he be rich or poor*, builds a house or lays out a garden without consulting Downing's works; every young couple who sets up housekeeping buys them" (Bremer 46). His books were probably the

most popular and influential writings of their kind published by any American in the 19th century, and truly democratic literature.

As a body of work, Downing's "how-to" guidebooks were more about fashion and good taste, comparable to today's Martha Stewart. In addition to directing the design and construction of a *beautiful* home and its landscape, Downing also explained the philosophy and aesthetics behind what *should be* influencing the owner's final selection of design. In this manner, Downing's directed American fashion and taste, and changed completely the "American concept of what a book on architecture should be like" (Tatum IX). Downing's work, written in the short period between 1842 and 1851, prominently influenced American architecture and landscape gardens for the remainder of the 19th century. He was also a major influence at Grassmere. During the 1870s, William D. and Lavinnia Hilliard Shute renovated the Croft House to the Italianate style, re-landscaped the entry drive, and added a three tiered garden, all of which were modeled after designs in Andrew J. Downing's, The Architecture of Country Houses.

So, with the Romantic interest and a return to all things rural, and the emergence of the prosperous middle class, A. J. Downing, like Benjamin Asher before him, filled a need for the American homeowner/builder. His writing expressed what comprised good taste and design in the American home, but what made him unique as a literary

figure was his ability to translate Romantic theory into architecture and landscape, and more importantly, the ability to make it attractive for the *common man* throughout all of America.

The Croft House - Post Civil War

The Shutes planned well during and after the Civil War. In the correspondence from William D. to Lavinnia during the war, W.D.'s instructions to Lavinnia were to plant grain and try to increase the number of cattle and swine. The Union troops that occupied the farm during the war depleted the heads of cattle, but they managed to increase their numbers quickly after cessation of hostilities. Because of the quick reproduction and finishing time for swine, W.D. was able to buy time to rebuild his cattle herd, which took a couple years longer. He was also savvy enough as a businessman to know that the South, especially Nashville, would need additional food resources, and that the North would need cotton for manufacturing centers, so he planted most of his acreage in cotton, which became a cash crop for Grassmere after the war. Needless to say, the Shutes quickly recovered and prospered.

With his prosperity, W.D. Shute decided to update Grassmere in the new Romantic fashion. In a letter from Mary M.M. Hardeman to William D. Shute, dated January 26, 1877, there is evidence to verify that William consulted with an architect to renovate the façade of the Croft

House from the Federal to Italianate, reorganize the room patterns, and install a new stairway. Mary Moore Hardeman states in her letter to her nephew, W.D., that she awaits the "long anticipated improvements on the dear old homestead" (Grassmere Collection). But, once William had the architect's drawings in hand, he decided to make the renovations himself. The architect was unnamed in M.M. Hardeman's correspondence, but it's very evident from the changes made that Andrew J. Downing was a major influence, as he was for most Americans during the period. In his book, The Architecture of Country Houses, Downing incorporated generously proportioned verandas and galleries in his house plans to establish a harmony with the setting. He pointed out the usefulness of porches, especially in the extreme heat of the South, which would therefore excuse "its use with any architectural style" (Freeman 299). The two-tiered porch on the rear of the house also acts as an intermediate space between the house and the grounds. At the Croft House, W. D. Shute added the three-tiered walkway garden, so the porch looked out over the gardens, providing an aesthetic view of the landscape. Downing also influenced the colors on the exterior walls of the house. He stated that "quiet shades" i.e. "quiet fawn" and "warm gray" should be used (Downing 202-204). The outer brick wall was unpainted prior to this time, so the house was painted after the renovation. The first color used

was a creamy yellow, and later followed by the present gray. These paint colors were in-step with Downing's color choices of the day.

The additional of the enlarged Italianate porch signifies the change from an entryway to a living space. During the latter part of the 19th century, many homes were modernized and updated to the new American Renaissance style with just the addition of a new front porch. The Croft House was no exception, and this modification was uniquely American.

Other additional changes and enhancements to the property that took place in the renovation between 1876 and 1881included: (1) Two first-story windows in the west-side elevation were removed for the installation of a fireplace in each of the two west wing parlors. Ghosts still remain in the brick on the exterior wall. (2) The raking edge of the east and west gable ends had dentilled friezes and cyma recta moulding on the cornice fascias added and bracketed eave returns. (3) A detached brick kitchen and annex, with covered brick walkway from the main house were added, and an accompanying one-room brick smokehouse was also added in 1876 to keep heat and fire hazard away from the house. Separation of the kitchen and smokehouse from the main house also provided easy access. The one-room brick smokehouse was constructed with a gabled shake-covered roof that matched the roof of the log house, and the tinplated gable roof on the breezeway matched the roofs of the

other additions. Correspondence in the Grassmere Collection from Mary Moore Murphy Hardeman to W.D. Shute, dated January 1877, confirms the renovation date of the kitchen and outbuildings. She stated, "I am glad W.D. Shute could build the kitchen, smokehouse and storeroom of brick as to correspond with the house" (Grassmere Collection - Correspondence). (4) Parts of former cabins on the property, that according to Vanderbilt's archeological study dated back to the first half of the 1800s, were moved and consolidated into a saddle-backed cabin structure with two living areas separated by a wall and chimney. This new cabin structure was constructed to the southeast of the main house to provide new quarters for laborers, because Grassmere's post-Civil War population had dwindled. In a letter dated January 26, 1877, to William D. Shute, Mary Moore Murphy Hardeman stated that the cabins "will look very well if they are cut as proposed…with a small porch at each door, as a long gallery would look too clumsy" (Grassmere Collection). But, the long porch across the front of the cabin structure was added in spite of her opinion. (5) A new carriage house with a decorative gothic barge board in its gable eave was also added. (6) The driveway to the main entrance of the Croft House was also moved. According to the *Historic Structures Report* prepared by Middle Tennessee State University in 1984,

> Shadows of a former driveway, lined by a row of trees on each side, can be seen as a sunken area parallel to the house. A rock and flower-edged walkway, which led to this driveway, can still be seen in the spring when flowers begin to grow. This driveway was later altered to curve through the yard, coming closer to the house on the north and west sides, ending in a circle around a magnolia tree near the carriage house. It is the same drive used today (133).

Landscape & Three-Tiered Garden - Post Civil War

During the renovation of the Croft House during the 1870s, major landscaping was done, which included the additions of a winding carriage drive and a three-tiered garden on the south side of the house. The garden, as an *art form*, reflected the "character" of the Shute family in residence after the Civil War, but it, like the architectural renovation, reflected the cultural climate of the time (Downing, Preface vi). "Garden history is social history and reflects the tastes, politics, lifestyles, travel opportunities and reading matter of society as much as it reveals the specific details of gardening practice" (Taylor 6). The handbooks of Andrew J. Downing i.e. *The Horticulturist*, and published journals by his contemporaries gave the three-tiered garden literary significance. But, because of the garden's cultural significance during the latter part of the 19th century in the realms of society and art, like the

architectural changes of the Croft House, the three-tiered garden became literary in, and of, itself.

The same reasoning Downing gave for his countrymen to have good houses, applied to the garden. Those reasons included: (1) "powerful means of civilization" (2) "individual home has a great social value for a people," and (3) "the moral influence…and echo of character" (Downing, Preface v-vi). Downing felt that the country home should "show a tendency to *spread out* and extend itself on the ground," and good landscaping, even to a modest country home with land, could achieve that end (Downing 33). Downing encouraged homeowners to paint their homes in lighter, fawn colors of neutral tints, to enhance the foliage and trees surrounding them. Downing supports his suggestions by citing the Romantic poet, William Wordsworth: "In proportion as a house is exposed to view, let its hue be darker, and where it is much concealed by foliage, a very light shade of colour is to be preferred" (202).

As for the landscape gardening, Downing makes specific recommendations as to vines, hedges, flowers, fruit trees and plants for different regions of the country. Some examples follow:

- "For cottages of stone, brick, or roughcast, there is no climbing plant in the whole world equal to the Ivy -- the evergreen Ivy of Europe" (Downing 210).
- "In New England, the American Ivy or Virginia Creeper may be used as a substitute for the European Ivy" (210);
- "Every painter that has studied landscape….that no vine in the world, …is so grand…as the grape…" (211)
- In Downing's diagrammed plan of a *farmery* (based on those he had seen in western New York), the "building placed nearest the dwelling is the carriage house and stable" and dimensions of the livestock enclosures and their placements are organized (223).
- As for the villa, or manor house, Downing makes suggestions for the tasteful architecture of the period. It should be first, "most convenient;" and second, "truthful or significant;" and third, "the most tasteful or beautiful of dwellings" (258); Downing states emphatically that it "should be a private house, where beauty, taste, and *moral culture* are at home" (259). As for the architectural style of the house, Downing chooses foreign architectural style, that of the Continent, and suggests,

> Rural Gothic, common in England and Germany, with high gables wrought with tracery, bay-windows, and other features full of domestic

> expression; or the *modern Italian* with bold overhanging cornices and irregular outlines. The former…best suited to our Northern broken country; the latter, to the plain and valley surface of the Middle and Southern states…(274)

Taking Downing to heart, the Shutes renovated the farm's grounds and landscaped the façade of the house in accordance with his tasteful instructions set forth in his reference guidebooks and journals. They "restored the approach" with a curved, cul-de-sac drive. "Oval flower beds" were planted inside the walkway, with an inner row of shrubs. Flower beds near the house were planted in "period flowers," and "solid masses of groundcover" were planted. At Grassmere, one of the groundcovers used was the daffodil, later sold in Nashville by the Croft sisters. There were "acres of trees left in tracts around the house" for a natural effect. These were all trees native to Tennessee, i.e. maple, hickory, elm, hackberry, dogwood, walnut, and oak. A "single picturesque specimen," i.e. the huge magnolia that still grows in front of the carriage house, was centered in the circular drive. And, the vegetable garden was planted in the "rear of the property, separated by a trellis … and an undulating flower bed" (Favaretti & Favaretti 55).

The books written by Downing and his contemporaries set the standard for style and good taste during the latter half of the

19th century. One of these, S. B. Parsons, wrote another influential guidebook in 1887, Shoppell's Modern Homes of 1887, which incorporated Downing's ideas into a guidebook that provided diagrams for the "do-it-yourself" homeowner to follow.

The M.T.S.U. study cites that Grassmere is "almost an exact copy" of the diagram Parsons provided, including the entry drive with cul-de-sac, landscaping of the front and rear lawns, and three-tiered garden, which included flowers/shrubbery, vegetables/herbs, orchard and vineyard. The only variance from the diagram is that Parson's garden is a lateral arrangement in relation to the main house, and Grassmere's garden is perpendicular to the back of the main house. But, it should be noted that the similarity to Parson's book is coincidence, and that Parson's diagram in Shoppell's Modern Homes, 1887 did not have an influence on the layout of Grassmere's landscaping and three-tiered garden. Family correspondence from Mary Hardeman to W.D. Shute in September of 1873 establishes that the flower and vegetable gardens were part of the farm as early as 1872 ("Grassmere Collection" - Correspondence). It's more likely that A.J. Downing influenced the writing and diagrams of Parson, and clearly evident after reading A.J. Downing's guidebooks, that the Shutes followed Downing's suggestions to the letter.

The three-tiered garden system at Grassmere included all the elements Downing suggested. There was a fragrant flower garden to enhance the Romantic experience and excite the emotional experience of the garden. The herb garden was fragrant and functional. Medicinal herbs were a necessity in early Tennessee. For example, "wormwood," was used as an anthelcide, and "yerba buena" for digestion problems. Cooking herbs such as thyme, dill, tarragon, mustard, parsley, and sage were easily accessible to the kitchen for cooking. The vegetable garden also produced "enough produce for the family and local grocers (Grassmere Collection - Correspondence - Maggie Shute). In correspondence between Kate C. Shute to Maggie Shute, dated June 1, 1876, she mentioned an orchard of "apples and peaches," which extended to the east of the family cemetery plot and a vineyard of grapes, huckleberries, blueberries and blackberries ("Grassmere Collection" - Correspondence).

The landscaping and three-tiered garden at Grassmere are important herein as artistic symbols of 19th century literature and society in both the Nashville community and the United States as a whole. The garden styles had much in common with the architectural styles, and were meant to complement one another. Downing provided a definition of *beauty* and *taste* for the common

man, but he also gave Americans flexibility to *individualize* their homes. Home ownership after the Civil War was truly enhanced by Downing and his contemporaries' writing in the tradition of Thomas Jefferson. Homes were being built across America, as Jefferson earlier envisioned. And, like his own Monticello, they were built and/or enhanced with a "perception of proportion, symmetry, order and beauty…that awakened the desire for possession, and with them …the refinement of manners, which distinguishes a civilized from a coarse and brutal people" (Handlin 236).

Chapter III

-19TH CENTURY PATHFINDERS-

James Fenimore Cooper, Harriet Beecher-Stowe & Walt Whitman

Search for an American Literary Identity

During the 19th Century a literary metamorphosis occurred on the new American continent. European historical narratives and poetry, like the European architecture discussed in the previous chapter, morphed to reflect the new American continent, its culture, place and native peoples. Like the changed fascia of the Federal style Grassmere house, writers wanted to *Americanize* the traditional European historical narrative in much the same manner giving it a unique new look and flavor. In essence, like the Federal style architecture, the *native* simply provided the details and flourish on an existing Western European design. With the rise of a new middle class reading public, a new focus on the individual and an appreciation for their new nation, the influence of the *native* was one of sensational subject matter, colorful Indian characterizations, and subsequent political subterfuge of the Indian nations. The characterizations in their novels included Europeans, established East Coast and frontier settlers, Native American Indians and the forcibly transplanted African-Americans. This chapter traces the development of this transition to a new American literature by examining the attempts of three American writers, James Fenimore Cooper, Harriet Beecher-Stowe

and Walt Whitman, to interpret their own vision of America. It will also discuss their writing in cultural and historical contexts and examine the social and political changes taking place on the American scene during the 19th Century that would have influenced their subject matter and writing style.

James Fenimore Cooper

During the Age of Revolution in the United States, the American Revolution and the War of 1812, there was a newfound awareness for history and national identity embraced by the common man. Democratic ideals, freedom and equality made history and the workings of government meaningful for everyone, especially in light of the fact that the common man fought to establish the new American nation, not professional armies, as in the past. A population under thirteen million citizens (mostly rural) had a vested interest in the workings of their government and, thus, began to define themselves in relation to the moral ideals and messages of the new nation. History became important for everyone.

Also, during the early 1800s there was a decline of the church in Protestant America. Methodists, Baptists and Presbyterian had replaced Anglicans and Congregationalists as the

nation's major sects (Marszalek 67). A new secularism and educated, *reading* middle class (much like the Dunn family at Grassmere) arose that crossed all lines of class and gender. Cities were small, but Americans were mobile due to better transportation, which included roads, canals, steamboats and railroads. As a result marketplaces sprang up across the country with capitalistic fervor facilitating the distribution and sale of goods out to borders of the frontier. Property and other requirements for voting (white males) was essentially eliminated broadening the electorate and changing the political appeal and control of the country from a staid New England base to the new log cabin politics of the frontier. And with this change, the new republic clamored for novels and stories that focused on them, the common man, in their everyday life. They wanted to read and personally identify with specific characters, in the physical surroundings that only they knew and understood. A new reading American public needed a new style of literature that identified with Americans' past, but also with their present and future, and the answer was found in the historical novel.

The historical crises during the Age of Revolution (1770 - 1814) "produced a demand and need" for the historical novel: a narrative that conformed to *formal realism* and was concerned with

changes over time as it affected everyday people. Most significant in the historical novels was the "poetic awakening" of the people who figured in those events, and the "re-experiencing of the social and human motives that led men to think, feel, and act as they did in historical reality." In Europe, writers highlighted class struggle, but in America, the historical narrative novel highlighted race (Stauffer 7).

In response, James Fenimore Cooper's *Leatherstocking* novels, specifically, The Last of the Mohicans, answered the call for a new genre in the *romantic adventure*. It emphasized the details in the lives of the average American on the frontier; losers as well as victors, good and bad, white and red.

Like the architectural changes discussed in the previous chapter, American literature took the basic design and symmetry of the Romantic Adventure from the existing Western European literature of the day. Cooper, like the architects of the Federal Style houses, made modifications to the traditional historical narrative and added the details and *native* sensational flourish common only to America. Cooper understood that the *terroir* of the American place not only influenced transplanted Europeans to take on the character of the new place, but that the indigenous races were stronger and unique in the character of the place.

For example, in the wine world when vines from the Old World (Europe) are transplanted to the New World (America) their subtle fruits and flavors take on the stronger character of the American soil. The *terroir* (localized climate, soil type, drainage, wind, humidity, etc.) influences the flavors of the fruit and the character of the wines produced. But, it is the wild vines local to the terrain (i.e. wild strawberries vs. cultivated strawberries) that remain the strongest in flavor and "unique."

Cooper's Romantic Adventure novel was an "exploratory genre that probed the turbulence and linguistic violence of frontier and/or city life, but tried to uphold firm ethical values through a central hero (Natty Bumppo)-- who sustained integrity and moral power" (Reynolds 183). Although Cooper's style was based on the genre of historical novels from the European continent, i.e. *The Waverly* (1814) novels by Sir Walter Scott, narratives with historical themes and subject matter, Cooper's Romantic Adventure novels passed themselves off as history, when in truth, they were actually popular fiction. Their real literary power was centered in their appeal to the common man, whether he lived in the city, rural areas, or on the borders of the frontier. But, what made the Romantic Adventure attractive to Cooper's readership was its newness as a genre with its exotic settings, archetypal

characters, sensational plots and melodramatic tone (McWilliams 42). Acceptance and marketability marked Cooper's, The Last of the Mohicans, both here, and *abroad,* as truly *American* writing. Cooper single-handedly waged an American literary revolution and claimed independence from the European continent. Ironically, with his European acceptance, accolades, and resultant cash, Cooper preferred to reside in Europe. Not only was his novel popular fiction, but so was his commitment to the new American frontier. Cooper had extended the rubber band of literary change, but was drawn back by the tension and cultural forces of the past.

Aside from the genre's newness and excitement, Cooper's real success with his new moral adventure was his ability to bring intelligence and civility to wild subject matter, in particular, the origins of a nation on the frontier. By using the contrast of savagery and civility, along with the "conflicts of moral value," Cooper presented his readership with very real tensions that existed in the 1820s for the new American nation and also for the residents of Grassmere in Tennessee.

One of these tensions was the continual extension of the frontier westward. Andrew Jackson's Democrats claimed it was the "white" man's duty to claim and cultivate lands in the name of civilization. And, Michael Dunn, Andrew Jackson and Samuel

Polk, all neighbors on the periphery of Nashville, did just that. Presidents Andrew Jackson and James Polk (son of Samuel Polk), took expansion one step further with their political policy of *Manifest Destiny* and extended the territories of the United States to the West Coast, encompassing California and Oregon. Second generation, James Polk, extended the 49th parallel from the Rockies to the Pacific, annexed the Texas territory, California, New Mexico and Oregon, declared war on and defeated Mexico, and risked another war with the British over Canadian territory. Expansion was the rule, whatever the cost.

Along with the politics of Manifest Destiny in Washington D.C., both Old Hickory (Andrew Jackson) and Little Hickory (James Polk) had to deal with the Indian nations. They had to justify their removal and eventual demise, which was the same issue Cooper had addressed in The Last of the Mohicans. In 1830, the Southern Democrats (Andrew Jackson) proposed a humanitarian solution. The government would offer a fair price for the Indian lands if they agreed to their own removal to unsettled western lands. They even offered a one-year annuity for interim support. Jackson argued that the U.S. couldn't be a sovereign nation, and a state couldn't be secure, if a separate nation, that is, an Indian Nation, were allowed to exist within its

boundaries. His plan was a legal solution and simultaneously a justification for the Indian Nations' removal. As a neighbor and *counselor* to both Andrew Jackson and the Polks, Michael Dunn's role was important, because he was at the axis of the expansionist policy that shaped the United States.

As landowners and expansionists, these Tennesseans needed slave labor. Without slaves their lands could not be worked. No crops simply meant -- *no cash*. Grassmere's census records indicated slave labor peaking at approximately thirty-three slaves prior to the Civil War, with Andrew Jackson's and Samuel Polk's slave numbers at comparable levels (Grassmere Collection - Census). The black and white race issue was an economic one for the states in the rural South, but it was also one of boundaries -- boundaries between white civilization and people of color, which also included the Native American Indian.

Cooper dramatically highlighted these racial boundaries by mirroring his characters. He used the regenerative theme of violence, the permanence of race, the *natural inequality* of the races, and the moral identity of women in the new American culture as his demarcation lines (McWilliams 5). The parallel structure of his characterization and the novel was balanced in symmetry and design, very much like the Federal style architecture

of the Croft House with its two separate and functional sides. Once again, literature was imitating the architecture of the period.

Like the Croft House, the novel was divided into two parallel parts. In the first half of The Last of the Mohicans Cooper dealt with historical setting and civilization. According to his daughter Susan, James Fenimore Cooper was steeped in the history of the French and Indian war keeping histories and artifacts in his study. In 1825, Cooper went on an expedition with friends to Saratoga and Lake George. Included in the hunting party of half a dozen men were prominent members of the British government, including Lord Derby, Prime Minister of England and translator of *Homer*. On this trip, Cooper determined that he would write a romance, essentially Indian in character and incidents. And, according to Susan Fenimore Cooper in an Introduction to her father's novel published in 1876, it was "natural that a New Yorker would choose a Mohican for his Indian hero." When Hudson discovered the river that would bear his name, the Mohicans were among the first tribes he met, holding possession of both banks, with their greatest force on the eastern shore (Cooper, xvii). She notes that her father finished the novel while vacationing at the lake in a mere three to four months.

The first half of his novel was based on historical fact. Colonel Munro actually did command Fort William Henry. Montcalm did attack Fort Henry in August of 1757, besieging it for several days before its fall. He did offer generous terms. His Indian allies were treacherous and they did attack the British and provincial soldiers as they marched back to Fort Edward a few miles away (Stauber 9). But, his daughter, Susan Fenimore Cooper, sets the record straight in her "Introduction" in 1876:

> The siege of Fort William Henry is the central point, about which revolve all the incidents of the "Last of the Mohicans." *And yet it was not the intention of the author to write a historical romance.* He purposely avoided taking that course, as *he wished to throw the chief interest of the narrative over the forest scenes, and some few individuals among the pale-faces and the red men.* The gallant defense of the fort by Colonel Monro, is well known to be strictly historical. With these facts Cooper reinterpreted authentic history into romantic popular fiction (Susan F.Cooper, xxii).

Cooper naturally wanted to emphasize the forest scenes because "primitivism," a belief that arose during the European Romantic Movement reinforced the belief that God was revealed in nature, and that people who lived in the wilderness were closer to God and lived purer lives. Cooper's characterizations of the *noble savage* idealized a stereotype of indigenous people found throughout history and literature going back to the Alexander and

the Scythians. He exalts his characters in the wilderness setting of Lake St. George, exaggerates their physical prowess and simplistically interprets their indigenous view of their world, assigning them with lofty virtues and innocence inherent in the common, or according to Rousseau in the "Social Contract," the *natural* man. It was Cooper's idealized vision of the Mohicans that personified mysticism, primitive power and the spirituality assigned to the pristine forests of Lake George and the Romantic Age.

After the fall of Fort William Henry, Cooper ended his historical narrative and moved to a parallel world of myth and savagery, concentrating primarily on Indian tribal cultures. Cooper drew upon the writings of Joseph Heckewelder, who wrote on the Delawares, linking his Mohicans to the ancient Uncas, who historically befriended the English and fought with them in the Pequot and King Phillips Wars (Stauber 9). Cooper attributed moral superiority, like that of the white man, to the Uncas because of their warlike prowess. After all, it was the "white man's disease" -- war, which diminished the Mohicans (9). In truth, though, the Mohicans never died out. But, by taking literary license, in order to face the problems European colonists had dealing with the Indian problem, Cooper "needed them to die out"

to make way for the "white American nation" (9). Racial extinction of the savage Indian was justifiable and necessary for expansion of a "superior" white civilization. Intermarriage and social integration were not viable options, so segregation of the native peoples, and in some cases genocide, were adopted. And, these policies were in line with the Jacksonian's policy of Manifest Destiny to move the "superior" white civilization westward.

In a Romantic Age of chivalry, Cooper reiterated the changed role of women in the new American "white" civilization. Cooper's white men staked their honor and lives to protect their women, Alice and Cora, just as the heroes in Sir Walter Scott's popular novels had. But, Cooper's female characterizations of the new American woman were strong, just like the new American man. Unlike her European counterpart, who thought it a privilege to appear futile, weak and timid, the American woman also had to change. She was out there in the wild with her male counterpart, learning from the experience of the savage wild and the Indian, independent and in moral self-control, with a new moral identity based solely on the strength of her character. But, in contrast to this myth of strength, in reality society believed it was her job to exemplify submissiveness, piety, purity, and domesticity. She was the repository of goodness that ensured the survival of a moral

society despite the onslaughts against it. Her job while venturing forth in the wilderness as companion was to "stay out of the world," but ensure that this world remained properly moral in the face of all assaults against it. Just as there were manuals for planting gardens in the 19th Century, discussed in the previous chapter, "advice and etiquette manuals extolling proper behavior for women were published in both England and the United States" (Marszalek 52-53). Women ruled the moral world, and men followed their lead even into the worlds of culture and politics.

Overall, the themes throughout The Last of the Mohicans were parallel in structure. The last of the physical and masculine Mohican culture would naturally give way to the first of the superior American spiritual, feminine, "white" culture of European Western Civilization being reborn again in the wilderness through moral control by women. The replanted "white" culture from Europe was culturally implanted on the new democratic common ground of America. It was a natural process and progression -- inevitable. Through his writing, Cooper not only validated the political Manifest Destiny movement of the period, but also validated the necessary annihilation of the Indian nations in the name of Western civilization and "white" progress. European culture was transplanted and being cultivated into something new.

Cooper's main Indian characters were a natural progression of a superior white race replacing a race of color (red, black or inter-racial), which laid the mythic groundwork for the idea of *natural inequality*. Cooper's cultural assumption of *natural inequality* in his novel served a two-fold purpose: (1) *to explain the demise of the Indian as* ***natural*** -- which meant more cultivated land for the white American and consequently, the slave labor to work it; and (2) *to* ***exalt purity*** *of blood in a "white" America* -- that intermarriage and mixed blood would, ultimately, be fatal to national growth. The idea that the white man's racial career might, like the Mohicans, end in extinction was part of a "cyclical theory" embraced by historians during Cooper's day, and this "prophecy of racial mongrelization and extinction" would become more and more prominent as the 19th century progressed (Stauber 17). Cooper's noble savages, Uncas and Chingachgook, were ultimately doomed to extinction as they would have to eventually give way to European civilization whose Manifest Destiny it was to replace them on the new continent.

During the mid-19th century writers continued to address this white superiority mindset which eventually led to moral and political conflicts and the Civil War between the North and South. During the early 1850s, one of the most popular moral reform

American writers to address the race issue was Harriet Beecher Stowe. But, even after the Civil War, these same theories of race and eugenics would continue to influence Western culture, i.e. the Ku Klux Klan in the South and Hitler's Nazis in Germany well into the 20th Century.

Harriet Beecher Stowe

Like James Fenimore Cooper, Harriet Beecher Stowe's writing was didactic in style and dealt with the moral and political issues of race in the new American nation. Insofar as *American* literary style was concerned, Stowe's importance was that she broke new ground with her use of moral literary fiction to criticize "white" American society, both North and South, and its failure to live up to the promises of inclusive democracy. But, it was her plea for the moral cause of abolition, based on "white" Christian *values* that united the nation. She drew upon a common "white" Christian value system and cultural groundwork in the symbolism of the American *cabin* architecture and sought to placate both sides of the Negro slavery issue in her novel, Uncle Tom's Cabin, for which she received recognition.

Uncle Tom's Cabin was a great marketing success at home in America and in Europe. Just as the Europeans were enthralled by the exotic aspects of the American Indian in Cooper's Last of the Mohicans,

Stowe's controversial novel about slavery interested them in much the same manner. Separated by an ocean, these were not moral issues suffered by Europeans. Intrigued, Europeans found the exotic and controversial subject matter coming from authors on the American continent interesting and a literary diversion from the norm.

Ironically, Stowe's literature of moral reform was written in a time when *immoral* literature was attractive and highly marketable in mainstream America. With the boundaries eroded between the sacred and the secular during the early 1800s, many writers used moral reform literature to discuss the cultural issues of the day. These issues were: (a) temperance themes; (b) prostitution and illicit sex; (c) anti-Catholicism themes, i.e. prostitution in the convents, infanticide, sadism, lust and flagellation; (d) anti-slavery themes; and (e) labor issues. In their writing they used plot, character, imagery and the aforementioned themes to explore moral ambiguities and to solicit support for their cause. But, many wrote to legitimately engage in immoral, sensational rhetoric regarding the issues. In many cases, their works were no more than an *amoral exploitation of the frontier and lower middle class readership, whose interest was more in the descriptive rhetoric of the vice, and not the virtue*. The success of such books was a testament to popular literary marketing genius, because with the increase of domestic novels, story papers, penny papers, and the like, American book production surged 800

percent between 1830 and 1850. Stowe read the pulse of the new marketplace and adapted the genre to entice both the reader seeking moral edification and the reader interested in prurient titillation to buy her book.

There were two types of moral didactic literature written during this period: (1) Conventional; and (2) Subversive. The main difference between the two types of literature was their *focus* and *imagery*. Conventional moral literature emphasized the rewards of virtue, that is, the blissful home, nurturing parents, angelic child, idyllic village, and self-improvement. For the most part, it avoided sensationalism and appealed to the religious sensibilities of the educated reader of the day. Conventional moral literature would have been attractive to a readership like the Shute family at Grassmere, who were religious, educated and well read. In contrast, Subversive moral literature emphasized vice, and probed into the shattered homes, violence, eroticism, and collapse of the romantic ideals. For the lower middle class, this second type was exciting and sensational, and as previously stated, highly marketable.

There were two categories of Reformist writers. First, there were the Rationalists from the Northeast, who were comprised of Unitarians, freethinkers, and Quakers. They promoted education and self-improvement. In contrast, the Evangelists from the Southern frontier, that would have included Tennessee and the Grassmere farm, were more

militant in their rhetoric. The Evangelists promoted the preservation of moral and physical health, the belief in the sanctity of the home, and the identification of religion with their moral practice.

Harriet Beecher Stowe's novel, Uncle Tom's Cabin (1852), was successful in bringing together the Subversive and Conventional styles of moral literature. Twenty-six years after Cooper's, The Last of the Mohicans (1826), Stowe was still exploring the same moral conflict ever present on the American continent – race. Only this time it was "white" vs. "black.." And, as in Cooper's novel, with a dramatization of the tensions of the Jacksonian era, there were undercurrents of politics at work as Stowe addressed the race theme.

The Northern states were not dependent upon the Negro for slave labor to bring in their crops. More industrialized than the South, the North could take the Christian abolitionist road and not suffer economically. In contrast, the Southern states, including Grassmere's home state of Tennessee, were rural based economies, whose prosperity was dependent on Negro slavery to work the plantations. But, in spite of the moral, economic and political dilemmas of the day, Stowe took the same stance of "white" racial superiority culturally rooted in her Western European past. The old was tugging at her skirts.

In the Preface to Uncle Tom's Cabin (1855 Edition), Stowe refers to "whites" as "the dominant race." Stowe pitied the Africans as being

less than the civilized "white" Anglo-Saxon Christians, but it was her visionary dream for them to become an enlightened Christianized community that would someday return to Africa.

> When an enlightened and Christianized community shall have, on the shores of Africa, laws, language and literature, *drawn from among us*, may then the scenes of the house of bondage be to them like the remembrance of Egypt to the Israelite – a motive of thankfulness to Him who hath redeemed them! (Stowe "Preface" iv)

Yes, on the surface Stowe used the reparative conventional devices of moral example. She used the "visionary" and "mythic sanctity" of the human angel in the character of Little Eva, courageous endurance and heroism in her characterizations, and the nurturing cabin home with all its cultural symbolism to arouse sympathy for the "black" race from her readership (Reynolds 78). But, to what end? If the reader looks closer at Stowe's "Preface," her vision was to *repatriate* the blacks back to Africa as Christians with Western cultural values. She not only didn't want them living here, Stowe also wanted to implant her superior "white" values and belief system on them, too.

Stowe had a "benign subversive style" that appealed to both the North and South factions with its melodramatic spiritual sense of good versus evil (91). Henry James described it best. He stated that Uncle Tom's Cabin was the "most popular novel of the period because it

provided an outlet for every conceivable subversive notion associated with slavery debate, yet managed to invest the conventional with a mythic sanctity it had never known before" (*sic* James 341). Stowe actually wrote to both sides of the issues, and quite effectively.

Before the Civil War, Americans were struggling with the moral, economic and political issues of slavery, which had fueled the expansion of agriculture, commerce and industry in the United States. At the same time, Americans were becoming aware of their own political, ethnic and cultural differences, and also had to come to terms with the explosive expansion into the Western frontier. But, before they could find solutions, Americans had to realize and understand the extent of their divisions. And, once again, Americans used architecture to define themselves.

More than dwellings, American homes became symbols for the American culture. The home was the outward façade of the owner's economic status, defining his status as rich or poor. The architectural style of an American's home was determined by location (city or country), and region (North or South). Americans were compelled to compare and contrast the architectural styles, just as they compared the political, economic and social issues of the day. Looking for intricate symbolism and meaning, Americans queried the *meaning* of an American home. More than just the architecture, Americans asked what was a

religious, a beautiful, and a healthy home? More significantly, for the first time, Americans assigned *moral values* to their dwellings.

So, in an attempt to cope with the dividing issues of the day, slavery, diversity and expansion, Americans sought to mend the schisms that were separating them with the shared values "embodied in the Christian home," and thus, found their cultural cohesion in the symbolism of the cabin (Handlin 61). The cabin structure was familiar to all Americans across the countryside, but it was also unique. It not only embodied the lack of extremes and simplicity inherent in American culture, especially on the frontier, but it also exemplified the American virtues of "freeholder" status and ownership at the core of America's democratic values (Handlin 62). Just as Thomas Jefferson espoused, the right to possess property was a fundamentally American right, and it was basic to the ideals of democracy. Possession of property guaranteed an ideal American society of self-sufficient freeholders, whose only differentiation was in the individual's own natural abilities.

By depicting the cabin as an architectural and cultural symbol of American Christian *values*, *"white" values,* Stowe was able to address the subversive issues of the day, without offending either the North or the South. By assigning *values* to the American cabin, a dwelling that symbolized expansion and the right to hold personal property on the American frontier for all men, regardless of economic background, Stowe

bridged the moral, political and economic schisms of the day that were dividing the nation, especially Negro slavery. In the process, she infused Uncle Tom's Cabin with Christian values, which were, for the most part, accepted by both sides of her readership. American architecture, specifically, the symbol of the cabin, allowed Stowe to convey a sense of common ground for both the North and South on the volatile issues ripping at the quilted fabric of the American nation.

Thus, Stowe's use of *cabin* architecture became a literary expression, in and of itself. Even though Tom's cabin was depicted as a "small log building" and had few distinguishing features, the same cabin structure and its contents were simple, patriotic, and expressed all the Christian virtues Stowe wanted to infuse in her moral literature. The *cabin* was not a structure that symbolized economic status like other houses across America. Instead, the *cabin* embodied all that was good and that unified America -- a *structure* of American *democratic* and Christian *values*.

Even so, it is historical fact that the architectural structures for a Southern white family and their Negro slaves were inherently different. But, in defense of the "white" South of the 1800s, owner and slave were treated according to their *perceived* needs, which at the time were considered in keeping with the Christian model. The large Federal style home of the Dunn family reflected Michael Dunn's abilities as an

educated lawyer, religious Elder in the Nashville Presbyterian Church, Sheriff of Nashville and Master of the Grassmere plantation. Grassmere was suited to Dunn's *natural* abilities and attainments. And, like Monticello, Jefferson's plantation home in Virginia, the slave quarters were set away from the main house and minimal in structure. In this cultural context, plantation owners justified this differentiation and perceived that Negro slaves were not mistreated, because "they had no need for more, nor were they entitled to more" (Handlin 78-80). Once again the European empirical tug of the old dictated Southerners' "white" entitlement.

Like Stowe's moral literary style (a parallel style of vice vs. virtue, Subversive vs. Conventional; a parallel use of both realism and myth in her criticism of American society; a parallel view of the race issue, white vs. black – North vs. South), Uncle Tom's Cabin represented the same moral conflicts that existed in the mid-1800s at Grassmere.

Walt Whitman

Whitman's most famous work, Leaves of Grass, was first published in 1855, three years after Stowe's, Uncle Tom's Cabin (1852). Like Stowe, Whitman targeted the same reading public with his writing. But, Whitman's idea of moral literature differed greatly from his

predecessors. His writing was not meant to be didactic, but instead *experiential* and *feeling* for the reader. Like the other visual arts – photography, painting, sculpture, and theater, Whitman wanted his poetry to be a shared primary experience of the new enlightened realism for people of every class. Using a combination of open prose and parallelism, Whitman's poetry, which was revolutionary in nature, broke all boundaries of form and substance and produced its own energy. It was a Hegelian synthesis of the individual and the community-- symbolizing a body of one and the body of all. Drawing upon Emerson and James, Whitman combined the natural and organic aesthetics of the Transcendentalists, and tried to balance the physical and spiritual natures that comprised the whole man with the pragmatism of the new modern age. Whitman changed the art of poetry from representation to a living art -- the art of the living man -- a democratic poetry that moved toward the betterment of man and society

The invention of photography in August of 1839 by Frenchman, Louis-Jacque-Mande Daguerre, changed the fine arts and man's perception of time, space and death dramatically, which eventually gave rise to Whitman's new style of poetry. Because of the perfect images produced by the new medium, painters were fearful that photographers would essentially kill painting as an art form. In response, painting moved from a representational art form to one of ideas. Like the new

photography of the age, Whitman's, Leaves of Grass, was literally photographic and realistic with his little vignettes of life, that shattered time and space for the reader. Whitman's poetic "I" was like the lens of a "camera aimed at the world around him" collecting and juxtoposing images (Reynolds -Walt Whitman's America 280-282).

Whitman's writing was a democratic working class portraiture that had its main roots in the American genre paintings of the day. He drew his spiritualized realism from the new *luminism*, the American halo, found in the landscape paintings of the Hudson River Group of painters, i.e. Thomas Cole, Asher Durand, and Thomas Doughty. On the democratic front, Whitman was influenced by the paintings of William Sidney Mount and George Caleb Bingham, in their renditions of the common man, a man of all colors. But, Whitman was also exposed to the ideas of realism that percolated in Europe. One of these was the French painter, Gustave Courbet, was known for his erotic nude subjects that influenced his realistic treatment of sex (297-298). Thomas Eakins, Courbet's chief American disciple, became Whitman's personal friend. Later, he would paint one of the most famous portraits of Whitman. Like these painters, and many of the Pre-Civil War Transcendentalist thinkers with whom he sympathized, Whitman projected a frankness regarding the representation of sex and the body in a new Age of

Realism. Whitman considered the body and sex as natural parts of the whole man and the community in his 1855 Leaves of Grass.

Whitman's interest and appreciation of art intensified during the early 1850s, when he actually spent more time with artists than with writers (298). In 1851, he was nominated for the presidency of the Art Union in Brooklyn, New York, and in his address to the union's body politic, Whitman tried to "push the notion of art beyond the limits of visual representation to the realms of behavior and political action" (280). These artists gave Whitman his rationale for an "organic literary art" based on "natural rhythms and free forms" (280). As fine art broke away from its representational style, Whitman broke away from the staid rhythmic patterns of the past and broke new ground, too. Whitman, like the painters with whom he shared company, fused the individual with nature and his surroundings, *urban* as well as *rural*. He proudly depicted the *common man*, with all the good and the bad in his world, anointing him with a democratic luminescence similar to the technique of luminescence used by his painter friends. And, in the process, Whitman searched for and found a metaphysical democratic common ground -- without boundaries.

As a poetic revolutionary, Whitman not only broke with the centuries old representational form of rhyme and meter, he broke the pre-determined "civilized" *essence* of poetry. He freed his subject matter in a

time of upheaval to include the rowdiness and turbulence that colored the cities, the labor movements, anarchy, love, sexuality, and race. He brought a social and political conscience to American literature in an attempt to reform American society. Both his message and his aesthetics were subversive. His poetry was literary living art that depicted the everyday man. And, as the art of man, it was truly democratic.

Along with his ideas about a living art, Whitman stylistically freed the poetic form with a free verse that used long lines. Like Thomas Jefferson and the frontier preachers of the day, Whitman used a "natural" rhetorical form of parallelism in his poetry. The popular Biblical style of parallelism was a natural structuring device employed widely in Native American chant poetics as well. Whitman fused tension and excitement as he catalogued his vignettes of realism. His style is similar to the parallelism used in early 19th Century music. For example , "Beethoven's Concerto for Violin in D Major," from the same period, questions and replies -- builds to an emotional crescendo -- and leaves the listener breathless and spent! The repetitive form of parallelism with all its energy placed with the ambiguity of substance and free prose verse makes Whitman's style lasting and exciting for all ages.

With an emphasis on the *essence* of the individual living in a *modern* world and American democratic ideals, Whitman opened the aperture of the "I" in his poetry on the world like a camera taking in life.

By focusing on the minutia, Whitman recorded the big picture for his readers, and the individual's experience became a universal one -- an experience of the body of community. His poetry was both visual and aesthetic -- a poetry of inclusion, and more importantly, *feeling*, that drew upon *all* of the human senses. Drawing upon the democratic participatory style enjoyed by Americans in their theatre, music, speeches, and religion, Whitman dissolved the boundaries between prose and poetry, between polite diction and slang. He created a new emotive and rhythmic prose that was expressed with new forms that broke the traditional Western literary mold. And, like the painters of the day, Whitman's poetry became one of ideas representing the new *modern* in American literature. Whitman broke new ground with Leaves of Grass-- a new democratic ground.

Ironically, Whitman composed his poetry about and for the common man, and should have been popularly received by them. Definitely, the marketplace and distribution networks were in place as ninety percent (90%) of white American adults could read in the 1850s, and there was an eight hundred percent (800%) increase in book production between 1830 and 1850. And, proof of this was Harriet Beecher Stowe's Uncle Tom's Cabin, which was a marketing success just two years earlier. But, Whitman's Leaves of Grass wasn't popularly received. As an agent for literary and social change, Whitman's musical

slang -- inflected, anti-poetical diction, subversive ideas, and frank sexuality wasn't appealing or marketable. His poetry of affirmation, natural law and spiritualized materialism wasn't the mythical or romantic adventure escapism Americans wanted to read, much less spend their hard-earned money on, especially after it was panned viciously by most critics.

Whitman's cutting-edge, humanistic poetry was *real* – about a *real* America – about the *real* individual's experience within America, or even better, the *community of man*. But it also challenged Americans to expand their humanity to fully create America as a New World -- one populated by a new type of human being infused with a democratic spirit to shape both a social and spiritual vision. Whitman stepped away from the familiar territory of the past and, in that sense, his poetry broke away from the bonds of European empirical tradition and found itself on a *new* democratic common ground. Conscious or unconscious, as a Transcendentalist Whitman's poetry was visionary.

The democratic common ground envisioned by Jefferson was one of property rights, of *freeholders*, and the right of every man to pursue happiness and own property, save infringement of the rights of others. Jefferson wrote The Declaration of Independence as a groundwork for a new American experiment in governance, a new nation making an exploratory journey, much like Whitman, into unchartered territory. It

was a journey of the individual and his/(her?) place in the American community, and as such, would be the spirit of American democracy.

But, with their Western European traditions and culture still tugging at them, Americans turned a deaf ear to Walt Whitman and his new poetry. They abandoned him out there on the open democratic plain to fend for himself, where he was -- alone. Americans as a democratic community -- or as Whitman would suggest, a body, didn't buy his new adventure -- physically or aesthetically. Looking back, though, Whitman's importance in American literature was his artistic experience -- that fact that Whitman made the visionary journey and kept going back to share the spirit of the journey with as many who would make the trip with him. Whitman knew that each individual's life was found in the journey and would account for his continuous rewrite and revision of Leaves of Grass throughout his life.

Closer examination of Whitman's writings and attitudes by literary scholars during the last decade has revealed Whitman's cultural baggage, the tug of the old. Only recently have Whitman scholars been open enough to declare, that, like Cooper and Stowe, Whitman also believed in the superiority of the white race. Examination of Whitman's racial attitudes, especially toward the Negro, revealed an ambiguity between his poetic vision and his personal beliefs. To call his attitude, *racist,* would be too harsh in light of 20th Century connotations of the

word, especially when it was the accepted cultural norm of the 19th Century.

In the years after the Civil War, Whitman's democratic ideals were definitely tempered by his wartime experience, the rise of corporate capitalism, politics, the corruption of institutional organizations, and the new "ethnological science" that gained wide acceptance after the war (Reynolds-Walt Whitman's America 471). Like many other writers and scholars of the day, Whitman believed racial attrition would ultimately eliminate the Negro race. Pragmatic Darwinian thought convinced Whitman that white supremacy was a natural consequence of what he came to regard as an incapacity for blacks to help themselves. Regarding this issue Whitman told Traubel:

> That is the reason why I never went full on the nigger question – the nigger would not turn—would not do anything for himself—he would only act when prompted to act. No! no! I should not like to see the nigger in the saddle – it seems *unnatural*…Till the nigger can do something for himself, little can be done *for* him. (Reynolds – WWA 471)

In addition, a Whitman manuscript dated in late 1860s, was specific regarding his scientific beliefs concerning the black race:

Of the black question

> After the tender appeals of the sentimentalist (Stowe), the eloquence of freedom's hottest orators, and the logic of the politico-economist, comes something else to the settlement of this question – comes Ethnological Science, cold, remorseless, not heeding at all the vehement abstractions of equality and fraternity, or any of the formulas thereof –

Whitman's views on the black race, like his acceptance of the discredited ethnological science, were beliefs prevalent across the country during the late 19th century. Whitman's visionary and Transcendentalist ideas relating to freedom and democracy were morally conflicted with his own attitudes toward blacks.

Throughout the 20th Century, Whitman has been lauded as a democratic visionary poet for all men, including blacks. But, contemporary Whitman scholars studying his writings and correspondence on race have found them to be "a somewhat paradoxical combination of conservative racial biases and more progressive, inclusive ideas" (Barney 32). Recently, a prose manuscript in the Walt Whitman Collection at the Huntington Public Library in New York resurfaced with a newspaper clipping about the Greeks, Romans, and Hebrews attached. The article essentially claimed that both literature and civilization, as known in the 19th Century, were derived exclusively from the Greeks, Romans and Hebrews -- a Judeo-Christian/Western cultural monopoly --

lots of cultural baggage therein. In Whitman's scribbled notes, he re-inscribed the literary and cultural contributions of non-European, non-Judeo-Christian peoples, noting the contributions of the Assyrians, Egyptians, Persians and Ethiopians. But, his inclusiveness had a significant limitation…Whitman's claims for the cultural equality of non-Western peoples were "limited to the *far-distant past*" (32). To support his point, Brett Barney from the University of Nebraska at Lincoln cited the noted Whitman scholar, Ed Folsom, using "Lucifer and Ethiopia" (59-68) as an excellent discussion of how ***historical distancing*** insulated Whitman's confidence in American ascendancy. Also, in his notations, Barney mentioned another clipped article from the *North British Review* of August 1849, entitled, "The Slavonians and Eastern Europe." Once again there was a passage about *Caucasians* being culturally responsible for what he called "the destinies of the species. " In response to the article Whitman wrote, "Yes, of late centuries, but how about those of 5 or 10 or twenty thousand years ago" (34)?

So, admittedly, Whitman was exploring relationships between culture and language throughout history, looking deeper into the past. But, like all interactions between culture and language, Whitman's own Western cultural background and the racial attitudes of the 19th century expressed in the language of the day influenced his attitudes toward the Negro. Whitman openly stated in *Democratic Vistas* that "the literature,

songs, esthetics, &c., of a country are of importance principally because they furnish the materials and suggestions of personality for the women and men of that country, and enforce them in a thousand effective ways" (Whitman *PW, 2:392).*

George Hutchinson of Indiana University is another prominent Whitman scholar, who has written numerous articles about Whitman's attitudes on race. His most recent work, "Race and the Family Romance: Whitman's Civil War," examines Whitman's experience in the Civil War as a "family tragedy," remembering that he was from a New York, white, working-class family. Hutchinson recounts Whitman's wartime hospital vigils with soldiers, his white brothers, and makes a very strong point about the omission by Whitman in his writing of African Americans. Hutchinson stated that "one chief reason Whitman leaves the relation of African Americans to the Civil War almost entirely unspoken, unrepresentable, is that they do not belong to the national "family" (Hutchinson 134). Hutchinson also pointed out that the war preserved the Union and ultimately proved that "American democracy was breeding, what he (Whitman) termed, a 'race' of heroes in the common people -- a new type of human being"(136). These heroes were *father* Whitman's suffering and dying boys (and men) to whom he attended in the hospitals.

In "Vigil Strange I Kept on the Field One Night" Whitman takes the role of father and comrade.

> Vigil strange I kept on the field one night;
> When you *my son and my comrade* dropt at my side that day,
> One look I but gave which your dear eyes return'd with a look I shall never forget,
> Once touch of your hand to mine O *boy*, reach'd up as you lay on the ground,
> Then onward I sped in the battle, the even-contested battle,
> Till late in the night reliev'd to the place at last again I made my way,
> Found you in death so cold dear comrade, found your body *son* of responding kisses, (never again on earth responding,)
> ...
> Vigil of silence, love and death, *vigil for you my son* and my soldier,
> ...
> Vigil final for you *brave boy*, (I could not save you, swift was your death,
> I faithfully *loved you and cared for you* living,
> I think we shall surely meet again,)
> (Whitman -*Leaves of Grass* *303-304).*

In the 1855 edition of Leaves of Grass, Whitman's opening lines are intimate and that of a utopian visionary.

> I celebrate myself,
> And what I assume you shall assume.

But, after the Civil War, Whitman was changed. He became a man of feeling connected to the war as a "family" drama; the ideology of "race" as "family" made it impossible for Whitman to conceive of the Civil War as centrally involving African Americans (145).

To support his "family" thesis, Hutchinson cites text from a Whitman speech made late in his life that spoke about national reconciliation:

> To night I would say one word for that South--the whites. I do not wish to say one word and will not say one word against the blacks--but the blacks can never be to me what the whites are. Below all political relations, even the deepest, are still deeper, personal, physiological and *emotional* ones, the whites are my brothers & I love them. (Whitman - Notebooks and Unpublished Prose Manuscripts 6:2160)

Whitman's American household was a white one. Negroes could not be a part of it, because they belonged to another family. "Reintegration of the country after the war meant …the reintegration of Southern and Northern whites" (146). Race was subordinate to family, and the blacks were not part of Whitman's American democratic family.

The recent rediscovery in 1995 and re-dating from 1847 to 1854/55 of the "Talbot Wilson" notebook that had been missing for almost fifty years, which features some of Whitman's first comments on race is the subject of another scholarly endeavor by Andrew C. Higgins of Louisiana Tech University entitled, "Wage Slavery and the Composition of *Leaves of Grass:* The "Talbot Wilson Notebook.." Higgins links Whitman's classic line in the notebook, "I am the poet of slaves and the masters of slaves," to Whitman's concerns with issues of ownership and the soul. "The discussions of slavery, when they do

appear, seem to be as much connected to working-class wage-slavery rhetoric as to Free Soil anti-chattel-slavery rhetoric" (Higgins 61). He also points out that slavery is only mentioned three times, but all three are a "matter-of-fact" acceptance of slavery. The references to slavery are used merely for imagery, grounded ultimately in a metaphor for chattel slavery. Whitman was more concerned about the absence of freedom in the American soul and the American character, and he, as their poet, the "poet of slaves," and "the masters of slaves," would speak for them (65). Ironically, the classic *slavery* line *didn't* make it into Leaves of Grass, but for this contemporary examination Whitman's position on slavery becomes clear. The notebook passages "reflect a wage-slavery rhetoric of the fading artisanal labor movement in the mid-1800s" that surrounded Whitman. By using the metaphor of slavery, Whitman was using slavery as an *economic* metaphor to draw immediate attention to the problems of low wages, unemployment, unfair labor practices and poor working conditions that were rampant in his native Brooklyn at the time (70-73).

Revelation of Whitman's cultural imprinting and views on slavery and race (the Negro) are revealing, but do not lessen the importance of his work. Contrary to the facts of his recorded views, his magnificence as a visionary is strengthened. "I am the hounded slave," Whitman memorably writes in Section 32 of "Song of Myself" in which he makes

the visionary leap from observer to unifier -- and becomes America's great poet, the affirmer of the oneness of all mankind.

In addition to Whitman's personal beliefs, Whitman was a man very much caught up in his times -- and, a man of *action*. With his aesthetic base in Transcendentalism, Whitman committed himself to action dictated by moral beauty. In an 1851 address to the Brooklyn Art Union, Whitman stated: "The beautiful artist principle sanctifies that community which is pervaded by it. A halo surrounds forever that nation." And, by 1851, Whitman found the artist's aesthetic role to be one of *building* community and nation.

Whitman was a visionary and prophet in that he was a man very much caught up in his times -- a man of action. Ultimately, he believed America would be redeemed by poetry, and his demand for races of uncompromising poets would once again materialize after World War II. The Beat poets, led by Allen Ginsberg and Jack Kerouac took up the Whitman challenge, dropped out of a society gone amuck. And, like Whitman, they attempted reform with an experiential moral literature that exploded a stale poetic form and style. Nevertheless, they achieved far more celebrity and notoriety than Whitman ever did, sowing seeds that flowered as the Cultural Revolution of the Sixties. And, like Whitman, they were not accepted *en masse* by America either. As artists and agents for change, for a true democracy, the Beats went *on the road* to

rediscover a lost America. In the words of D.H. Lawrence describing the *road*, true democracy exists:

> …where soul meets soul, in the open road… where all journey down the open road, and where a soul is known at once in its **going**.—Not by its clothes or appearance.—Not by its family name.—Not even by its reputation.--…The soul passing unenhanced, passing on foot and being no more than itself. And recognized, and passed by or greeted according to the soul's dictate. If it be a great soul, it will be worshipped in the road.
>
> The love of man and woman: a recognition of souls, and a communion of worship. The love of comrades: a recognition of souls, and a communion of worship. *Democracy*: a recognition of souls, all down the open road, and a great soul seen in its greatness, as it travels on foot among the rest, down the common way of the living. A glad recognition of souls, and a gladder worship of great and greater souls, because they are the only riches….. (Lawrence 177)

Americans seized a new historical consciousness and national fervor after the War of 1812. The development of their new marketplace capitalism with new transportation and distribution networks enabled better distribution of goods and services, which also included novels by American authors. As the American nation grew so did a new American literary style that had its origins in Western European literary traditions.

Beginning with Cooper's romantic adventures that offered mythic penetration into the American frontier, American literature

moved on to the didactic moral reform literature by Stowe that addressed the moral and social issues of the day, one of which was slavery. Nineteenth Century American literature served as a vehicle of expression for the conflicts and ambiguities within the American Nation. With these American ambiguities center stage in the media and politics, Whitman looked back and investigated his cultural history, and as a result stepped forward with a poetic electric energy that propelled him to envision a new American future. Whitman struggled on behalf of all men to address these universal ambiguities: Good vs. Evil, White vs. Color, the Ideal vs. the Real, and the body of the Individual vs. the body of the Community. And, with his new American ambiguity of style, Free Form Prose/Parallelism and a subject matter comprised of the Minutia/Grand, Whitman broke away from the art of a representational past to a new *living* art of the future. As an American, Whitman's ***literary vision in motion*** was one of the writer/artist *living* his/her art with the goal of working toward a better society. And, in spite of Whitman's own cultural baggage and unique American moral ambiguities, his writing manifested a new tension and energy that propelled a new democratic vision for America and its literature into the 20th century.

Whitman knew that Americans are only partly comprised of their past, and that they can only move forward by recognizing what makes the American place and experience different from that of Europe before them, and what it is they want to change to develop their own pride. But, even with the American pioneer spirit for change pushing them forward, Americas' past continues to tug at them in reverse.

This is what makes the United States unique as a nation, and also a nation of true *individualists* in the vein of Thomas Jefferson. It is in the knowing, that is, the knowing and understanding of the ideals and common philosophy of the men that birthed the American experiment in 1776 with the *Declaration of Independence*, that Americans can really know who they are, regardless of race, gender, religion, region, trade or economic status. And, it is in that place, that *democratic common ground*, a linear and forward moving metaphysical place of philosophy and ideals without physical boundaries, that they are united as Americans in a common destiny to explore, possess, and ultimately change their destinies!

In Studies in Classic American Literature, D.H. Lawrence described the importance of the metaphysical ideals that comprise the American spirit of freedom which, oddly enough, were in tune

with Jefferson's ideas on personal property and the importance of American housing discussed in the previous chapter.

> Men are free when they are in a living homeland, not when they are straying and breaking away. Men are free when they are *obeying some deep, inward voice* of religious belief. *Obeying from within*. Men are free when they belong to a living, organic, *believing* community, active in fulfilling some unfulfilled, perhaps unrealized *purpose*. (Lawrence 6)

The metaphysical place that Lawrence described can be ascribed to the democratic common ground, a *place* common to and uniting all Americans, whatever their background.

This same democratic common ground also changed attitudes toward the arts in America, which were becoming more popular among the common man. As was discussed in the previous chapter, American architecture was influenced by the new spirit of individualism while retaining the influences of the past. The same was true for American literature. Democratic common ground was ultimately the *place* that gave Americans their new literary voice in the *American* literature of the 19th century.

In the 20th century, D.H. Lawrence, Charles Olsen, and William Carlos Williams, wrote that the "spirit of place" was an essential determinant in knowing *who we are* as Americans, using

literature and history as vehicles to deliver their message. Twentieth century poets, writers and scholars wrote that Americans could not know *who* they were, unless they knew *where* they were (Castro 45). They concluded that the "native" land conjoined with Native American cultures (that which they called, the spirit of place) influenced 20th century literature. William Carlos Williams defined the spirit of place in his essay, "The American Background as:

> The realization of the qualities of a place in relationship to the life, which occupies it; embracing everything involved, climate, relative size, history, other cultures-- as was the character of its sands, flowers, minerals and the condition of knowledge within its borders. It is the act of lifting these things into an ordered and utilized whole. (Williams 157)

Granted, Native American literature's tribal symbolism and powerful poetic Indian voice of repetition was gradually absorbed into American literature and poetry after many decades, especially during the early 20th century. But, as a literary form, it was <u>not</u> similar to Western literature (European), and <u>not</u> a major influence on 19th century American writers. In <u>The Sacred Hoop: A Contemporary Perspective</u>, a scholar on Native American Indian

poetry and writing, Paula Gunn Allen, succinctly sums up the essence of the difference between the two literary forms.

> Traditional American Indian literature is not similar to Western literature because the basic assumptions about the universe, and therefore, the basic reality experienced by tribal peoples and by Western peoples are not the same, even at the level of folklore. (Gunn 55).

So, with an opposite literary form, tradition and purpose, Native American culture and literature, and the *native* place, had very little influence on the formative years of a new American literature in the 19th century.

The spirit after the American Revolution, especially after the War of 1812, was a *spirit of political and cultural separation from England, revolutionary and secular*. And, like the architectural changes discussed in the second chapter, Americans created a new style of literature as another isolated act of rebellion against the British.

<u>And, Grassmere?</u>

Grassmere and its five-generation family represent a living, intact experience of the arts, society and politics that mirrors the 19th Century. Like Cooper, Stowe and Whitman's transitions in the development of American literature, Grassmere's

transitions are similar, as well as its ambiguities. Grassmere's history follows closely in-step with the changes that occurred on the American scene during the 19th Century.

On the frontier border of the United States during the Revolutionary War, Grassmere's land was awarded, sold, cultivated and settled by Michael and Elizabeth Rains Dunn. Subsequent construction of a grand Federal style manor house was completed between 1812 and 1815 by Dunn, who went on to become the first Sheriff of Nashville and counselor to Presidents Jackson and Polk. Prior to the Civil War, a third generation of the prominent social and political Christian family, the Shutes, lived and prospered with their slaves at Grassmere, owning as many as thirty-three slaves. Slavery was part of economic structure of the South, but at Grassmere, the slaves were treated with trust and respect as part of the family. They were well treated as evidenced by the slave cabin structure and contents therein which remain intact on the property. After the Civil War, many of the slaves remained to work and live at the farm. With post-war prosperity, W.D. Shute rennovated the main house to reflect the changes in artistic attitudes, incorporating the Italianate style and cultivating a grand three-tier garden in the aesthetic of the Romantics and Transcendentalists. With the transition into

the 20th Century, very few architectural changes were made to Grassmere by remaining family members.

A prominent Nashville historian, Tim Walker, summed up Grassmere's importance in a taped interview. Walker stated that Grassmere's original Federal/Italianate style house, was an architectural embodiment of the new American vision set amidst the tug of the old European culture and styles. Tim Walker emphasized that the house with its original pieces of furniture and paintings, the family's personal belongings, and the antique three-tiered gardens represented five generations of Nashville and American society that spanned almost two centuries. Thus, from a historical perspective Grassmere is unique. But, more importantly, Grassmere is a *living experience* of *art*, and worthy of preservation for future generations as a window into the past.

Chapter IV

GRASSMERE - THE VIDEO

(See Inserted Script & Video Tape)

"Grassmere"

Working Script

OPEN: Miss Tennessee 2001, Stephanie Culberson, remembers the day.

Transparent Fade over to Stephanie, Alex & Audrey Baird as they enter the Nashville Zoo grounds earlier in the day-- walking through. Modern Needledrop Music background with titles and sponsors that fade under the Narrator.

- ❑ **Parking lot**
- ❑ **Gate**
- ❑ **Through main gate**

NARRATOR:

The Nashville Zoo is the leading zoological park serving Middle Tennessee and Southern Kentucky, as well as the millions of tourists and travelers who visit Music City every year. The zoo features a wide variety of animals from around the world, many that are indigenous to the state of Tennessee and surrounding states.

(Pause)

- ❑ **Macaw exhibit**
- ❑ **Bridge & walkway**
- ❑ **Child center (Jungle Jim area)**
- ❑ **Zoo animals w/sound effects**

The zoo's focus is on education, and family values. Throughout the park, state-of-the-art animal habitats are connected by beautifully landscaped walking trails that enable families with children *of all ages* to enjoy their wildlife experience at the zoo. The Nashville Zoo truly is a family zoo.

A popular zoo attraction is the White-Handed Gibbon exhibit.

Other popular exhibits include the tiger, the zebra and, of course, (pause) the elephant. Some of the newer Habitat Exhibits at the Nashville Zoo include:

The Meerkat Interactive Exhibit designed especially for children

And the upcoming…

Red Panda Exhibit, currently under construction for completion in 2003.

- ❑ **Historic Croft House**
- ❑ **Approach to the house**
- ❑ **Stephanie & girls turn corner to walk up to the house**

In 1964, the grounds of the 200+ acre Grassmere estate were bequethed by Margaret and Elise Croft, its last private residents, to the Nashville community with the stipulation that it be developed and operated as a "nature study center."
In keeping with their wishes, in 1997 the property was leased to the zoo by the Nashville Metro Historical and Parks Commission. (Pause)

With the help of the Parks Commission, the Nashville Zoo rehabilitated Grassmere's historic Croft house and the adjacent working farm and opened it to the public in 1998 for tours under the direction of Tori Mason.

INTRO: Tori Mason - Title overlay

- ❑ **Tori Mason (Director of Croft House)**

Enter the Historic Croft House -- NARRATOR:

Antique Needledrop music underneath Historic Photos and Hermitage shots w/Andrew Jackson historic interpretor.

(Pause)

Conversation.....
Tori then took Stephanie and her little friends, Alex & Audrey for a tour of the house & working farm. (Pause)
In 1812, Grassmere's historic home was built by Michael Dunn, for his wife, Elizabeth Rains Dunn. Dunn was a lawyer from Virginia, who became Sheriff of Nashville and an elder in the First Presbyterian Church. Dunn was also a friend and neighbor to the Jacksons and Polks. When Andrew Jackson was seeking political office he often turned to Michael Dunn for counsel. Grassmere was at the political hub of Nashville, the State of Tennessee and the U.S.

- ❑ **Tori**

Walk through House & contents. Walk through farm & animals. Barbara gives overview of the three-tiered garden. Talks about the Civil War, Miss Lavinnia, the silver, and the slaves.

- ❑ **Tori introduces Stephanie & the Girls to Barbara Sullivan**

NARRATOR:

Barbara then shared a story from the Civil War era, when Union troops camped on the Grassmere property and pillaged the farm.

-Pause

- ❑ **Historic Photographs of Lavinnia Hilliard Shute**
- ❑ **Slave Quarters Footage**

NARRATOR:

The girls then met Tim Walker, noted Nashville Historian, who was in the Family Cemetery.

Tim reviews the cemetery, talks about the House, changes to the Kitchen & Covered Walkway, Nashville Occupation, Civil War, Cemetery Overview (East/West alignment of the headstones & footstones). Wraps up the significance of the house with closing statement on the House & Contents.

- ❑ **Tim - Changes to the Kitchen & Covered Walkway**
- ❑ **Tim - Kitchen - Separation from the House**
- ❑ **Tim - Nashville Occupation**
- ❑ **Tim - Civil War Changes & After**
- ❑ **Tim - Cemetery Overview**
- ❑ **Tim - East/West Significance**
- ❑ **Tim - Wrap-up**

- **Tori - Closing Statement on the House & Contents**

NARRATOR: Close----

After a GREAT day at Grassmere, everyone said their goodbyes, looking forward to their next visit.

- **Music: Return to closing Modern Needledrop.**
- **Stephanie & Girls say their "Good-byes" and leave the house walking down the drive.**
- **Stephanie - Wrap-up transparency of Stephanie remembering the day fades over.**
- **Credits w/PhotoShop inserts of antique family and historic photos - w/Ken Burn's effect - over Nashville artist, Ken Poskey's music, "Semper Fidelis."**

NARRATOR:

- **END**

"Be thankful thou: for, if unholy deeds Ravage the world, tranquility is here!"

Chapter V

COMMENTARY ON PRODUCTION PROCESS

The idea for the "Grassmere" video germinated on a visit to the Nashville Zoo with granddaughters in late summer of 2002. After an exhausting morning touring the zoo, the tour extended itself to the "old house on the hill." Because Grassmere's Croft House was hidden behind the trees on the other side of the main activity center of the zoo, the house was not visible. After a short trek up the hill with the girls in their strollers, the Croft House came into view. What a sight it was; two-and-one-half stories tall, the historic house was magnificent!

After a brief discussion with a young lady dressed in colonial costume who was giving tours, it was apparent that the house had been open to the public for only a couple of years. The Croft House was a relatively untouched and unknown property as far as the public was concerned. Grassmere had great potential as a Master's video project and was a great find! So, with necessary information in hand, i.e., the name, title and phone number of the house's Director, Tori Mason, the production process began.

Proposal

Immediately after returning to St. Louis, Tori Mason was contacted. She thought the project would be interesting, especially since no one had ever done a video on the Croft House, but said that Jim Bartoo, the Director of Public Relations for the Nashville Zoo at Grassmere, would ultimately have to approve such a project. An e-mail and follow-up phone call to Jim Bartoo ensued, in which he provided the necessary information required for permission to pursue the project from the Nashville Zoo's Board of Directors. The idea was now a possibility.

After several days of quick background research on Grassmere, a "Video Production Proposal" was prepared. The video project needed validity as a credible vehicle for a Master's Thesis and this portion was incorporated into the proposal for the zoo and copied to readers/sponsors, Michael Castro, Ph.D., Peter Carlos, M.A., and Terry Thompson, M.A. for simultaneous approval. Because the video would be in documentary format, research of the historical background of Grassmere Farm and the Croft House was necessary for a good production overall. Also, included with the estate's history, its social, architectural and political significance within the Nashville community, the state of Tennessee and the United States was just as important in telling the overall story of Grassmere. The extensive background research needed to support a short video

documentary would also be sufficient to support a Master's Thesis, in both written and visual formats.

The project requirements followed. These included requests for information and photographic resources from the Nashville Zoo and Tennessee Library Archives (Grassmere Collection, 1786-1985). In addition, a proposed schedule for taping video shoots was tentatively presented, which included expert testimony interviews, general "B-roll" footage of the house and farm, and possible "talent" for the introduction.

The proposal was e-mailed to Jim Bartoo for his presentation before the Nashville Zoo's Board of Directors for their approval. Bartoo responded several days later with an affirmative, "Yes!"

Research

Initial research indicated that all the required information was accessible, either at the historic Croft House or at the Tennessee State Library Archives in the "Grassmere Collection." In the fall, a trip to Nashville was made to meet with Tim Walker, Director of the Nashville Historical Society, who helped in obtaining physical access to the "Grassmere Collection" in the library's Archival Section. Arrangements were made to order the entire "Grassmere Collection" on microfilm tapes. Family genealogy reports, accounts, correspondence, photographs, and the like were abundant on the tapes, but the retrieval process on a

microfilm reader was tedious. Also, reproduction of the old photographic images was difficult. The printer on the microfilm reader was reverse negative, so all reproduction was experimentally done with a digital camera. Needless to say, all the photographic images required major touch-up work in Adobe's PhotoShop, because of poor quality due to age and reflections on the monitor screen. This production process was arduous and time consuming, especially since only one person was performing the task.. And, this information only covered the immediate five-generation family and the historic residence. Much more was still needed.

Historical research on the Nashville area, the state of Tennessee, and of course, the United States, politically and socially, was required to put everything in perspective. Also, whether it was used in the video or not, it would be required for the written part of the thesis project, wherein, all of the research would be related to the literary arts. Because the research for pre-production was much more than originally anticipated, as well as the time required for obtaining it, the project had to be extended several times. But, to keep the project moving along, pre-production and production processes were performed simultaneously.

As the research continued through the fall, video shoots for B-roll and the taping of expert testimony interviews were performed in October of 2002. It was a great time for taping due to fall foliage surrounding the

house and garden, which was at its color peak. Originally in the proposal, the fall festival was to be taped, but due to liability considerations for both the Nashville Zoo and Lindenwood University, videotaped sessions were kept away from the general public as much as possible. All arrangements for taping were subsequently coordinated by E-mail and telephone with Jim Bartoo, Tori Mason, Tim Walker, and Barbara Sullivan (Davidson Master Gardeners Association). On the October trip, the garden interview with Barbara Sullivan not only provided great videotape footage of the flora and fauna of the estate, but also pertinent historical information on the gardens and five-generation family.

After the first trip in October, the production's search for "talent" began. Several issues were considered during the search, but family values were the primary consideration. Because of the abundance of Country Music celebrities in the Nashville area, the original proposal suggested their use as talent in a "wish" item.. Later, a music celebrity was considered as possible talent, but after careful consideration, it was decided that the project and the zoo might be compromised with possible character issues down the road. It had happened in the past. Also, the other deciding factor was a lack of funds, since the project was personally funded. Out-of-state trips to videotape and research were already overwhelming. With such critical criteria, and relatively no monetary

funds to hire talent, the question before production was, "Who?" The answer for production was a community service volunteer, but then again, "Who?" The talent, Miss Tennessee 2001, was found in, of all places, St. Louis, Missouri.

Miss Tennessee

Miss Tennessee 1996, Heather Heath, is the daughter of a work associate, Cynthia Heath, who is currently the Vice President of Executive Compensation for Emerson Electric. Heather is a law student at Washington University in St. Louis. Through her mother, production arranged for Heather to make the trip to Nashville to videotape the introduction and close. But, when it came time to schedule the shoot, Heather was in the middle of *torts*, and couldn't make the trip, but did give production a contact for the Miss America Pageant in Tennessee. Heather and Cynthia Heath also made phone calls on behalf of the project, and within a week Stephanie Culberson, Miss Tennessee 2001, had agreed to do the video shoot as a public service. Because she had just stepped down from her duties as Miss Tennessee, the current Miss Tennessee 2002 had to first relinquish the right to do the shoot, which she did. Production contacted Stephanie by E-mail and phone, and subsequent dates were arranged for the shoot.

Stephanie Culberson, graduated from Lee University in June of 2003, where she studied business and piano performance. In the future, she plans to pursue a master's degree in business administration at either Vanderbilt or Harvard, and is considering a career in communications. As Miss Tennessee 2001, the 23-year-old traveled across the state serving as spokeswoman for a Safe and Drug-Free Tennessee, with a platform of *volunteerism*.

When Stephanie was growing up, her parents, both pastors in the Assembly of God, always placed a high value on volunteerism. Also, because her younger sister was born with a heart defect, Stephanie and her family supported the American Heart Association. Stephanie has also volunteered with Habitat for Humanity and traveled to Honduras on a medical mission trip.

As Miss Tennessee 2001, Stephanie Culberson competed in the Miss America 2002 Pageant, winning a place as 2nd-Runner-Up, with a $30,000 scholarship award. She also won the Lifestyle & Fitness Preliminary and Presence & Poise Preliminary Competitions, with scholarship awards of $3000 each.

With Stephanie's help, the production had talent for the video that was "star" quality, had community recognition and a character beyond reproach. But, the introduction for Stephanie had to be more than a "set-up" still shot. The script for the intro had to give the audience a reason

for telling the story of "Grassmere," and also had to give the new Nashville Zoo the recognition it wanted and deserved. After weeks of thought, production decided to introduce more talent.

Because the "Grassmere" estate was a gift to Nashville by Margaret and Elise Croft, two sisters, production brought in two little sisters, Alexandra Marie and Audrey Leigh Baird, the original granddaughters that started the whole video process as talent. The connection with the Croft sisters was a good one and the girls visually emphasized the "family values" theme. Also, within the storyline, the girls gave Stephanie Culberson a reason to be at the zoo. On a visit, they explore the zoo's nature trails, "Jungle Jim" center, and ultimately the historic Croft House and farm. And, because they were family members, there was no cost. All they needed was a couple of new outfits.

Stephanie did her own make-up and brought several complete outfits with her for the taping. She chose the bright pink sweater and black pants because of the overcast conditions. The bright color helped her standout from the dark backgrounds, especially under the trees. The girls were dressed in white tights and white dresses with violet flowers. Their dresses helped them stand out from the dark green vegetation surrounding them at the zoo, and they looked great with Stephanie. All wardrobe was planned down to the girls' white shoes with rubber soles, so there wouldn't be any accidents on the slippery asphalt or gravel!

The introduction and closing were done in March of 2003 without the aid of a teleprompter, which was too cost prohibitive. Stephanie and the girls performed the shots entering the zoo, knowing that a narrator would talk over the action. Greetings and shots with the girls petting the farm animals were briefly reviewed before taping, but not rehearsed. Production wanted a natural and comfortable feel to the video. The only portion rehearsed, with several takes, was the closing. Stephanie was a professional and did a great job, even without a teleprompter.

With a grabber introduction, Stephanie established a reason for being at the Nashville zoo and the fact that the Croft House was a jewel of Tennessee. (After all, who would know better than Miss Tennessee?!) Production accomplishes a reason for the audience to care about what they are viewing and to continue to listen.

In the closing, Stephanie and the girls complete the circle of their visit, and Stephanie extends a warm invitation in front of the Nashville Zoo's Grassmere sign for the public to take the time to visit -- that it truly is one of Tennessee's jewels. It is brief, but very effective. As Cap Palmer, an information film producer in Los Angeles once stated, "…a movie has its stinger in its tail" (Bjerke 66) He felt that if the beginning and ending were memorable, and the middle wasn't too ghastly, the result would be a good show.

With an introduction and closing in place, the middle part of the production would incorporate the information and expert interview portions of the documentary. Production felt comfortable with the visual and content balance of the project. Also, the present and past of Grassmere were seamlessly united. A few optical and narrative transitions in the editing process would take care of the rest.

Of course, production didn't want a "ghastly" middle without additional talent, so access was arranged to Andrew Jackson's Hermitage during the October 2003 shoot, and costumed actors provided additional live visuals. Again, The Hermitage Association and their public relations office provided access and services to us as a public service. But, as good as the footage was, the Hermitage tape was cut and left on the editing room floor.

Music

Like the talent, the music also had to reflect the region and the same "family values" that the Nashville Zoo was promoting. Nashville is known for its country music, but it was not what production wanted for this video. It just didn't seem to fit. Colorful historical ballads were a possibility, but they did not reflect the modern essence of the present day zoo. Balance was also needed in the sound between the present and the past.

During one of the visits to Nashville for research in the fall of 2002, this writer attended a Calvary Heights Baptist Church "pot-luck dinner" social with family. There was a foursome that entertained and sang original "Middle Tennessee" gospel inspired music. They were professional and modern, and their music reflected the values of the area. It was inspirational and started the light bulbs of possibilities to flicker. A little investigation revealed that the group sang professionally and that they were releasing a new CD within a few weeks. Their lead singer, Ken Poskey, was also releasing a second new CD in a couple of months.

When approached for permission to use their music, they agreed without reservation. The only problem was in the license fees, which were prohibitive for the published music, which they had used on their CD. With the cost involved, it was not doable, at least with the group's CD.

When Ken Poskey's CD was released, this writer attended his concert in March of 2003. The modern music was even better than the group CD, and Ken had written most of the music, with only a couple of songs jointly composed with another writer. Permissions were obtained from Ken, his partner and production company to use the music -- *gratis*!

The essence of the sound experience was that once production knew what kind of music was needed, the performance didn't have to be specific to one artist or one song. Production was able to substitute when

the first choice became cost prohibitive. Stock music would have worked, but the effect would not have been the same nor would it have reflected the Middle Tennessee values and sound wanted. Production encountered a music roadblock, but still arrived at its destination -- just took a scenic detour that made the trip even better!

Editing Processes

To prepare for the magnitude of videotape, additional space was purchased for the iMac. To keep the project's tape off the central processor's hard drive, a 110 MB fire-wire hard drive was purchased. The cost was considerable, but production felt that in the long run it would be worth the expense. Also, with the additional hard drive space, the Final Cut Pro 3.0 Upgrade software was purchased along with the new iMovie 3 digital package. The new iMovie 3 featured new transitions and the Ken Burn's documentary effect for still shots. Approximately $800.00 was spent for the enhancements, but a project of this size was not doable in the media lab at Lindenwood -- not enough space for the size of the video, old software, and machines that don't work half the time. Production felt that the personal expense was necessary to produce the video.

All videotapes were catalogued and scenes edited by interview session, introduction and close, and B-roll footage that included the house

and gardens. Still shots were enhanced with Adobe Photoshop 6.0 and filed separately. Music files were imported.

Initially, all eight of the videotapes were edited into iMovie 3. The project was divided into four separate iMovie 3 files. This proved to be a major challenge in the editing process, because the new iMovie 3 software did not allow for the importation of media files between its project folders. As a result, production had to export all the media files from iMovie 3 to Final Cut Pro 3.0. The process of *re*-viewing, *re*-naming, and *re*-cataloging the media into new bins and folders took three working days for production to complete. In addition, all the music files and still photos with Ken Burn's Effect had to be re-imported.

The narrative of the video was divided into three Sequences for editing: Sequence 1 -- Introduction with Titles; Sequence 2 -- The Farm, House & Cemetery (Visuals & Interview Segments); and Sequence 3 -- Closing and Credits. The voice over for the Introduction was recorded into Sequence 1. What should have been relatively easy turned into a four-hour challenge. The audio pickup from the iMac's internal microphone wasn't strong enough. To solve the problem production used the DV firewire into the iMac from the JVC Digital camera, and changed the import settings in Final Cut Pro to accommodate. It was a success -- but once again, time consuming. The Titles and Credits, as non-assuming as they appear, took another day's work to accomplish. All names and

titles of the people and organizations involved had to be checked, and re-checked, for accuracy. Music was imported into Final Cut Pro with the addition of audio tracks. Audio signal strength of the music had to be coordinated with the action of the shots and voiceover of the narrator, which is more difficult than it sounds. What was most time consuming about the process was the rendering, and re-rendering, of all video and sound tracks.

Sequences were united, and the product was exported to mini-DV tape on the Digital JVC Video Camera. The JVC was connected by USB port to the Sony Wide Screen TV's for export to the VHS tape.

The video was viewed by the Faculty Committee and returned with a two-page list of comments and suggestions that follows. The re-edit process ensued for approximately three months. Major changes included the movement of Stephanie Culberson's wrap-up message to the beginning of the video. The purpose was to move the star to the forefront of the program. The editing and structural problem was trying to make a closing statement into an introduction. This was resolved with a semi-transparent fade, giving the viewer the impression that Stephanie was remembering her day. Having already used the closing for the introduction, using it once again would be redundant. Again, the semi-transparent process was used, reverting the viewer back to Stephanie at mid-statement. By taking the initial clip and key-framing it to enlarge

and move the focus, the closing is similar, but not the same. Additional footage was not available, so creativity in this editor's process made up for lack of tape.

In the beginning of the video, where the emphasis is on the Nashville Zoo, the Committee asked for animal B-roll overlay on Stephanie's walk through the facility. Without any additional B-roll of the zoo animals, this editor requested JPEG photographs from Jim Bartoo, the Director of Public Relations at the Nashville Zoo. He was very accommodating and forwarded uncompressed digital images via E-mail. These photographs were converted into moving stills using the Ken Burns' effect in I-Movie 3.0. With the addition of animal and jungle sound tracks, the photographs worked in lieu of sufficient B-roll. The same process was applied to photographs from the inside and outside of the house to use as B-roll over interview segments to cover "talking heads."

The Committee did not like the split-slide transitions between interview sessions, and instead, requested softer cross dissolves and fades. Other transitions were also corrected for a softer look.

The Committee also suggested that the video be renamed. After discussion, the title, "Grassmere -- Nashville's Home," was chosen, and the new title inserted. This became a major problem in the editing process, because the introduction was originally edited and titled in

iMovie and copied as a sequence into Final Cut Pro 3.0. The new title and change in the introduction meant re-editing the entire sequence from scratch.

It was also suggested that the interview segments with Tori Mason, Barbara Sullivan and Tim Walker be complete entities. Portions of the interview with Tori Mason were used in the closing sequence, so they had to be moved to the front.

The Committee suggested that the historical photographs be used in short sequences throughout, similar to the style Ken Burns uses in his documentaries. With the preparation of short historical sequences on Michael Dunn, Andrew Jackson and the Shutes during the Civil War, additional narration was needed and written.

Additional footage in the Barbara Sullivan interview was also added. She talked about the Shutes and the Civil War, which allowed this editor to use B-roll footage of the slave quarters and also served to introduce the short historical sequence on the Shute's correspondence during the Civil War. The footage had several problems. Barbara was not centered in the frame, other unwanted "heads" were in the shot, and the sound was poor. It was an editing nightmare! To resolve the problem this editor key-framed the clips, moving Barbara into the center and hiding the unwanted heads. The sound had echo glitches that were surgically removed from the sound track. The result was a usable

segment -- not as good as it could have been if photographed properly, but with a little stitching -- usable.

Also, the Committee suggested using the Narrator throughout the video to give it symmetry, a beginning - middle - end, so additional script was written to connect the sequencing and close the video.

In the test viewing, the vocal music track was considered to be too conflicting with the narration, and also, a bit too religious. So, this editor checked out needle drop music from the video laboratory to find suitable tracks. The introduction track chosen was upbeat, light and airy -- modern. At the transition from the zoo sequence to the historic house and farm, there is a moment of silence with a long cross fade transition that signals the viewer a change from the present to the past is coming. The subsequent tracks chosen from that point on take on a note of historic antiquity. Under the closing sequence, the music track returns to the modern and present day. To keep a Middle Tennessee flavor, recording star, Ken Poskey's, "Semper Fidelis" track was featured under the closing credits.

Once again, the video was taken to tape and provided to the Committee for viewing. The result of the re-edit process was a corrected and enhanced video project with potential for sale in the Nashville Zoo's Gift Shop and airing on the Nashville PBS station.

Personal Experience

A student in a classroom setting only learns remedial skills, at best. There is no substitute for production in the field, working with people in real-life situations, where anything and everything will go wrong. There is no comparison. The classroom does not prepare the student for the foibles of a crew, the screaming of monkeys, bad weather, cameramen getting lost on the highway, and the unending costs encountered at every turn. During the entire process, this producer/editor was served-up even less than perfect lemons, more often by her associate than outsiders--sometimes *pummeled* with them, and had to process them into lemonade in order to get the job done.

Perseverance is usually considered to be the most important quality in a producer, but experience on this video project has taught this writer/producer/editor that talented people with a *strong work ethic* are ultimately more important in the overall process.

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Appendix A

PRODUCTION DOCUMENTATION

Video Production Proposal

Grassmere Farm at The Nashville Zoo

Master's Thesis Project

1) Research historical background of Grassmere Farm & Historic Residence in Nashville, Tennessee. The research will be presented in the form of a documentary paper and cover the Grassmere estate's social, architectural and political significance to the community of Nashville, the state of Tennessee, and the larger context of the United States.

2) A short video film on Grassmere Farm & Historic Residence will be developed, and produced by Reggie Cordoba and David Chapman. It will be based on the residence and estate through using historical research and the estate's current usage and development by the Nashville Zoo and community.

PROJECT REQUIREMENTS

To validate the authenticity of the video production, historical visuals and documentation will be required for reproduction, and on-site camera shoots will be performed at Grassmere and within the Nashville area. Additional requests and "wish" items follow:

- Historical photographs (scanned into JPEG or TIF files) related to lineage of Grassmere's heirs, Grassmere's transformation throughout its 200 year history and prominent social and political figures effecting the home and surrounding area.

- Handwritten journal, diary, and correspondence files (scanned into JPEG or TIF files) available from the Grassmere Collection, 1786-1985, currently archived at the Tennesse State Library and Archives, Historical & Genealogical Information Section, and current materials available on-site.

- Public Relations materials, i.e. brochures and advertisement literature will be reviewed and assessed to keep the final video production of the Grassmere site in-line with current and future promotion by the Nashville Zoo.

- Advance site production survey will be conducted to determine visual and technical parameters and needs of the crew (3-4) with subsequent digital camera and video production on-site. The proposed video shoot will be performed during the Grassmere Festival Days (9-28-02 and 9-29-02) in order to take advantage of local color and historical costume and crafts. Subsequent "B-roll" shoots will be performed as needed with the permission of the Nashville Zoo at Grassmere. Any additional video production time on location will be requested from the management of Grassmere / Nashville Zoo on an "as needed" basis to complete the project in a timely fashion to the satisfaction of all parties.

- Interview sessions will be conducted to include "expert testimony" with regard to Grassmere's historical, social, and political significance, focused on both yesterday and today. Examples would include a botanical expert on the gardens, a veterinarian on the animal husbandry, a local politician on the political background, the appropriate directors at Grassmere and the Zoo.

- Local "Country Music" or Nashville celebrity introduction/narration. Celebrity would be an added visual bonus to the video. It would create widespread public appeal that would increase tourism for Grassmere and the Zoo, and attract a larger audience for possible future viewing on PBS. Also, celebrity would increase sales in any future promotional distribution to raise funds for Grassmere and the Nashville Zoo.

- Subsequent editing and production of final video project will be performed by Reggie Cordoba and Dave Chapman in the Digital Media Lab at Lindenwood University, St. Charles, MO under the auspices of Master's Thesis Sponsor, renowned independent film producer / director, Peter Carlos.

Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Friday, August 02, 2002 11:00 AM
To: Reggie.Cordoba@emrsn.com
Cc: Tori Mason
Subject: RE: Grassmere Historic Farm

Mr. Cordoba,

My name is Jim Bartoo and I am the Marketing and PR Director for Nashville Zoo. Thanks for your interest in doing a documentary of our Historic Home. I don't believe a documentary has been done here before and we are happy to help with your project.

Obviously, there are a lot of pieces to put together. Please give me a call next week and we can discuss your plans. My number is 615-833-1534 ext. 26.

Thanks,

Jim Bartoo
Marketing and Public Relations Director
Nashville Zoo
jbartoo@nashvillezoo.org

>From: "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com>
>To: "'tmason@nashvillezoo.org'" <tmason@nashvillezoo.org>
>Subject: Grassmere Historic Farm
>Date: Thu, 1 Aug 2002 11:03:38 -0400
>
>Ms. Mason,
>
>I visited Grassmere a few weeks ago when I visited my daughter and her
>family, who now live in Hendersonville. While there, we waited for a tour
>of Grassmere Farm and its outbuildings. With two infants and the heat, we
>couldn't wait for another tour to start, so we departed for air
>conditioning
>and home. But....I did query the young lady for a brochure and
>contact....because I am a filmmaker (I attend Lindenwood University in St.
>Charles, MO) looking for a Masters Thesis project this fall, with
>subsequent
>entry for student Emmy nominations.
>Honestly, other than what was covered in the brochure, I don't know any of
>the history behind Grassmere, but I do think that it might be an
>interesting
>documentary project. Of course, I would need additional research
>resources, and fact finding for script-writing and potential story-lines
>before commiting to such a project.
>
>My question to you is....Has a film been done on Grassmere before? If not,
>would it be possible to arrange a date for a camera crew to
>visit.....probably a weekend? We (a crew) can bring all the digital camera
>equipment and lighting necessary for the shoot. The technical aspects
>would
>be covered prior to our arrival. After completion, we would gladly donate

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>the usage of the film to Grassmere for Web utilization and Zoo promotion
>(PBS channel in Nashville), etc..
>
>Please contact me at either my E-mail: reggie.cordoba@emrsn.com
>or....by phone: 314-553-3826 (work) 314-355-2596 (home--after 6PM) to
>discuss the potential of such a project.
>
>Thank you for your consideration,
>
>Regina (Reggie) Cordoba
>
>

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Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Friday, August 09, 2002 12:59 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Thanks for the proposal. Let me talk to Tori about this and I'll get back to you next week.

Thanks,

Jim Bartoo
Marketing and Public Relations Director
Nashville Zoo
jbartoo@nashvillezoo.org

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, August 09, 2002 12:51 PM
To: 'jbartoo@nashvillezoo.org'
Subject: Video Proposal

Mr. Bartoo:

Per our phone conversation of Wednesday, August 7, 2002, I've attached an outline of the video proposal that you requested for Grassmere Farm at The Nashville Zoo.

I am very excited about the proposed project, and very much look forward to working with you in the coming months. If I can provide any additional information, please don't hesitate to contact me by E-mail or phone.

Sincerely,

Regina (Reggie) Cordoba
314-553-3826 (Work)
314-355-2596 (Home)
reggie.cordoba@emrsn.com
reggiecordoba@mac.com

<<Video Proposal.doc>>

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Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Friday, August 09, 2002 3:58 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Video Proposal

Excellent Reggie. Very professional and should get you there. Way to go.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, August 09, 2002 3:36 PM
Cc: 'michael.castro@usa.net'; 'tthompson@lindenwood.edu'; 'peter.carlos@wcom.com'
Subject: FW: Video Proposal

FYI...
Reggie.
> -----Original Message-----
> From: Cordoba, Reggie [CORP/STL]
> Sent: Friday, August 09, 2002 12:51 PM
> To: 'jbartoo@nashvillezoo.org'
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Cordoba, Reggie [CORP/STL]

From: Michael Castro [michael.castro@usa.net]
Sent: Monday, August 12, 2002 4:17 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: [FW: Video Proposal]

Hi Reggie,

Your video proposal looks very interesting & well thought out. How did this project come about? It looks like you'll be developing something that will, if done at a high level, will have a life of its own beyond Lindenwood. Let's talk more about it soon. Registration begins next week (the 19th) so why don't we get together then?

On another front, Dan Kemper has asked me to invite two alumni (you as an undergraduate graduate are one) to participate in planning an alumni wine and cheese reception that will be scheduled Saturday October 12, 5-7 PM at the Lindenwood Club in St. Charles. The purpose is social, to bring alumni together with their former faculty for updating, networking, schmoosing, etc, and to assess the interest in forming an LCIE Alumni Organization. Laura Kilkullen (949-4908) of Alumni Affairs at Lindenwood will be coordinating efforts. If you are interested I would give her your name & contact information & she would initiate contact.

I hope you are doing well & recovered from Myron's passing & memorial.

Take care,

Michael
"Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> wrote:
FYI...

Reggie.
> -----Original Message-----
> From: Cordoba, Reggie [CORP/STL]
> Sent: Friday, August 09, 2002 12:51 PM
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> Attachment: Video Proposal.doc
> MIME Type: application/msword
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Cordoba, Reggie [CORP/STL]

From: Michael Castro [michael.castro@usa.net]
Sent: Tuesday, August 13, 2002 10:20 AM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: [RE: [FW: Video Proposal]]

Hi Reggie,

How about meeting at 1PM on Wednesday, August 21? I have other times available if that is not convenient.

I'm happy (& so is dan kemper) that you are excited about the alumni project. I misinterpreted what the procedure should be in my last message. You are asked to contact Laura Kilkullen at 949-4908 & things will flow from there. It should be a fun event. I say that with some confidence because you are involved. But thanks.

This has been a difficult summer. Myron's death. The death by suicide of Chris Branch, a 31 year old poet I knew. Just today I learned that John Hilgert, another friend, who taught photography at Webster & used to be involved with River Styx, died on July 28 (my birthday).

I'm glad you are working through your grief. I'm not a real religous jew but i always found the Kaddish prayer to have almost magical impacts. The sound & rhythms of the chant I've felt strongly since childhood and found comforting in explicable ways on occasions of loved ones passing. May it do its stuff on you.

Looking forward to seeing you.

Michael

"Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> wrote:
Hey, Michael!

I'm flattered that you would think of me to help plan the Alumni get-together. Please submit my name. I will be glad to help, especially since wine is involved!

As for getting together next week....How about Wednesday, 8/21, afternoon? I can go to lab afterward to work on my projects and meet with Peter. I'm not going out to lab this week. I've decided to work on my projects at home...filming, and then edit to tape....Dave is coming over (I have 2 machines) and we will work in tandem. If next Wed. is Okay with you...just E-mail a time and I'll put it on my calendar.

Thesis Project -- I was in Nashville visiting my daughter and her girls. We went to the Nashville Zoo at Grassmere, as a matter of fact it was the morning Myron died... maybe he's behind it?... anyway, I thought it was visually an untouched pearl. I asked for the director's card (she wasn't

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there) and decided to pursue it with an E-mail when I returned. The response was from Bartoo, the Dir. of PR & Marketing. He was enthusiastic about the idea, because the house was just opened for tours in '98 and nothing has been done to promote it...just a tri-fold B/W brochure. He explained that the owners of the PBS station in Nashville just happen to sit on the Zoo's Board of Directors, and proposed the idea of getting it on TV --- a documentary and tourism boost for them. That's to be seen, but access is there. Bartoo E-mailed me within the hour after he received the proposal last Friday. He said we would have a definitive answer this week. If this all "jells" I can see a DVD/VHS and Coffee-table book in the Zoo Gift Shop right now. Bartoo also mentioned the possibility to me, so the idea is in his head already. I think you might be right about having a "life of its own" the way he was talking. Dave and I will need a lot of your guidance, as well as Peter's, if they say go on the project. Now we have to wait...

As for Myron's passing....I'm doing Okay. I talked to the Rabbi at Brith Shalom...He was very kind. Anyway...I arranged for Kaddish to be said for him for the next 11 months--everyday. I also went to the synagogue and said Mourner's Kaddish for him, and the woman who sat with me--to help---used to be a Prof. of Art History at Washington U.! It was a good closure for me, and what's more, I was able to grieve. They put a small piece in their bulletin about his passing, too. The topic of the homily, ironically, was "kindness." He didn't know Myron personally, but it was perfect...like it had been written just for his honor. Funny how God always has His way in the end! --No matter what! I go to his grave every Saturday and put flowers...take my book/books...We still have our Saturday class. It's quiet, and I feel at peace there. I know I'll stop at some point, but right now...I still need to go.

Reggie.

-----Original Message-----
From: Michael Castro [mailto:michael.castro@usa.net]
Sent: Monday, August 12, 2002 4:17 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: [FW: Video Proposal]

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I hope you are doing well & recovered from Myron's passing & memorial.

Take care,

Michael
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> -----Original Message-----
> From: Cordoba, Reggie [CORP/STL]
> Sent: Friday, August 09, 2002 12:51 PM
> To: 'jbartoo@nashvillezoo.org'
> Subject: Video Proposal
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>
> <<Video Proposal.doc>>

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> MIME Type: application/msword
> ----------

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Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Thursday, August 15, 2002 9:39 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Ms. Cordoba,

Thanks for the info. I am meeting with Tori today to discuss your proposal. I don't think this is going to be a problem. Tori did mention that all of the old photographs were in the state archives and there is a cost to get them. I should know more after the meeting this afternoon.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, August 15, 2002 9:29 AM
To: 'jbartoo@nashvillezoo.org'
Subject: Video Proposal

Mr. Bartoo,

Just wanted to touch base with you about the Grassmere Video Proposal. We are very excited about the project and would like to get started as soon as possible.

I'm taking the liberty of attaching the resume of Prof. Peter Carlos, who will be sponsoring and working with us on the project and a brief bio on myself. My partner, Dave Chapman, and I will be doing the project under Peter Carlo's supervision and guidance. His vast experience and numerous awards in multimedia will undoubtedly influence the final video product. If there is anything else you need or would like to see in the way of information, credentials, etc., please let me know.

I look forward to hearing from you soon.

Reggie Cordoba
314-553-3826 (work)
314-355-2596 (home)

<<Peter's New Resume.doc>> <<Bio.ppt>>

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Corporate Benefits
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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Thursday, August 15, 2002 10:14 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Sure. We may need to bring Tim Walker with the historical society in to the conversation to get some of this done.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, August 15, 2002 9:44 AM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Video Proposal

Jim,

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I'll keep my fingers crossed!

Reggie.

-----Original Message-----
From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
Sent: Thursday, August 15, 2002 9:39 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Ms. Cordoba,

Thanks for the info. I am meeting with Tori today to discuss your proposal. I don't think this is going to be a problem. Tori did mention that all of the old photographs were in the state archives and there is a cost to get them. I should know more after the meeting this afternoon.

Jim

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From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, August 15, 2002 9:29 AM
To: 'jbartoo@nashvillezoo.org'
Subject: Video Proposal

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Mr. Bartoo,

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I'm taking the liberty of attaching the resume of Prof. Peter Carlos, who will be sponsoring and working with us on the project and a brief bio on myself. My partner, Dave Chapman, and I will be doing the project under Peter Carlo's supervision and guidance. His vast experience and numerous awards in multimedia will undoubtedly influence the final video product. If there is anything else you need or would like to see in the way of information, credentials, etc., please let me know.

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314-553-3826 (work)
314-355-2596 (home)

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Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Tuesday, August 20, 2002 1:01 PM
To: Cordoba, Reggie [CORP/STL]
Cc: Tori Mason
Subject: RE: Video Proposal

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Sent: Tuesday, August 20, 2002 10:46 AM
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Please let me know if you need any additional information and/or references to help expedite the approval process.

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From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Tuesday, August 20, 2002 1:16 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

That should be fine. Tori checks her e-mail at home so you may want to call her at the farm... (615) 832-8239 and let her know when you would like to visit.

Jim

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From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Tuesday, August 20, 2002 1:45 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Sounds good. Let me know if you need anything from me.

Jim

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From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, August 20, 2002 1:24 PM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Video Proposal

I will call Tori to make travel arrangements after I speak to Dr. Castro and Peter Carlos tomorrow. I'm scheduled to see Dr. Castro at 2:00PM.

Reg.

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Tuesday, August 20, 2002 2:00 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Grassmere

Coolness.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, August 20, 2002 1:25 PM
To: 'peter.carlos@wcom.com'
Subject: Grassmere

We got it!

R.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Wednesday, August 21, 2002 8:36 PM
To: Reggie.Cordoba@emrsn.com
Cc: Jim Bartoo
Subject: Grassmere Video Project

Hi Ms. Cordoba

Jim Bartoo has kept me updated on your correspondence. I apologize for not getting in touch with you sooner.

We are very excited about your video proposal! It definitely is something that needs to be done, and we are thrilled you chose our site. I guess what I need to know is when you plan on coming for a site evaluation. My days off are normally Sunday and Monday, although September is a little abnormal due to staff vacations. If you could give me as much notice as possible as to when you want to come to the zoo, it would help me out considerably in planning my work days. Currently, the schedule for tours in the house is still Wed. - Sun., and no tours on Monday or Tuesday. However, I believe that is going to change to weekends only by the end of August. It will continue to be open on weekends through October. Ideally, any looking around in the house that you would like to do should be done when the house is not open to visitors. Tours begin at 10, and the zoo opens at 9, so theoretically there is an hour available on tour days. Also, we normally are at work at 7:30 or 8am, so with notice we could arrange something there also.

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I guess for now, let me know what your schedule is like, when you want to come out, and what you need from me in the meantime.

I look forward to meeting you, and getting started on the project!
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From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Friday, August 23, 2002 3:18 PM
To: Cordoba, Reggie [CORP/STL]; 'Tori Mason'
Subject: RE: Grassmere Video Project

Ms. Cordoba,

I know some folks at WNPT so I can start there. I would like to know what we are asking for before we ask so if you can get me an outline or list of some sort from Ms. Heath, that would be a good start. I would also need to know what part of the production and/or equipment you plan on providing so we don't get stuck in the middle of the shoot wondering who's bringing what. When you have to "wish" list, I will approach WNPT.

Thanks,
Jim

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From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, August 23, 2002 12:21 PM
To: 'Tori Mason'; 'jbartoo@nashvillezoo.org'
Subject: RE: Grassmere Video Project

8-23-02

Tori & Jim:

I met with Dr. Michael Castro and Peter Carlos on Wednesday to advise them that the project was approved by the Nashville Zoo Board of Directors. They are excited, as I am, about the prospects for the production of a successful and meaningful documentary on Grassmere.

I've contacted Heather Heath, Miss Tennessee of 1998, who has agreed to do the narrative/introduction for the video. The camera loves her, she has instant credibility with the viewing public, and Heather brings refinement and wholesomeness to the project. She has done videos like this in the past, including one on the Climatron, which is located at Shaw's Garden in St. Louis. Heather is a graduate of Vanderbilt University and currently attends Washington University School of Law in St. Louis. Granted, she is not a Country Music celebrity, but there aren't any possible character issues to worry about either. Being a former resident of Murfreesboro, I am very cognizant of the Nashville community as a viewing public. The Nashville Zoo & Grassmere is "family" oriented, as is the entire Nashville community, and I want this video to reflect those very same qualities.

FOR JIM:

Heather is currently getting a release from the Miss America Pageant, to perform this function for us in lieu of using the current Miss Tennessee, who will be busy competing for Miss America. Because of her reputation, and that of the Association, she will most certainly have requirements, i.e. makeup, boom-mike sound and teleprompter. My hope is that we might be able

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to coax the local PBS station to assist us. Does the Zoo have any connection, political or otherwise, that we might use to facilitate these requirements,...perhaps through the Board? or perhaps a local grant from PBS? or maybe a local company might like to sponsor the effort in exchange for promotional credit? I would be more than happy to speak with them if you can help me by providing the contact information.

FOR TORI:

We will need to review the tapes on file at the Tennessee State Library. Do you have access for viewing/checkout/duplication? Through your contacts with the Historical Society and Mr. Walker, can we obtain copies, without any charges? They might already have copies of these tapes that we can use and save the expense. Of course, the Library, Historical Society, and persons associated with this effort will be credited. I personally believe that some of the personal journal entries, letters, photographs, would lend historical credibility to the video, and would also make it visually interesting for the viewer as the Narrator and/or expert gives testimony to the history of Grassmere, in a "Ken Burns" fashion. If you have phone numbers/contacts for me to pursue this information and expert testimony/interviews regarding the gardens, livestock, etc., would be greatly appreciated, Tori.

I've scheduled a pre-production meeting this weekend to set-up a tentative schedule. I will forward an outline and try to confirm dates with you next week.

Thanks for all your help!

Reggie Cordoba
-----Original Message-----
From: Tori Mason [mailto:grassmerefarm@hotmail.com]
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Sent: Friday, August 23, 2002 4:48 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Grassmere Video Project

Thanks Reggie. I look for the list.

Jim

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Subject: RE: Grassmere Video Project

Mr. Bartoo,

That's great news! I was sure you were "connected" being in PR, and that you would know someone at the local TV station who could possibly assist us. We do have state-of-the-art Canon GL-1 cameras, Sony Digital Cam, tripods, light kits/gels, remote microphones for interviews, and the like to bring with us. I just want to be prepared in the event we have to have a teleprompter to assist her with her scripted shots, and the necessity for a boom mike for outside shots. Those are two items that are extremely large, heavy and cumbersome to transport interstate. Ms Heath may very well be able to do her own make-up with her Miss Tennessee experience, but if she requires a make-up artist, using someone local eliminates an out-of-state trip and expenses for an additional person. I just want to cover all the bases early on.

As requested, I will E-mail you a detailed outline/list early part of next week after meeting with Ms. Heath.

Thanks for all your support. Have a great weekend!

Reggie Cordoba.

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Tori & Jim:

I met with Dr. Michael Castro and Peter Carlos on Wednesday to advise them that the project was approved by the Nashville Zoo Board of Directors. They are excited, as I am, about the prospects for the production of a successful and meaningful documentary on Grassmere.

I've contacted Heather Heath, Miss Tennessee of 1998, who has agreed to do the narrative/introduction for the video. The camera loves her, she has instant credibility with the viewing public, and Heather brings refinement and wholesomeness to the project. She has done videos like this in the past, including one on the Climatron, which is located at Shaw's Garden in St. Louis. Heather is a graduate of Vanderbilt University and currently attends Washington University School of Law in St. Louis. Granted, she is not a Country Music celebrity, but there aren't any possible character issues to worry about either. Being a former resident of Murfreesboro, I am very cognizant of the Nashville community as a viewing public. The Nashville Zoo & Grassmere is "family" oriented, as is the entire Nashville community, and I want this video to reflect those very same qualities.

FOR JIM:

Heather is currently getting a release from the Miss America Pageant, to perform this function for us in lieu of using the current Miss Tennessee, who will be busy competing for Miss America. Because of her reputation, and that of the Association, she will most certainly have requirements, i.e. makeup, boom-mike sound and teleprompter. My hope is that we might be able to coax the local PBS station to assist us. Does the Zoo have any connection, political or otherwise, that we might use to facilitate these requirements,...perhaps through the Board? or perhaps a local grant from PBS? or maybe a local company might like to sponsor the effort in exchange for promotional credit? I would be more than happy to speak with them if you can help me by providing the contact information.

FOR TORI:

We will need to review the tapes on file at the Tennessee State Library. Do you have access for viewing/checkout/duplication? Through your contacts with the Historical Society and Mr. Walker, can we obtain copies, without any charges? They might already have copies of these tapes that we can use and save the expense. Of course, the Library, Historical Society, and persons associated with this effort will be credited. I personally believe that some of the personal journal entries, letters, photographs, would lend

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

historical credibility to the video, and would also make it visually interesting for the viewer as the Narrator and/or expert gives testimony to the history of Grassmere, in a "Ken Burns" fashion. If you have phone numbers/contacts for me to pursue this information and expert testimony/interviews regarding the gardens, livestock, etc., would be greatly appreciated, Tori.

I've scheduled a pre-production meeting this weekend to set-up a tentative schedule. I will forward an outline and try to confirm dates with you next week.

Thanks for all your help!

Reggie Cordoba
-----Original Message-----
From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Wednesday, August 21, 2002 8:36 PM
To: Reggie.Cordoba@emrsn.com
Cc: Jim Bartoo
Subject: Grassmere Video Project

Hi Ms. Cordoba

Jim Bartoo has kept me updated on your correspondence. I apologize for not getting in touch with you sooner.

We are very excited about your video proposal! It definitely is something that needs to be done, and we are thrilled you chose our site. I guess what I need to know is when you plan on coming for a site evaluation. My days off are normally Sunday and Monday, although September is a little abnormal due to staff vacations. If you could give me as much notice as possible as to when you want to come to the zoo, it would help me out considerably in planning my work days. Currently, the schedule for tours in the house is still Wed. - Sun., and no tours on Monday or Tuesday. However, I believe that is going to change to weekends only by the end of August. It will continue to be open on weekends through October. Ideally, any looking around in the house that you would like to do should be done when the house is not open to visitors. Tours begin at 10, and the zoo opens at 9, so theoretically there is an hour available on tour days. Also, we normally are at work at 7:30 or 8am, so with notice we could arrange something there also.

I have a meeting scheduled with Tim Walker of the Metro Historical Zoning Commission this Friday. He is who I confer with in all things house-related. I will ask him if it is ok for you to use him as a contact person also. He has much knowledge of the home just prior to it's renovation in 1998. He probably would be someone to put on your 'interview' list.

I guess for now, let me know what your schedule is like, when you want to come out, and what you need from me in the meantime.

I look forward to meeting you, and getting started on the project!
Tori Mason
Historic Farm Manager
Nashville Zoo at Grassmere

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Friday, August 23, 2002 9:17 PM
To: Cordoba, Reggie [CORP/STL]
Cc: Jim Bartoo; Walker, Tim (Historical Commission)
Subject: Re: Grassmere Video Project

Hi Ms. Cordoba

I met with Tim Walker of the Metro Historical Zoning Commission today, and informed him of your project, and showed him your proposal. He felt it was a good project and said that he would run it by his boss, Ann Roberts, the director of the Historical Commission. Tim stated that he or Ann would be available to be contacts for you during your project. His email address follows. Tim also indicated you should send a proposal to the Metro Parks and Recreation Board to inform them, and to also get their approval. Since the zoo and historic home are located on Metro-owned property (the zoo has a lease from the city of Nashville), the parks board needs to also approve the project. Tim thought it shouldn't be a problem, as this video is primarily an educational video.

Tim's email address and phone number are:
Tim Walker, Metro Historical Zoning Commission
615-862-7970
Tim.Walker@nashville.gov (there is a period between Tim and Walker)

He will be able to get you information on how to contact the Metro Parks Board.

As for your questions concerning the Tennessee State Library and Archives, they are open for anyone to go and do research. Their website has more information on their hours and policies.
http://www.state.tn.us/sos/statelib/tslahome.htm
I do not have any contacts there, and I'm not certain that Tim has any contact there that would prevent a charge for copies. I know that his office does not have any copies of the Grassmere collection that is housed at the State Archives. So unfortunately, there most likely will be a fee involved for any copies you need. The Nashville Public Library www.library.nashville.org has an area called the Nashville Room where visitors can research materials on Nashville history, including some of the Grassmere collection. That would be another place to check out.

Regarding interviews, I would be happy to help out with any animal information, past and present, you would need. Barbara Sullivan, who has served on our Friend's Board, has a wealth of knowledge of the house and history. She also is with the Davidson County Tennessee Master Gardeners, who have been solely responsible for reworking and planting the heirloom garden and orchard. She would be the one to talk to about the gardens.

I hope that helps with your questions so far. Let me know what other information you need, and let me know what your schedule is looking like.

Thanks
Tori

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314-553-3826
314-553-3681 (Fax)
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Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: peter@master-prod.com
Sent: Wednesday, August 28, 2002 11:35 AM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: FW: Video Proposal

Production Budget.xls

Quoting "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com>:

> FYI -- We got it!
>
> Reg.
>
> -----Original Message-----
> From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
> Sent: Tuesday, August 20, 2002 1:01 PM
> To: Cordoba, Reggie [CORP/STL]
> Cc: Tori Mason
> Subject: RE: Video Proposal
>
>
> Sorry for the delay. You are approved to proceed with your project. I
> discussed the plan with our board and they are excited about the project. I
> also had a conversation with Tori Mason and she has agreed to be your
> contact for this. Her e-mail is grassmerefarm@hotmail.com. She should also
> be contacting you soon to talk about archives and house access. Are you
> still coming in on Labor Day weekend?
>
> Jim
>
> -----Original Message-----
> From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
> Sent: Tuesday, August 20, 2002 10:46 AM
> To: 'jbartoo@nashvillezoo.org'
> Subject: RE: Video Proposal
>
>
> Jim,
>
> I wanted to follow-up with you after your meeting last week with Tori. Any
> word on the Grassmere project? I know I sound anxious, but I'm really
> excited about the project and would like to get started ASAP.
>
> Please let me know if you need any additional information and/or references
> to help expedite the approval process.
>
> Sincerely,
>
> Reggie Cordoba
>
>

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

>
> -----Original Message-----
> From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
> Sent: Thursday, August 15, 2002 10:14 AM
> To: Cordoba, Reggie [CORP/STL]
> Subject: RE: Video Proposal
>
>
> Sure. We may need to bring Tim Walker with the historical society in to the
> conversation to get some of this done.
>
> Jim
>
> -----Original Message-----
> From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
> Sent: Thursday, August 15, 2002 9:44 AM
> To: 'jbartoo@nashvillezoo.org'
> Subject: RE: Video Proposal
>
>
> Jim,
>
> I understand that the archive has the photos/information on 16mm and 35mm
> tape (9 reels). These tapes can be purchased in either format (preferably
> 16mm) at $15 - 20 each, or checked out via Inter-library Loan (4 or 5? at a
> time). If we use the library it would not cost anything, but we would need
> to reproduce items. When you talk to her, would you ask her about
> reproduction, copyright, etc., on these reels?
>
> I'll keep my fingers crossed!
>
> Reggie.
>
>
>
> -----Original Message-----
> From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
> Sent: Thursday, August 15, 2002 9:39 AM
> To: Cordoba, Reggie [CORP/STL]
> Subject: RE: Video Proposal
>
>
> Ms. Cordoba,
>
> Thanks for the info. I am meeting with Tori today to discuss your proposal.
> I don't think this is going to be a problem. Tori did mention that all of
> the old photographs were in the state archives and there is a cost to get
> them. I should know more after the meeting this afternoon.
>
> Jim
>
> -----Original Message-----
> From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
> Sent: Thursday, August 15, 2002 9:29 AM
> To: 'jbartoo@nashvillezoo.org'
> Subject: Video Proposal
>
>

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

> Mr. Bartoo,
>
> Just wanted to touch base with you about the Grassmere Video Proposal. We
> are very excited about the project and would like to get started as soon as
> possible.
>
> I'm taking the liberty of attaching the resume of Prof. Peter Carlos, who
> will be sponsoring and working with us on the project and a brief bio on
> myself. My partner, Dave Chapman, and I will be doing the project under
> Peter Carlo's supervision and guidance. His vast experience and numerous
> awards in multimedia will undoubtedly influence the final video product.
> If there is anything else you need or would like to see in the way of
> information, credentials, etc., please let me know.
>
> I look forward to hearing from you soon.
>
> Reggie Cordoba
> 314-553-3826 (work)
> 314-355-2596 (home)
>
> <<Peter's New Resume.doc>> <<Bio.ppt>>
>

Reggie,

Here's the Excel Production sheet to talk about. I will explain more of it at the Corner Bar. I'm not sure if you got it from my corporate email. Remember to CYA. A good producer will think of everything or write it down just in case they forget something.

Best,

Peter

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Thursday, September 05, 2002 6:39 PM
To: Cordoba, Reggie [CORP/STL]
Cc: jbartoo@nashvillezoo.org; peter.carlos@wcom.com; michael.castro@usa.net; Walker, Tim (Historical Commission)
Subject: Re: Grassmere Video Project

Ms. Cordoba,

September 21 is fine, I will be working that day.....I normally am very busy between 8-11, and then again from 4-5. Anywhere in the middle of the day works best for me, but whatever works for Tim and Jim (if he is available), I can work around also. Please let me know what time you decide. I'm glad you're coming, I'm looking forward to meeting you as well.

Barbara tends to work in the gardens on most Saturday mornings, as long as the weather cooperates. If you are there before 11, you most likely can visit with her as well. Her email address is turtlex@aol.com and her cell phone number is 615-481-6760. She will be rather busy this week as the Tennessee State Fair is running, and the Master Gardeners have a booth, so email may be the best way to contact her through the 15th. I have talked with her about the project, and she is more than happy to help out.

Let me know what other information I can help you with. Are you still planning on doing the majority of your shooting for the video during Harvest Days on the 28th and 29th of September?

Tori

Reggie Cordoba
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314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Thursday, September 19, 2002 12:24 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Grassmere Video Project

Production Budget.xls | Bid for Soccer Tape.doc | New XYZ Bid Sheet.doc

Reggie,

Here are some questions to ask those involved:

Who will be working with you (approving) on the script? (Keep to a minimum of two)

How long should the final tape be?

Will the organization pay for transferring film to video?

What positions (camera person, grip, sound person, PA, makeup) will the PBS station or
organization pay for or donate?

Where will the equipment come from in Nashville and how pays for it?

What are the deadlines for Script Approval, Production, Post-Production, Delivery of Final mastertape?

How many copies of VHS tapes will the organization need?

Will they need a DVD to sell?

Who will pay for those tapes?
(I have a tape duplication house here in Earth City that can give you/them a great price. Or they can do it on their own.)

Will the talent/on-camera (Miss Tennessee) sign releases and donate time?

Will the organzation pay for feeding the crew and talent during the shoot/

Who will donate funds to pay for food, lodging, tape, gas, shipping, vhs tapes, dvds
(these are called hard costs)?

And add any others that you can think of. You can't ask too many questions. Get together an
agreement so that everyone knows everyone's responsibilities. Here's a coversheet below that
might work for you and Dave.

Let me know.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, September 19, 2002 11:41 AM
To: 'Tori Mason'
Cc: 'jbartoo@nashvillezoo.org'; 'turtlex@aol.com';
'peter.carlos@wcom.com'
Subject: RE: Grassmere Video Project

Ms. Mason:

I plan on arriving in Nashville this Friday evening, September 20th. If your schedule permits, I would like to meet with you on Saturday morning at Grassmere at 8:00AM. My partner, Dave Chapman, will be driving in early that morning at will meet us there at approximately the same time. Our initial meeting will be simply to tour the house, meet with the key individuals for expert testimony interview process, and also to review the project's requirements.

I've already spoke with Tim Walker, and he has a commitment this weekend to prepare for the tour of the historical Nashville cemetery, so we will meet another time.

Dave and I look forward to meeting everyone.

Reggie Cordoba

-----Original Message-----
From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Thursday, September 05, 2002 6:39 PM
To: Cordoba, Reggie [CORP/STL]
Cc: jbartoo@nashvillezoo.org; peter.carlos@wcom.com;
michael.castro@usa.net; Walker, Tim (Historical Commission)
Subject: Re: Grassmere Video Project

Ms. Cordoba,

September 21 is fine, I will be working that day.....I normally am very busy between 8-11, and then again from 4-5. Anywhere in the middle of the day works best for me, but whatever works for Tim and Jim (if he is available), I can work around also. Please let me know what time you decide. I'm glad you're coming, I'm looking forward to meeting you as well.

Barbara tends to work in the gardens on most Saturday mornings, as long as the weather cooperates. If you are there before 11, you most likely can visit with her as well. Her email address is turtlex@aol.com and her cell phone number is 615-481-6760. She will be rather busy this week as the Tennessee State Fair is running, and the Master Gardeners have a booth, so email may be the best way to contact her through the 15th. I have talked with her about the project, and she is more than happy to help out.

Let me know what other information I can help you with. Are you still

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Turtlex@aol.com
Sent: Thursday, September 19, 2002 3:55 PM
To: Reggie.Cordoba@emrsn.com
Subject: Re: Grassmere Video Project

Ms. Cordoba,
Looking forward to meeting you on Saturday, I'll be in the Gardens from 7 a.m. on - - - and my cell phone (481-6760) will be on too. Will certainly assist you in any way possible. Barbara Sullivan.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Monday, September 23, 2002 9:17 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Grassmere

Reg,

So how did it go? I hope you were able to get most of what you need to begin your project. I know that it will probably be larger than you thought at first. You're moving into the realm of PROFESSIONALISM. Oh, my. Let me know. Bet you're tired.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, September 19, 2002 1:53 PM
To: 'peter.carlos@wcom.com'
Subject: Grassmere

Peter,

Thanks for the doc files & questions. I just noticed that I sent your e-mail back to you....duh? I'm just a little "fried", but at least I took a shower today.... Chapman is at my house working on his other music video project as I write.

Reg

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Ronald Lee [Ronald.Lee@state.tn.us]
Sent: Monday, September 23, 2002 4:17 PM
To: Reggie.Cordoba@emrsn.com
Subject: Re: Microfilm

Dear Reggie Cordoba,

We have microfilm readers here that can be used to view our film. We also have microfilm reader/printers that can be used to make a copy of records from the microfilm.

Yours truly,
Kassie Hassler
Librarian III

>>> "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> 09/23/02 11:00AM >>>
Is the microfilm viewable? with what equipment?

Reggie Cordoba

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Tuesday, September 24, 2002 3:21 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Dana

Reg,

What's going on with Miss Tennessee? I think her doing her standup her in Missouri is not a good thing, especially if you want people to think she is really on site. Think about it. Not a big thing, but when
were we going to do that lunch thing. I'm thinking you and Dave will keep a major Production Book, with
notes, schedules, and forms. Probably be massive at the end. Make sure that you divide the work evenly
between you and Dave. Don't do it all yourself. We'll talk.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, September 24, 2002 10:27 AM
To: 'peter.carlos@wcom.com'
Subject: Dana

Peter,

Did you ever hear from Dana? I tried her this morning...got voicemail.
Called the house...recorder.

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Wednesday, September 25, 2002 2:31 PM
To: 'peter.carlos@wcom.com'
Subject: Library

Peter,

For the record...

I was concerned about the tapes in the archives, so I went to the STL County library last night. They said it would take about 6-8 weeks to get them here through Inter-Library Loan. Then there was the question about being able to view the tapes once they got here....so I contacted the Tenn. State Library. Ronald Lee, who is in charge of the archives, told me that they have a microfilm reader and printer in the archives. So I will be able to read and print on site. That's good news. (Film reproduction would be too expensive, so I'll have to do with what I have.) I'll learn more when I get there.

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Wednesday, September 25, 2002 2:39 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Library

Cool. You're being a real producer here. Making decisions and solving problems. That's what it's about.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, September 25, 2002 2:31 PM
To: 'peter.carlos@wcom.com'
Subject: Library

Peter,

For the record...

I was concerned about the tapes in the archives, so I went to the STL County library last night. They said it would take about 6-8 weeks to get them here through Inter-Library Loan. Then there was the question about being able to view the tapes once they got here....so I contacted the Tenn. State Library. Ronald Lee, who is in charge of the archives, told me that they have a microfilm reader and printer in the archives. So I will be able to read and print on site. That's good news. (Film reproduction would be too expensive, so I'll have to do with what I have.) I'll learn more when I get there.

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Ronald Lee [Ronald.Lee@state.tn.us]
Sent: Thursday, September 26, 2002 9:28 AM
To: Reggie.Cordoba@emrsn.com
Subject: RE: Microfilm

Dear Reggie Cordoba,

We are open from 8:00 AM until 6:00 PM, Monday through Saturday. For more information, including how to find us, please see:
http://www.state.tn.us/sos/statelib/pubsvs/welcome.htm

I hope your visit with us will be a successful one.

Yours truly,
Kassie Hassler
Librarian III

>>> "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> 09/23/02 04:27PM >>>
Thank you for your reply. I'm planning on visiting to do research. Just wanted to be sure that I'd be able to read and print copies.

Are you open on Saturdays? Hours?
-----Original Message-----
From: Ronald Lee [mailto:Ronald.Lee@state.tn.us]
Sent: Monday, September 23, 2002 4:17 PM
To: Reggie.Cordoba@emrsn.com
Subject: Re: Microfilm

Dear Reggie Cordoba,

We have microfilm readers here that can be used to view our film. We also have microfilm reader/printers that can be used to make a copy of records from the microfilm.

Yours truly,
Kassie Hassler
Librarian III

>>> "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> 09/23/02 11:00AM >>>
Is the microfilm viewable? with what equipment?

Reggie Cordoba

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Monday, October 14, 2002 11:22 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Reg,

Oh, I forgot to read it. I'll go out to the car and get it. I've been a little busy. Kids, work, kids, work, kids, work, and some writing.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Monday, October 14, 2002 11:15 AM
To: 'peter.carlos@wcom.com'
Subject: RE: Equipment

Peter,

Just busy...I haven't heard from you either. What's going on with you? Thought maybe you didn't like my "creative" piece...

Reg.

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Monday, October 14, 2002 11:01 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Reg,

What's going on? Haven't heard from you in a while.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, October 09, 2002 3:28 PM
To: 'peter.carlos@wcom.com'
Subject: Equipment

Peter,

Called Dave. He has equipment. He will call you.

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Monday, October 14, 2002 2:02 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Research Visit

Reggie,

Anytime Monday will be fine. You can reach me at 615-650-2883 or 615-491-5513 on Sunday or 615-862-7970 on Monday.

Talk to you Sunday or Monday.

Thanks,
Tim Walker

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Monday, October 14, 2002 1:17 PM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Research Visit

Tim,

I just spoke with my boss and arranged vacation time for next Monday & Tuesday. I will make the trip down on Saturday or Sunday, then return Tuesday. If I devote the entire day on Monday, that should give me enough information to take back to St. Louis to start the script writing process. Then I can fill in information from this end, or as needed, on subsequent weekend trips for interviews. I'm sure that I'll have a better idea on how to proceed after I get a first-hand look at the archives.

Also, if you would be so kind as to give me a contact number for you to use on Sunday, I will call and we can make arrangements to meet on Monday morning, etc.

Thanks again,

Reggie.

-----Original Message-----
From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov]
Sent: Monday, October 14, 2002 11:12 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Research Visit

Reggie,

I am in town this weekend, but will be out of town on the following weekend. My Saturday is pretty booked up with a neighborhood event, but I can be available on Friday, Monday or Tuesday, if that would assist you in your project.

Let know your plans.

Thanks and good luck,
Tim Walker

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com>]
Sent: Monday, October 14, 2002 11:00 AM
To: 'Tim.Walker@nashville.gov'
Subject: Research Visit

Tim:

I wanted to touch base with you before planning my trip to Nashville for research.

If I make the trip this weekend -- extended weekend into Monday & Tuesday --

or the following weekend? would you be available to assist me? With your assistance, I'm sure that I can retrieve the information necessary in a short period of time. I requested the volume history on Grassmere through Inter-Library loan, but haven't received a response. So, I guess a trip to the Tennessee State Library is mandatory. They also have the Grassmere archives on microfilm, so I'm sure I'll need to run photocopies, etc. of a lot of that material, too.

Being out-of-state, I feel at a disadvantage, which is why I would like your

input. With your expertise, retrieval of the information would be expedited

and accurate.

Let me know if and when you would be available so I can request vacation time from work, and time off from my graduate classes as needed.

Thanks again for all your help!

Reggie Cordoba

Cordoba, Reggie [CORP/STL]

From: Turtlex@aol.com

Sent: Friday, November 08, 2002 12:06 PM

To: Reggie.Cordoba@emrsn.com

Subject: Re: Grassmere Video Project

Reggie,

The new/next week-end is o.k. with me. Costumes? Barbara

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Sunday, November 10, 2002 10:16 AM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Grassmere Video Project

Hello Reggie

I hear through the grapevine you are planning a trip to Nashville in the next couple of weeks? Please let me know when exactly you are planning to be here. I am going to be on vacation and I fear I may not be available when you are planning your trip.

I would like to know how your project is progressing also, and what you anticipate as your completion date.

Thanks
Tori

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Monday, November 11, 2002 6:02 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Grassmere Video Project

Hey Reggie

I will be at the zoo on the 23rd, but I am solo that day and won't have a lot of extra time. I also will be out of town starting the 24th for 9 days.
Do you need time at the zoo that weekend? The zoo is on winter hours now, and closes at 4pm. If you could let me know what kind of time you will need from me, if any, I will try to help you out.
No hurry for the completion date.....just wondering :)
Tori

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, November 21, 2002 11:31 AM
To: 'Turtlex@aol.com'
Cc: jbartoo@nashvillezoo.org; 'Tori Mason'
Subject: Interview

Barbara:

Sorry I've been remiss in getting back to you about our interview schedule. I've been swamped at work doing presentations for HR Conference at Washington University this week for our division VPs.

Anyway, because everyone is so busy before the holidays, Dave Chapman and I are planning a trip to Nashville the week of December 28th to film and interview. We've arranged for vacation time between the Christmas & New Year's holidays and can stay with our respective families in Hendersonville. This will enable us to stay and work the better part of week. We don't want to rush the filmed interviews. They are a key component to the success of the documentary.

I've already spoken and confirmed this time with Tim Walker at the Historical Society, and I hope that you will also be able to confirm a day in this time period for us.

Thanks,

Reggie Cordoba

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Turtlex@aol.com

Sent: Thursday, November 21, 2002 1:54 PM

To: Reggie.Cordoba@emrsn.com

Subject: Re: Interview

11- 21- 2002

Reggie,

Am I correct in assuming that this week-end is no longer on your schedule for Grassmere interview? It is to far into next month for me to commit to Dec. 28 or after as that is my sister's 78th birthday. I'll try to get back to you closed to that date.

Barbara

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, November 21, 2002 2:22 PM
To: 'Turtlex@aol.com'
Subject: RE: Interview

Barbara,

We spoke to Dr. Castro and Peter Carlos this last Tuesday, and they suggested we extend the project into the next quarter to give ourselves the needed time to do a good job. Our jobs and school are pretty overwhelming this semester, so we agreed to the extention. It will cost us more in tuition, but we both want to give the documentary our "full" attention. An entire week in Nashville after Christmas will also give us time to focus on details. I apologize for any personal inconvenience to you, Barbara.

Hope you have a nice Thanksgiving. I'll be in touch as we get closer to trip time.

Again, Thanks!

Reggie.

-----Original Message-----
From: Turtlex@aol.com [mailto:Turtlex@aol.com]
Sent: Thursday, November 21, 2002 1:54 PM
To: Reggie.Cordoba@emrsn.com
Subject: Re: Interview

11- 21- 2002

Reggie,

Am I correct in assuming that this week-end is no longer on your schedule for Grassmere interview? It is to far into next month for me to commit to Dec. 28 or after as that is my sister's 78th birthday. I'll try to get back to you closed to that date.

Barbara

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Thursday, November 21, 2002 7:42 PM
To: Cordoba, Reggie [CORP/STL]; Turtlex@aol.com
Cc: jbartoo@nashvillezoo.org; Tim
Subject: Re: Interview

Hey Reggie

That last week of Dec. works much better for me as well. I will be around all week if you need me (except for my normal days off, Sun / Mon.) Also, FYI, the zoo is closed on Jan. 1. Hopefully that doesn't affect your schedule too much. Keep me posted on your plans.
Thanks
Tori

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Friday, November 22, 2002 8:32 AM
To: 'Tori Mason'
Subject: RE: Interview

Tori,

Sounds great! Dave & I have so much on our plates right now with our graduate classes, and of course, our regular work lives, that this will give us a bit of a breather. Our grad classes are finished on December 11th, so we can get ready for Christmas, and then concentrate on the film work. We figured that week was usually a "dead" week, but for us that is a good thing. I plan on spending the entire week in Nashville, filming, arranging for the musical score, etc. Also, it gives me some evenings with my daughter and the girls.

I'll be in touch with you in a couple of weeks to define our schedule more. Until then, hope you have a wonderful Thanksgiving, Tori. Don't eat too much turkey!

Reggie.

-----Original Message-----
From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Thursday, November 21, 2002 7:42 PM
To: Cordoba, Reggie [CORP/STL]; Turtlex@aol.com
Cc: jbartoo@nashvillezoo.org; Tim
Subject: Re: Interview

Hey Reggie

That last week of Dec. works much better for me as well. I will be around all week if you need me (except for my normal days off, Sun / Mon.) Also, FYI, the zoo is closed on Jan. 1. Hopefully that doesn't affect your schedule too much. Keep me posted on your plans.
Thanks
Tori

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314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Monday, December 02, 2002 4:00 PM
To: 'misstened@aol.com'
Subject: Documentary - Grassmere at Nashville Zoo

TO: Missy Ross
FROM: Regina (Reggie) Cordoba
REFERENCE: Heather Heath (former Miss Tennessee)
DATE: 12-02-02
SUBJECT: Documentary - Grassmere at Nashville Zoo

I was told to contact you for information regarding introduction of documentary film project by Allison Alderson, former Miss Tennessee, who lives in the Nashville area.

I'm attaching the proprosal submitted for Masters Thesis Documentary Project on Grassmere at Nashville Zoo for your perusal. All permissions have been obtained from the Zoo and Nashville Historical Society, and filming has already been done of the house and gardens earlier this fall. We want to project a wholesome image and feel that a Miss Tennessee introducing the film would enhance the family image for the community at large. Originally, Heather Heath committed to the introduction, but with her heavy law school curriculum at Washinton University this fall, suggested that Allison, who is a local to Nashville, might be willing to accommodate us.

Dave Chapman and I plan on going to Nashville to film interviews December 27- ? (depends on schedules). I would greatly appreciate it if you would have Allison contact me at 314-553-3826 (work) 314-355-2596 (home) or by E-mail: reggie.cordoba@emrsn.com so that we can arrange our filming around her schedule.

Thank you for your help!

Sincerely,

Reggie Cordoba

Video Proposal.doc

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Monday, December 09, 2002 4:42 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Video Equipment

Reg,

Make sure you tell him that this documentary is your Culminating Project. Very important.

PC

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Monday, December 09, 2002 4:19 PM
To: 'benscholle@yahoo.com'
Cc: 'peter.carlos@wcom.com'; 'michael.castro@usa.net'
Subject: Video Equipment

Ben:

Peter Carlos said to contact you about checking out video equipment. Dave Chapman & I are planning our trip to Nashville, TN the weekend following Christmas, in order to film the interview segments for our documentary project. All interview appointments with subjects are confirmed for that weekend.

It's my understanding that the lab will be closed over the holidays, so we'd like to check out the Canon camera, wireless audio mic (2 if available) and possibly 2 light kits before the holiday lock-up.

Please advise when Dave should go up to school and check it out. He lives five minutes away and can pick it up anytime at your convenience.

Thanks for your help!

Reggie Cordoba
314-553-3826 (work)

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Ben Scholle [benscholle@yahoo.com]
Sent: Monday, December 09, 2002 5:02 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Video Equipment

Reggie,

That should be fine. Can you check out by the 20th
and return by Jan 2nd? I'll be around all during the
week before the holiday, so I can meet you or Dave
there anytime on Friday the 20th.

Let me know if that works,

Ben

--- "Cordoba, Reggie [CORP/STL]"
<Reggie.Cordoba@emrsn.com> wrote:
> Ben:
>
> Peter Carlos said to contact you about checking out
> video equipment. Dave
> Chapman & I are planning our trip to Nashville, TN
> the weekend following
> Christmas, in order to film the interview segments
> for our documentary
> project. All interview appointments with subjects
> are confirmed for that
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> over the holidays, so we'd
> like to check out the Canon camera, wireless audio
> mic (2 if available) and
> possibly 2 light kits before the holiday lock-up.
>
> Please advise when Dave should go up to school and
> check it out. He lives
> five minutes away and can pick it up anytime at your
> convenience.
>
> Thanks for your help!
>
> Reggie Cordoba
> 314-553-3826 (work)

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Michael Castro [michael.castro@usa.net]
Sent: Monday, December 09, 2002 5:40 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: [Video Equipment]

Tell Dave to arrange borrowing equipment through Larry Reubling.

Best,
Michael

"Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> wrote:
Ben:

Peter Carlos said to contact you about checking out video equipment. Dave Chapman & I are planning our trip to Nashville, TN the weekend following Christmas, in order to film the interview segments for our documentary project. All interview appointments with subjects are confirmed for that weekend.

It's my understanding that the lab will be closed over the holidays, so we'd like to check out the Canon camera, wireless audio mic (2 if available) and possibly 2 light kits before the holiday lock-up.

Please advise when Dave should go up to school and check it out. He lives five minutes away and can pick it up anytime at your convenience.

Thanks for your help!

Reggie Cordoba
314-553-3826 (work)

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314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Ben Scholle [benscholle@yahoo.com]
Sent: Wednesday, December 18, 2002 3:43 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Equipment

Hey Reggie,

I think that should be okay. How about 4:00? I'll meet him at the equipment room in the Spellmann Center (the level above the cafeteria, down the hall from the student mailboxes). Make sure you send me a list of what you'll be needing, and I'll need to know when you'll be bringing it back also; are you still planning on the 2nd?

Thanks,

Ben

--- "Cordoba, Reggie [CORP/STL]"
<Reggie.Cordoba@emrsn.com> wrote:
> Ben:
>
> Would it be okay if I have my son, David (27 & MBA
> Graduate from
> Lindenwood), pick-up the equipment on Friday? AM or
> PM? He's at home
> studying for the LSAT test and can be there at your
> convenience. I have to
> work until 4:30PM, as does Dave Chapman (teaching).
> Just tell me where, and
> what time, and I'll have my son there to meet you.
>
> Thanks,
> Reggie Cordoba
>
> -----Original Message-----
> From: Ben Scholle [mailto:benscholle@yahoo.com]
> Sent: Monday, December 09, 2002 5:02 PM
> To: Cordoba, Reggie [CORP/STL]
> Subject: Re: Video Equipment
>
>
> Reggie,
>
> That should be fine. Can you check out by the 20th
> and return by Jan 2nd? I'll be around all during
> the
> week before the holiday, so I can meet you or Dave
> there anytime on Friday the 20th.
>
> Let me know if that works,

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

>
> Ben
>
> --- "Cordoba, Reggie [CORP/STL]"
> <Reggie.Cordoba@emrsn.com> wrote:
> > Ben:
> >
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> > convenience.
> >
> > Thanks for your help!
> >
> > Reggie Cordoba
> > 314-553-3826 (work)
>
>
> _____
> Do you Yahoo!?
> Yahoo! Mail Plus - Powerful. Affordable. Sign up
> now.
> http://mailplus.yahoo.com

_____
Do you Yahoo!?
Yahoo! Mail Plus - Powerful. Affordable. Sign up now.
http://mailplus.yahoo.com

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Wednesday, December 18, 2002 4:26 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

The Canon XLS-1 camera has some head problems. Take one light kit, but two microphones, with a headset. Someone should be listening to the sound at all times. Frame a little loose, but don't be afraid of closeups. Do interviews with the lav mike. Take some white board with you to reflect light outside to fill faces from the sun. Also, very very important, take a monitor and plenty of batteries. For b-roll, shoot the scene wide, medium, zoom in, and zoom out, for variety in editing.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 3:56 PM
To: 'peter.carlos@wcom.com'
Subject: Equipment

Peter,

I have to prepare a list for Ben (for a Friday pick-up of equipment). I remember you said something about one of the new cameras not working? Am I correct? Which one?

Any other suggestions? One light kit enough? Mic?

Help! (Remember---I'm not the technical one!)

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Wednesday, December 18, 2002 4:27 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Get the camera ahead of time, shoot some footage, and play on your computer to make sure everything, lighting, record heads, and audio works.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 3:56 PM
To: 'peter.carlos@wcom.com'
Subject: Equipment

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Reg.

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Wednesday, December 18, 2002 4:40 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Interview

I will be there the 28th. What all are going to be doing.....what will you be wanting to shoot? Is Tim available for your interview? Barbara? What else will you need?
Just let me know.

And what time.....from when to when?

Thanks

Reggie Cordoba
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E-mail: reggie.cordoba@emrsn.com

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To: Cordoba, Reggie [CORP/STL]
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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Wednesday, December 18, 2002 4:46 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Yes, there are two of them. The one that Sean used was crappy. If you use a Canon, then test it out. The JVC camera might be a safe bet.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 4:30 PM
To: 'peter.carlos@wcom.com'
Subject: RE: Equipment

I'm sorry, but I want to get everything correct. I don't want to get to Nashville and have problems.

Should I get the JVC camera for Dave, instead of the Canon?(Was there more than one?)

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Wednesday, December 18, 2002 4:26 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

The Canon XLS-1 camera has some head problems. Take one light kit, but two microphones, with a headset. Someone should be listening to the sound at all times. Frame a little loose, but don't be afraid of closeups. Do interviews with the lav mike. Take some white board with you to reflect light outside to fill faces from the sun. Also, very very important, take a monitor and plenty of batteries. For b-roll, shoot the scene wide, medium, zoom in, and zoom out, for variety in editing.

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-----Original Message-----
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To: 'peter.carlos@wcom.com'
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Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

remember you said something about one of the new cameras not working? Am I correct? Which one?

Any other suggestions? One light kit enough? Mic?

Help! (Remember---I'm not the technical one!)

Reg.

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Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 8:17 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Reggie,

Friday the 29th would work well for me. I would need to be finished by 3:30 p.m. as I work late that afternoon.

I hope that will work.

Thanks,
Tim Walker

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 3:27 PM
To: 'tim.walker@nashville.gov'
Cc: 'michael.castro@usa.net'; 'peter.castro@wcom.com'
Subject: Interview

Tim:

As we discussed a few weeks ago, Dave Chapman and I are making the trip to Nashville after the Christmas holiday to film the interview segments. We will both be in Nashville by December 27th and would like to set-up your interview for either the 28th or the 29th. Tori should be at the house on the 28th, which would be our preference. We would like to get some "B-roll" footage of you at the house pointing out the specific areas of change, (the hallway, moldings, staircase, etc.), to place over portions of your interview. We'd like to show them exactly what you're talking about, so it will have more impact. If we could do Tori's interview and your B-roll in the morning, break for lunch, and do your interview in the afternoon---that would be great.

Also, if you have a specific location (perhaps your office? library room?) where you would like us to set-up for your segment, we are open to suggestions.

I will be in the office until Friday, Dec. 20th, where you can E-mail me. After Friday, you can reach me at home -- 314-355-2596.

Get ready to say "Cheese!"

Thanks,

Reggie.

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 8:20 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Sorry,

That is Saturday, December 28th. I work on the 29th, also. How much time do you need? I have company from out of town and Saturday is the only time I have to visit.

Thanks again,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 3:27 PM
To: 'tim.walker@nashville.gov'
Cc: 'michael.castro@usa.net'; 'peter.castro@wcom.com'
Subject: Interview

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Get ready to say "Cheese!"

Thanks,

Reggie.

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 8:38 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Reggie,

Sorry about the confusion. Unfortunately, I am working a second job. I am scheduled for weekends. Also, on that weekend, I have a good friend who is coming in, and I only have Saturday to visit. I can do the filming on Saturday, December 28th. Just let me know the time. I only meant it would be helpful to know what times you would need me, so that I make the best use of my time on that day.

Thanks,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, December 19, 2002 8:29 AM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

Tim:

I'm confused....But, if you can give us an hour on Saturday morning, especially for the B-roll footage inside the house, we can do the interview on Sunday?... if that works better for you. We can interview at your office, or if you have an area at home (with books or office type setting for background) that would work, too.

Please let me know. I need to confirm with Tori.

Reg.

-----Original Message-----
From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 8:20 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Sorry,

That is Saturday, December 28th. I work on the 29th, also. How much time do you need? I have company from out of town and Saturday is the only time

I have to visit.

Thanks again,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com>]
Sent: Wednesday, December 18, 2002 3:27 PM
To: 'tim.walker@nashville.gov'
Cc: 'michael.castro@usa.net'; 'peter.castro@wcom.com'
Subject: Interview

Tim:

As we discussed a few weeks ago, Dave Chapman and I are making the trip to Nashville after the Christmas holiday to film the interview segments. We will both be in Nashville by December 27th and would like to set-up your interview for either the 28th or the 29th. Tori should be at the house on the 28th, which would be our preference. We would like to get some "B-roll"

footage of you at the house pointing out the specific areas of change, (the hallway, moldings, staircase, etc.), to place over portions of your interview. We'd like to show them exactly what you're talking about, so it will have more impact. If we could do Tori's interview and your B-roll in the morning, break for lunch, and do your interview in the afternoon---that would be great.

Also, if you have a specific location (perhaps your office? library room?) where you would like us to set-up for your segment, we are open to suggestions.

I will be in the office until Friday, Dec. 20th, where you can E-mail me. After Friday, you can reach me at home -- 314-355-2596.

Get ready to say "Cheese!"

Thanks,

Reggie.

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Thursday, December 19, 2002 10:55 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

It's taping and tape. But that's okay. Don't say film to people, because someone
might actually think it's film. Not a big deal, just take it from Mr. Experience.
Get as much B roll as you can, even if you don't think you will need. You will need
it, more than likely. Change your focal point every time you ask a question. Start
with a wide medium shot to put in the person's name and title when you introduce
that person in documentary. Make sure they stop for a second or two before you ask
the next question. I know I told you this information before, just a refresher
reminder. Good luck, and pray to the Video God before you begin. I hope the video
b roll the first time around is good. Check it to make sure before you go and talk
over what you want or could improve the shots.

Oh, thanks for the Coppola Merlot. Very nice. From a very nice person. Happy Holidays.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, December 19, 2002 10:32 AM
To: 'peter.carlos@wcom.com'
Subject: RE: Equipment

I'm still trying to get Dave. I left him a message on his cell phone to call me this afternoon. Ben has a 4:00PM pick-up tomorrow set for us. I have a 5:30PM appointment, so if Dave can't go I will send my son with a list.

We have confirmation for filming on Sat., Dec. 28th, at the house. Tori and Tim Walker are agreed. The gardens expert can't make it on Sat. Still working on her for a good time. Otherwise, we will have to use the film Dave took outside in the gardens, which we have plenty.
Then we can drive back on Sunday or Monday and I will have the entire week to relax, do some research, and get my house in order for the February party.

Reg.
-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Sent: Wednesday, December 18, 2002 4:46 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Yes, there are two of them. The one that Sean used was crappy. If you use a Canon, then test it out. The JVC camera might be a safe bet.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 4:30 PM
To: 'peter.carlos@wcom.com'
Subject: RE: Equipment

I'm sorry, but I want to get everything correct. I don't want to get to Nashville and have problems.

Should I get the JVC camera for Dave, instead of the Canon?(Was there more than one?)

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Wednesday, December 18, 2002 4:26 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

The Canon XLS-1 camera has some head problems. Take one light kit, but two microphones, with a headset. Someone should be listening to the sound at all times. Frame a little loose, but don't be afraid of closeups. Do interviews with the lav mike. Take some white board with you to reflect light outside to fill faces from the sun. Also, very very important, take a monitor and plenty of batteries. For b-roll, shoot the scene wide, medium, zoom in, and zoom out, for variety in editing.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 3:56 PM
To: 'peter.carlos@wcom.com'
Subject: Equipment

Peter,

I have to prepare a list for Ben (for a Friday pick-up of equipment). I remember you said something about one of the new cameras not working? Am I correct? Which one?

Any other suggestions? One light kit enough? Mic?

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Help! (Remember---I'm not the technical one!)

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Thursday, December 19, 2002 2:24 PM
To: Reggie.Cordoba@emrsn.com
Subject: RE: Interview

The zoo opens at 9am, so come then. We can either do the interviews in the break room at the house (where we sat and looked through notebooks) or I can see if one of the rooms in the Croft Center are available. Don't know if they will be but I can check. I will let you know where to meet when you let me know where you want to interview.
Do you still need copies of all the papers that we looked at when you were here last fall?
Tori

>From: "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com>
>To: 'Tori Mason' <grassmerefarm@hotmail.com>
>Subject: RE: Interview
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>And what time.....from when to when?
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Reggie Cordoba
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314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 2:47 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Reggie,

Tell her I suggested the house and it should be okay.

Tim

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From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, December 19, 2002 2:45 PM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

Tim,

The power was my main concern. The lights require quite a bit. If it's okay with Tori, we could conceivably use the sitting room or even the dining room area. If the house is closed to the public (and I believe it is) then if Tori approves we can set-up there. I'll ask her.

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Subject: RE: Interview

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By the time we film I should have a pretty good handle on the research for questions, but if there is something significant you feel needs to be added--please tell me. You are the expert and surely know more than any of us--the reason we are interviewing you. I know we've talked about the structural changes, cemetery and gardens, but we haven't really talked about the "social" significance--the house as a timeline of Nashville society. I've been looking at some of the books in the bibliographies from the papers, and I think we should speak to that topic, too. Actually, I think it's probably the most important aspect of the film, and the house.

Anyway, I will firm a time, etc., today with Tori and get right back to you.

Reg.

PS: Maybe your friend would like to come along? We can go for a bite to eat at the lunch hour and then do the interview. Then he/she can enjoy being with you, too.

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Get ready to say "Cheese!"

Thanks,

Reggie.

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Thursday, December 19, 2002 3:33 PM
To: Reggie.Cordoba@emrsn.com
Cc: bbaker@nashvillezoo.org
Subject: RE: Interview

Taping in the house is fine.....it isn't open right now so visitors are a non-issue. Both meeting rooms are available if we want them in the Croft Center, but I am fine with everything happening in the house. Let's plan on that.

>From: "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com>
>To: 'Tori Mason' <grassmerefarm@hotmail.com>
>Subject: RE: Interview
>Date: Thu, 19 Dec 2002 15:47:14 -0500
>
>Tori,
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>which has been my major concern. He asked if we could tape in the house.
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>me know where you want to interview.
>Do you still need copies of all the papers that we looked at when you were
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>Tori
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>The new MSN 8: advanced junk mail protection and 2 months FREE*
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Tired of spam? Get advanced junk mail protection with MSN 8.
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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, December 19, 2002 3:34 PM
To: 'Tori Mason'
Subject: RE: Interview

Great! I'll advise Tim of your approval.

See you at 9:00AM at the zoo on Saturday, December 29th.

Until then, have a great Christmas, Tori.

Reggie.

-----Original Message-----
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>The new MSN 8: advanced junk mail protection and 2 months FREE*

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>http://join.msn.com/?page=features/junkmail

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, December 19, 2002 3:35 PM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

Tim,

Tori approved taping in the house. We will meet her at the zoo on Sat., 29th, at 9:00AM. Look for you to arrive around 10:00AM.

Have a great Christmas!

Reggie.

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From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 2:47 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

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I'm confused....But, if you can give us an hour on Saturday morning, especially for the B-roll footage inside the house, we can do the interview on Sunday?... if that works better for you. We can interview at your office, or if you have an area at home (with books or office type setting for background) that would work, too.

Please let me know. I need to confirm with Tori.

Reg.

-----Original Message-----
From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov <mailto:tim.walker@nashville.gov>
< mailto:tim.walker@nashville.gov <mailto:tim.walker@nashville.gov> >]
Sent: Thursday, December 19, 2002 8:20 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Sorry,

That is Saturday, December 28th. I work on the 29th, also. How much time do you need? I have company from out of town and Saturday is the only time I have to visit.

Thanks again,
Tim

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From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com
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To: 'tim.walker@nashville.gov'
Cc: 'michael.castro@usa.net'; 'peter.castro@wcom.com'
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Also, if you have a specific location (perhaps your office? library room?) where you would like us to set-up for your segment, we are open to suggestions.

I will be in the office until Friday, Dec. 20th, where you can E-mail me. After Friday, you can reach me at home -- 314-355-2596.

Get ready to say "Cheese!"

Thanks,

Reggie.

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, December 19, 2002 3:35 PM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

Tim,

Tori approved taping in the house. We will meet her at the zoo on Sat., 29th, at 9:00AM. Look for you to arrive around 10:00AM.

Have a great Christmas!

Reggie.

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From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov]
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To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Reggie,

Tell her I suggested the house and it should be okay.

Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, December 19, 2002 2:45 PM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

Tim,

The power was my main concern. The lights require quite a bit. If it's okay with Tori, we could conceivably use the sitting room or even the dining room area. If the house is closed to the public (and I believe it is) then if Tori approves we can set-up there. I'll ask her.

Reg.

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Anyway, I will firm a time, etc., today with Tori and get right back to you.

Reg.

PS: Maybe your friend would like to come along? We can go for a bite to eat at the lunch hour and then do the interview. Then he/she can enjoy being with you, too.

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Sent: Thursday, December 19, 2002 8:38 AM
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Subject: RE: Interview

Reggie,

Sorry about the confusion. Unfortunately, I am working a second job. I am scheduled for weekends. Also, on that weekend, I have a good friend who is coming in, and I only have Saturday to visit. I can do the filming on Saturday, December 28th. Just let me know the time. I only meant it would be helpful to know what times you would need me, so that I make the best use of my time on that day.

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< mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> >]
Sent: Thursday, December 19, 2002 8:29 AM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

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Get ready to say "Cheese!"

Thanks,

Reggie.

Cordoba, Reggie [CORP/STL]

From: Ben Scholle [benscholle@yahoo.com]
Sent: Thursday, December 19, 2002 4:01 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Video Equipment

Thanks Reggie. Good luck with everything,

Ben

--- "Cordoba, Reggie [CORP/STL]"
<Reggie.Cordoba@emrsn.com> wrote:
> Ben:
>
> Dave Chapman is going to pick-up the equipment
> needed for our Nashville trip
> tomorrow at the Spellman Center. Dave will be there
> between 4:00 and
> 4:15PM, allowing for Friday evening traffic. (He has
> a distance to travel
> from his place of work.) All equipment will be
> returned by January 2nd.
>
> We really appreciate all your help. Thanks again!
>
> Reggie Cordoba
>
>

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Turtlex@aol.com

Sent: Friday, December 27, 2002 3:09 PM

To: Reggie.Cordoba@emrsn.com

Subject: Re: Interview

Reggie,
Either Monday the 30 or Tuesday 31 would work for me. If the weather is not so good for out of doors I'll see if we can use the 'break room' (kitchen) at the House. Anytime after 7:30 a.m until 2 p.m. either day will work for me. Barbara

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Tuesday, December 31, 2002 5:47 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Fw: farm stuff

Hey Reggie

I filled Jim Bartoo in on what all was accomplished this weekend. His reply follows, so I will let you decide if you want to use him, and contact him either way. Hope you made it back ok. Have a happy new year.
tori

----- Original Message -----
From: "Jim Bartoo" <jbartoo@nashvillezoo.org>
To: "Tori Mason" <grassmerefarm@hotmail.com>
Sent: Monday, December 30, 2002 9:24 AM
Subject: RE: farm stuff

> Good job Tori. I don't think I need to add anything unless Reggie wants me
> to. I am certainly happy to write an intro if needed.
>
> Jim
>
> -----Original Message-----
> From: Tori Mason [mailto:grassmerefarm@hotmail.com]
> Sent: Monday, December 30, 2002 12:42 AM
> To: Jim Bartoo
> Subject: farm stuff
>
>
> Hey Jim
>
> Hope your holidays were happy.....
>
> Wanted to let you know that the cemetery graphic is UP and looks fabulous.
> Ryan and his dad and Tim Walker finished it on Saturday. You should come up
> and take a look.
>
> Also, we did interviews with Reggie Cordoba on Saturday, Tim and I. They
> shot some "B-roll" footage as well. I think they have most of what they
> need, they may be back to Nashville one more time. I did mention that I
> thought maybe you would want to say something more specific than what I said
> about the zoo and how the farm and house are part of the zoo overall. I'm
> not entirely sure what all I said..... I do know I talked about the zoo
> land being owned by Metro and the zoo leasing the land, and Tim talked about
> the house being a Metro property that the zoo is responsible for keeping up.
> But I don't know if there was more you would want to add in an official

Reggie Cordoba
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> capacity. Reggie also suggested you might want to write an intro of sorts
> for Miss Tennessee to read at the beginning of the film. I can get more
> specifics from her if you would like. We spent almost the entire day
doing
> the interviews. Fun but tiring.
>
> Anyway, that's the latest. I'll be in on Tuesday if you want to talk more
> about it, or just email me. That works too.
> Thanks Jim
> tori
> ----------
--
> ----------
> "There are two means of refuge from the miseries of life:
> music and cats." -Albert Schweitzer
>

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Cordoba, Reggie [CORP/STL]

From: David Cordoba [dcordoba@netzero.net]
Sent: Tuesday, January 07, 2003 9:14 AM
To: reggie.cordoba@emrsn.com
Subject: [Fwd: RE: Miss Tennessee 2001]

-------- Original Message --------
Subject:RE: Miss Tennessee 2001
Date: Tue, 07 Jan 2003 08:20:14 -0600
From: Peter Carlos <peter.carlos@wcom.com>
Reply-To:peter.carlos@wcom.com
To:'David Cordoba' <dcordoba@netzero.net>

Reg,

She looks great, but let's hope she can talk too. Make sure you have a makeup person there for her. And yes, I would hire a camera person from the PBS affiliate to cover the shoot so that you don't make any mistakes. Shoot different focal points, pan shots (walking into the frame), inside and outside. Have you looked at the footage yet? Good luck.

Peter

-----Original Message-----
From: David Cordoba [mailto:dcordoba@netzero.net]
Sent: Monday, January 06, 2003 6:04 PM
To: peter.carlos@wcom.com
Subject: Miss Tennessee 2001

Peter,

Arrangements made to use Stephanie Culberson, Miss TN 2001, second-runner up Miss America.
Take a look.

Reggie

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Tuesday, January 07, 2003 10:44 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Miss_Tennessee - Introduction

Reg,

I suggest that you write the introduction, since it's your project. Then let Jim read it. Have him give you a list of things he finds important, but it important that there be as few writers as possible. I will read your introduction before you send it out.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, January 07, 2003 10:38 AM
To: 'jbartoo@nashvillezoo.org'
Cc: 'Tori Mason'; 'peter.carlos@wcom.com'; 'michael.castro@usa.net'
Subject: Miss_Tennessee - Introduction

Jim,

Hope your holiday was a good one. I'm sure you've already heard from Tori about the shoot at the house after Christmas. I believe we have some wonderful commentary footage from Tori and Tim Walker, but I'll know more after we examine the tapes in the lab this week.

I just spoke with Stephanie Culberson, Miss Tennesse of 2001 (see attached photo) and 2nd Runner-Up Miss America, and she will be doing the introduction for the video project. Stephanie is an attractive young lady and accomplished pianist. In addition, she was recently chosen to work the production of the Country Music Hall of Fame TV show. I'm sure Stephanie will represent the Nashville Zoo and Grassmere well.

Jim, my goal is an introduction that will please all parties, which is why I'm contacting you. Would you prefer she introduce the video outside the house, on the Zoo grounds, Zoo office with you, or... other? The Zoo is your house, Jim. What do you think? I'm open for suggestions.

Also, I'd like to schedule the shoot for the end of February or beginning of March, depending on the location and/or weather, and the availability of PBS help for this portion. Stephanie will be in school in Cleveland, TN, but she is able to make the trip on a weekend during this time frame with a 2-3 week notice.

Also, Tori indicated you might want to draft an intro? We want to be "politically correct" regarding the Zoo's interest in Grassmere, and would, of course, welcome your input.

Reggie Cordoba

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Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Tuesday, January 07, 2003 11:05 AM
To: Cordoba, Reggie [CORP/STL]
Cc: 'Tori Mason'; peter.carlos@wcom.com; michael.castro@usa.net
Subject: RE: Miss_Tennessee - Introduction

Ms. Cordoba,

Thanks for the information regarding your shoot. I'm happy to hear the process is going well. I think the intro should be shot either at the Zoo's entrance or in front of the house. I am happy to write the intro although it would help if I could see a rough of the piece or at least a narrative draft with a video shot sheet. If you feel you can write an intro for your project, please do. I would like to request to see it to make sure it is factually correct.

The timeline for the shoot looks good to me. If I remember correctly, I was going to contact the local PBS folks when you gave me an idea of what materials and/or personnel you needed. This is not a guarantee that they will help... but I am happy to ask.

Jim

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E-mail: reggie.cordoba@emrsn.com

but she is able to make the trip on a weekend during this time frame with a 2-3 week notice.

Also, Tori indicated you might want to draft an intro? We want to be "politically correct" regarding the Zoo's interest in Grassmere, and would, of course, welcome your input.

Reggie Cordoba

<<MissTennessee2001-Stephanie_Culberson.jpg>>

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Tuesday, January 07, 2003 11:45 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Miss_Tennessee - Introduction

Sounds great. Thanks.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, January 07, 2003 11:13 AM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Miss_Tennessee - Introduction

Jim,

I will write the introduction and submit to you for review.

After meeting with Prof. Carlos, I will forward additional information and equipment requirements for the shoot. Any assistance the PBS Station can provide would be appreciated. Thank you for asking in our behalf.

Reggie Cordoba

-----Original Message-----
From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
Sent: Tuesday, January 07, 2003 11:05 AM
To: Cordoba, Reggie [CORP/STL]
Cc: 'Tori Mason'; peter.carlos@wcom.com; michael.castro@usa.net
Subject: RE: Miss_Tennessee - Introduction

Ms. Cordoba,

Thanks for the information regarding your shoot. I'm happy to hear the process is going well. I think the intro should be shot either at the Zoo's entrance or in front of the house. I am happy to write the intro although it would help if I could see a rough of the piece or at least a narrative draft with a video shot sheet. If you feel you can write an intro for your project, please do. I would like to request to see it to make sure it is factually correct.

The timeline for the shoot looks good to me. If I remember correctly, I was going to contact the local PBS folks when you gave me an idea of what materials and/or personnel you needed. This is not a guarantee that they will help... but I am happy to ask.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Sent: Tuesday, January 07, 2003 10:38 AM
To: 'jbartoo@nashvillezoo.org'
Cc: 'Tori Mason'; 'peter.carlos@wcom.com'; 'michael.castro@usa.net'
Subject: Miss_Tennessee - Introduction

Jim,

Hope your holiday was a good one. I'm sure you've already heard from Tori about the shoot at the house after Christmas. I believe we have some wonderful commentary footage from Tori and Tim Walker, but I'll know more after we examine the tapes in the lab this week.

I just spoke with Stephanie Culberson, Miss Tennesse of 2001 (see attached photo) and 2nd Runner-Up Miss America, and she will be doing the introduction for the video project. Stephanie is an attractive young lady and accomplished pianist. In addition, she was recently chosen to work the production of the Country Music Hall of Fame TV show. I'm sure Stephanie will represent the Nashville Zoo and Grassmere well.

Jim, my goal is an introduction that will please all parties, which is why I'm contacting you. Would you prefer she introduce the video outside the house, on the Zoo grounds, Zoo office with you, or... other? The Zoo is your house, Jim. What do you think? I'm open for suggestions.

Also, I'd like to schedule the shoot for the end of February or beginning of March, depending on the location and/or weather, and the availability of PBS help for this portion. Stephanie will be in school in Cleveland, TN, but she is able to make the trip on a weekend during this time frame with a 2-3 week notice.

Also, Tori indicated you might want to draft an intro? We want to be "politically correct" regarding the Zoo's interest in Grassmere, and would, of course, welcome your input.

Reggie Cordoba

<<MissTennessee2001-Stephanie_Culberson.jpg>>

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Ben Scholle [benscholle@yahoo.com]
Sent: Wednesday, January 08, 2003 11:14 AM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Equipment

Reggie,

I really don't have any evening classes, but I'm usually here until 6pm or so. I don't mind sticking around, if there's a night that works for both of us. Let me know when you'd be available, and hopefully there'll be some time we can get together.

Ben

(oh, and if you reply, send it to my school address, bscholle@lindenwood.edu - I check that much more frequently)

--- "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> wrote:
> Ben,
>
> I'm getting ready to schedule another shoot in
> Nashville at the Zoo with
> Miss Tennessee 2001 doing the intro for our
> documentary (See attached
> photo). Tentative time frame -- end of February
> into March. My big
> concern is availability of good equipment. ... I'm
> sure Dave told you about
> the problem with the lavalier mic.
>
> Would it be possible to meet with you? Do you have
> an evening class during
> the week when I might see you before, or after, to
> talk about schedule and
> our equipment needs?
>
> Thanks,
>
> Reggie Cordoba
>
> <<MissTennessee2001-Stephanie_Culberson.jpg>>
>
>
>

> ATTACHMENT part 2 image/jpeg
name=MissTennessee2001-Stephanie_Culberson.jpg

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: System Administrator [postmaster@wmg.com]
Sent: Wednesday, January 08, 2003 1:39 PM
To: Reggie.Cordoba@emrsn.com
Subject: Delivered: We Will Worship - College Heights Baptist Church - CD

We Will Worship - College Heig...

<<We Will Worship - College Heights Baptist Church - CD>> Your message

To: 'questions@wordmusic.com'
Subject: We Will Worship - College Heights Baptist Church - CD
Sent: Wed, 8 Jan 2003 14:37:02 -0500

was delivered to the following recipient(s):

Carter, Christy (Word Ent) on Wed, 8 Jan 2003 14:39:08 -0500
MSEXCH:MSExchangeMTA:WMGGLOBALSERVICES:WMGGSEX02

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Jeremy Stockwell [jstockwell@gaithermusic.com]
Sent: Wednesday, January 08, 2003 2:28 PM
To: reggie.cordoba@emrsn.com
Subject: RE: Artist-Related Questions Question

Regina,

I'm not entirely clear on how you are planning on using the song, but since you mentioned recording, here is some information about that part of it. Some of this may not apply to you depending on exactly what you use is.

In order to begin the licensing process, we need you to resubmit your request with all of the following information: the song(s) administered by our company that you want to record, the party to whom the license should be issued and their mailing address, the title of your recording project, the recording artist, the release date, and the number of units you plan to have manufactured. If you're not completely sure about all of these details, just give us your best guess. Changes can be made on the license once you receive it if necessary.

The royalty rate involved will be $0.08 per song, per unit that you have manufactured. This rate applies to songs administered 100% by our company. If we administer less than 100% of a song, this rate should be made proportional to our administration percentage and you will need to contact the remaining publishers for their additional permission. Our office also charges a one-time, per-project processing fee of $10.00. Please wait to receive our license before sending any royalties. Thanks.

Hope This Helps!

Jeremy Stockwell
Licensing Administrator
Gaither Copyright Management
P.O. Box 737
Alexandria, IN 46001
(765) 724-8233
(765) 724-8290 fax

-----Original Message-----
From: reggie.cordoba@emrsn.com [mailto:reggie.cordoba@emrsn.com]
Sent: Wednesday, January 08, 2003 5:25 AM
To: customerservice@gaithermusic.com
Subject: Artist-Related Questions Question

Date: 2003-01-08 10:24:39

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

User: Regina Cordoba

E-Mail: reggie.cordoba@emrsn.com

Member: No

Category: Artist-Related Questions

Message: I\'m seeking permission to use the song, \"It is Finished\", in a scholastic Master\'s Thesis documentary project I\'m doing on Grassmere at the Nashville Zoo. Chris Rouse, Music Director at College Heights Baptist Church, will be recording for us. Please advise how I should proceed.

Thank you!

Regina Cordoba

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, January 09, 2003 12:12 PM
To: 'Cordoba, Reggie [CORP/STL]'; 'Tori Mason'
Subject: RE: Piano

Reggie,

I haven't seen any record of purchase or recall any mention of the piano. It could require a bit of digging. I'm not sure if Tori has any knowledge of the piano's purchase.

I wish I could visit the Bissell house this weekend.

Good luck with everything,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>]
Sent: Thursday, January 09, 2003 10:50 AM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Piano

Tori/Tim:

Question: Is there any record of purchase (generation or year) of the piano in the women's parlor that either of you know about? According to my research, the piano would indicate status and wealth during the early 1800s. Doesn't seem important, but I think it is,... especially in light of cultural and architectural (Federalist) connection with the East, and that it was an instrument of "women" at that time.

Also, the Daniel Bissell house (Fort Belle Fontaine) that is nearby, built in 1812 is Federalist style with rose garden and drive. Very similar to Grassmere. He built upon his return from War of 1812. The outside would be identical except for the Italianate updates to Grassmere. Really cool! I'm planning closer on-site inspection this weekend. Hope to take some tape and digital stills of the moldings on windows and inside rooms, etc., for visual comparison.

Reggie.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, January 09, 2003 2:24 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Piano

Thanks. I will look forward to seeing it.

Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>]
Sent: Thursday, January 09, 2003 1:03 PM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Piano

I will tape outside, and with their permission, inside, then you can see the house next trip on the footage.

-----Original Message-----
From: Walker, Tim (Historical Commission) [<mailto:tim.walker@nashville.gov>]
Sent: Thursday, January 09, 2003 12:12 PM
To: 'Cordoba, Reggie [CORP/STL]'; 'Tori Mason'
Subject: RE: Piano

Reggie,

I haven't seen any record of purchase or recall any mention of the piano. It could require a bit of digging. I'm not sure if Tori has any knowledge of the piano's purchase.

I wish I could visit the Bissell house this weekend.

Good luck with everything,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>
< <mailto:Reggie.Cordoba@emrsn.com>>]
Sent: Thursday, January 09, 2003 10:50 AM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Piano

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Tori/Tim:

Question: Is there any record of purchase (generation or year) of the piano in the women's parlor that either of you know about? According to my research, the piano would indicate status and wealth during the early 1800s.

Doesn't seem important, but I think it is,... especially in light of cultural and architectural (Federalist) connection with the East, and that it was an instrument of "women" at that time.

Also, the Daniel Bissell house (Fort Belle Fontaine) that is nearby, built in 1812 is Federalist style with rose garden and drive. Very similar to Grassmere. He built upon his return from War of 1812. The outside would be identical except for the Italianate updates to Grassmere. Really cool! I'm planning closer on-site inspection this weekend. Hope to take some tape and digital stills of the moldings on windows and inside rooms, etc., for visual comparison.

Reggie.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Thursday, January 09, 2003 4:38 PM
To: Reggie.Cordoba@emrsn.com; tim.walker@nashville.gov
Subject: Re: Piano

Hey guys

The piano in the front parlor is a 1910 Fisher upright. I don't know of any records that indicate where it came from. It appears to be a "replacement" piano, as we have sheet music from earlier than that year that is inscribed to and from various family members (Elise, Margaret, Vennie Shute (their aunt), and Lavinia Shute (their grandma.)) I haven't seen any records that indicate what type of piano they may have had earlier.
Hope that helps.....
Take lots of pictures of the Bissel House!
Tori

>From: "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com>
>To: 'Tori Mason' <grassmerefarm@hotmail.com>, "'Walker, Tim (Historical
>Commission)'" <tim.walker@nashville.gov>
>Subject: Piano
>Date: Thu, 9 Jan 2003 11:49:38 -0500
>
>Tori/Tim:
>
>Question: Is there any record of purchase (generation or year) of the
>piano
>in the women's parlor that either of you know about? According to my
>research, the piano would indicate status and wealth during the early
>1800s.
>Doesn't seem important, but I think it is,... especially in light of
>cultural and architectural (Federalist) connection with the East, and that
>it was an instrument of "women" at that time.
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>planning closer on-site inspection this weekend. Hope to take some tape
>and
>digital stills of the moldings on windows and inside rooms, etc., for
>visual
>comparison.
>
>Reggie.

Reggie Cordoba
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314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: County Library [circadm@showme2.slcl.lib.mo.us]
Sent: Friday, January 10, 2003 8:38 AM
To: reggie.cordoba@emrsn.com
Subject: St. Louis County Library Notice

ST. LOUIS COUNTY LIBRARY
1640 S. LINDBERGH
ST. LOUIS, MO. 63131-3598
RETURN SERVICE REQUESTED

REGINA CORDOBA
6690 HYDE PARK SQUARE
FLORISSANT MO 63033

Fri Jan 10 2003

The item(s) listed below are being held for you. Please note the PICKUP LOCATION, and bring this notice with you. The item(s) will be held through the date listed below the title.

We now offer the option to receive notices by email!! To change to email, go to: www.slcl.org, choose "Catalog - Main Menu" and enter your email address on the Email Notification form provided.

AUTHOR: Karp, Ben.
Ornamental carpentry on nineteenth-cen
CALL NO: Q 729.3/K18O
BARCODE: 31360514
LOCATION: Headquarters
PICKUP AT: Lewis and Clar BY: 01-18-03

AUTHOR: Lovett, Bobby L.
The African-American history of Nashvi
CALL NO: 976.855 L911A
BARCODE: 59029264
LOCATION: Natural Bridge
PICKUP AT: Lewis and Clar BY: 01-18-03

AUTHOR:
First families of Tennessee : a regist
CALL NO: Q 976.8 F527
BARCODE: 64895782
LOCATION: HQ Special Col. Open
PICKUP AT: Lewis and Clar BY: 01-18-03

3:4

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Friday, January 10, 2003 5:11 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Piano

I'm sure there are dates.....we can check and I'll let you know.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Loridave2@aol.com
Sent: Tuesday, February 18, 2003 4:53 PM
To: reggie.cordoba@emrsn.com
Subject: equipment update

Reggie:

I E-mailed Ben and told him we needed the equipment for March 14-16. I also told him I needed to pick up the equipment on March 7.

I gave him your work phone# in case he needed to talk to someone. He can't get a hold of me during the day, so I gave him your number just in case. Hopefully this won't be a problem. If it is then we can sick Peter or Michael on him!

Talk to you later,

Dave

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Loridave2@aol.com
Sent: Saturday, February 22, 2003 1:35 PM
To: reggie.cordoba@emrsn.com
Subject: Fwd: Dave Chapman/Reggie Cordoba Project

RE: Dave Chapman/
Reggie Cordob...

Reggie can you call one of these two people a call and reserve the equipment.
I can't call from school.

Thanks, Dave

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Monday, February 24, 2003 3:31 PM
To: 'Loridave2@aol.com'
Subject: RE: Dave Chapman/Reggie Cordoba Project

Dave--

I managed to get ahold of a Kathy Korkorian at the lab to reserve the equipment. I told her to hold the JVC camera, the Sony digital hand-held mini (which also has hook-up for the lavalier mic), a light kit, a monitor, the tripod and 2 lavalier mics (remote). I duplicated what we took last time, except for extension cords? Do we need them? Also, what about batteries/charger for outside? Didn't know, so I didn't put on the reservation. Because the JVC is so heavy, I thought that one of the new Sony's would be good for outside and tight shots. Anyway, I did the best I could without knowing. You will have to let Ben know when you are picking it all up, and you have it reserved for that whole week before.

I gave them your cell phone number for contact.

Reg.

-----Original Message-----
From: Loridave2@aol.com [mailto:Loridave2@aol.com]
Sent: Saturday, February 22, 2003 1:35 PM
To: reggie.cordoba@emrsn.com
Subject: Fwd: Dave Chapman/Reggie Cordoba Project

Reggie can you call one of these two people a call and reserve the equipment.
I can't call from school.

Thanks, Dave

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Monday, February 24, 2003 3:40 PM
To: 'bscholle@lindenwood.edu'
Cc: 'Loridave2@aol.com'
Subject: Equipment

Ben,

As a favor to Dave Chapman, I called the lab and spoke with a young lady named, Kathy Korkorian, to reserve the needed equipment for the (hopefully!) final Nashville shoot for our Masters Thesis Project. I told her to reserve the JVC, a small Sony mini-DV, 2 lavaliers, a light kit, monitor and tripod for the weekend of March 14th - 16th. I'm assuming that Dave will want to pick-up everything a week in advance to test, which I told Kathy, because Miss Tennessee is coming up from Chattanooga and we only have the one day to get it right.

Dave's cell phone number is 314-477-8463 if you need to leave a message with him about any of the above.

Thanks,

Reggie Cordoba

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Scholle, Ben [BScholle@lindenwood.edu]
Sent: Monday, February 24, 2003 7:04 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Reggie,

Kathy already talked to me about it, and it sounded like everything should be fine. If you have any questions for me, or if either of you need help testing the equipment, let me know.

Thanks,
Ben

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>]
Sent: Monday, February 24, 2003 3:40 PM
To: 'bscholle@lindenwood.edu'
Cc: 'Loridave2@aol.com'
Subject: Equipment

Ben,

As a favor to Dave Chapman, I called the lab and spoke with a young lady named, Kathy Korkorian, to reserve the needed equipment for the (hopefully!) final Nashville shoot for our Masters Thesis Project. I told her to reserve the JVC, a small Sony mini-DV, 2 lavaliers, a light kit, monitor and tripod for the weekend of March 14th - 16th. I'm assuming that Dave will want to pick-up everything a week in advance to test, which I told Kathy, because Miss Tennessee is coming up from Chattanooga and we only have the one day to get it right.

Dave's cell phone number is 314-477-8463 if you need to leave a message with him about any of the above.

Thanks,

Reggie Cordoba

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Tuesday, February 25, 2003 11:12 AM
To: 'Scholle, Ben'
Subject: 16mm Microfiche Reader

Ben:

I received "Grassmere" tapes from the archives in the Tennessee State Library - 9 spools (3in. diameter). These tapes contain all the documentation and photographs.

Does the lab at Lindenwood have a reader? and if so...print capability? (I can read them at the Florissant Branch of SLCL, but they don't have a printer.)

Any suggestions other than digital still shots from the viewer to download to Final Cut Pro?

Reggie Cordoba

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Tuesday, February 25, 2003 3:06 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Microfilm Tapes

Reg,

I would say print what you think and then scan. But I would do a test print and scan and then shot digital shot off monitor. See which one works the best for you. You are not annoying. Questions are good.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, February 25, 2003 2:58 PM
To: 'peter.carlos@wcom.com'
Subject: Microfilm Tapes

Peter,

I received the 9 - 16mm microfilm tapes from the Tennessee State Library. Did some checking with the library for machines, etc. Florissant has a reader, but no printer. Other option was the SLCL Headquarters, paying for the printer.

After further checking....turns out Emerson Corporate has two (2)...yes, TWO readers. The older one has a larger screen, but no printer. The new model has a CRT-size screen and instant printer. The new one also has a mechanized advance system on the spooler. COOL!!!!!! Anyway....I made arrangements with the department to use it after hours -- no problem -- which means I don't have to go downtown -- HOORAY! -- I just knew I'd be gettin' lost down there.

Anyway....my question...and I always have questions....I know you must get tired of it.....

Anyway, ...Should I print everything I think I might need for exhibits and scan (photoshop the tinted color or use the Final Cut) ? or try taking digital stills off the monitor? Will I get glare? Suggestions, please?

Your every annoying student,

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Loridave2@aol.com
Sent: Tuesday, February 25, 2003 8:13 PM
To: reggie.cordoba@emrsn.com
Subject: Fwd: FW: Equipment

FW: Equipment

Thanks, Reggie

I just thought it would be easier since I can't call from school. I had planned on going to the lab on Wed., right before my class. I'm glad I checked my mail. I will still go to the lab and make sure everything is fine. I might see if I catch Ben there on Wed.

Thanks again,

Dave

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Wednesday, February 26, 2003 6:19 PM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Visit

Tori & Tim:

Scheduled visit for Miss Tennessee portion of the shoot is Saturday, March 15th, approx. 9:00AM. She will be driving in from Chattanooga the night before. I will drive down a day or two prior. Dave will drive in and meet us at the zoo. We will videotape her portion going into the Nashville Zoo entrance, B-roll footage in the zoo area, and subsequent movement over to the entrance to the house (by the Longfellow sign). We are keeping this casual. She and my grand-daughter Alex will be "visiting" the zoo, and Stephanie (Miss TN) will introduce Alex & at the same time, the audience, to Grassmere. Because the rest of the video is informal, it would look very strange to overdue her introduction and I want it to be viewer friendly for both adult and child audiences. Grassmere is the star, not Miss TN. It also gives us a transition to let the audience know from the start the Grassmere is at the Nashville Zoo---sets the stage so to speak. Stephanie is a sweetheart. I know you will like her, Tori.

If possible, I would like for you, as director of the house, to greet them as they approach the house, and if Tim's available, him too. That way we get both the Zoo and the Metro jointly receiving them and us for the visit. What do you think? And, Barbara, too, if she is available. That way we get the whole meal deal and your videotaped pieces in the house, cemetery, and on the grounds makes sense---like you are talking to her and the audience.
(You will have no actual speaking parts other than a natural greeting...hello, etc. What you would normally do if you were accepting visitors.)

Now....I have a question. On the table of residents for 1880 there is a "Huet Shute - While male, 28" listed. Who is he? I haven't got a clue. Please enlighten me. I know that William remarried, but the divorced 2nd wife is not listed. Who is "Huet?"

And...the piano...culturally significant. In Downing's Country Houses, "The *piano-forte* is the universal accompaniment of the drawing-room or parlor in America. Even in simple cottages, where such a thing would excite astonishment in Europe, the piano will be found. ...but the desire for it (music) certainlyu is....musdic demands more age and higher culture than our young nation has yet attained, we will have faith...do not give any designs for *piano-fortes*, because they are usually made in better taste than any other article of furniture in this country--perhaps, because more expensive than any other."

"Music stools, music stands, and musici canterburies, are all indispensable pieces of

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furniture for the drawing room of the country-house, when there is decided muscial taste in the family." (430)

I have the tapes from the archives and will be perusing them this next week. We have a microfilm viewer w/printer here at the corporate office where I work and have permission to work late into the evening, after hours. So by the time you see me, I'm sure I will have more questions, but will be well into the writing phase.

And, if you know who "Huet" is,...please?

Reggie.

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Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Wednesday, February 26, 2003 7:03 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Visit

Hey Reggie

As far as I can tell, that date works fine. Do you have a rain date scheduled, or will we do it rain or shine? I forwarded your email on to Jim Bartoo just to fill him in also.

As for Huet.....I have no idea. I'll have to do some digging. Where did you find his (her?) name again? In what reference was he/she mentioned? What year?

Keep me posted.....
tori

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Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, February 27, 2003 7:52 AM
To: 'Cordoba, Reggie [CORP/STL]'; 'Tori Mason'
Subject: RE: Visit

Reggie,

Don't know the answer to your question. I would hope Tori or maybe someone like Barbara could find the answer.

Unfortunately, I will be on vacation until the night of March 15th when my flight arrives back. Therefore, I will not get to meet up with you. I hope all goes well. I will be out of the office beginning at 2:30 p.m. this afternoon until March 16th.

Good luck with the taping, and I will talk to you once I get back.

Thanks,
Tim Walker
MHC

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>]
Sent: Wednesday, February 26, 2003 6:19 PM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Visit

Tori & Tim:

Scheduled visit for Miss Tennessee portion of the shoot is Saturday, March 15th, approx. 9:00AM. She will be driving in from Chattanooga the night before. I will drive down a day or two prior. Dave will drive in and meet us at the zoo. We will videotape her portion going into the Nashville Zoo entrance, B-roll footage in the zoo area, and subsequent movement over to the entrance to the house (by the Longfellow sign). We are keeping this casual. She and my grand-daughter Alex will be "visiting" the zoo, and Stephanie (Miss TN) will introduce Alex & at the same time, the audience, to Grassmere. Because the rest of the video is informal, it would look very strange to overdue her introduction and I want it to be viewer friendly for both adult and child audiences. Grassmere is the star, not Miss TN. It also gives us a transition to let the audience know from the start the Grassmere is at the Nashville Zoo---sets the stage so to speak. Stephanie is a sweetheart. I know you will like her, Tori.

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And...the piano...culturally significant. In Downing's Country Houses, "The piano-forte is the universal accompaniment of the drawing-room or parlor in America. Even in simple cottages, where such a thing would excite astonishment in Europe, the piano will be found. ...but the desire for it (music) certainlyu is....musdic demands more age and higher culture than our young nation has yet attained, we will have faith...do not give any designs for piano-fortes, because they are usually made in better taste than any other article of furniture in this country--perhaps, because more expensive than any other."

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And, if you know who "Huet" is,...please?

Reggie.

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, February 27, 2003 9:06 AM
To: 'Tori Mason'
Subject: RE: Visit

Tori,

If it rains, we will wait for a clearing, or try on Sunday. Miss TN can't make the trip again because she has mid-terms approaching. If the whole weekend is bad, we can try a greeting a the door, shooting from the inside of the hallway as you open the door. Overcast is workable in that situation. As a matter of fact I had to do the same type of shot for a family documentary in undergrad when the weather was bad. Worked great.

As for "Huet"....His name was on the occupancy listing from the Vanderbilt study. I'm assuming that they got it from the archival tapes, which I will be examining next week. He is listed in 1880. Then in 1890....gone. Before in 1870....not there. Just shows up as a 28-year-old white male. Illegitimate? Adopted?

Also,...the music sheets at the house were published as far back as ??? That will give us a better indication for the date of the first piano in the parlor. If it's late 1870s/into 1880s/even early 1890s...it would be significant and coincide with the Italianate update in the late 1870s.

Finished up the archeological study...really interesting stuff...especially about the Knoll/spring area. The prehistoric settlement takes it all the way back. Was the burial site every verified? Caucasian, Negro, Indian remains? In the study from Vanderbilt they indicated it would be done at a later date. Thought you might have more on this.

I'm going to spend more time there this trip. Going down early and staying over a few days. After I go through the tapes next week, I'm sure I will have even more questions, so I'd like to go over some of my queries with you and Tim. Tim says he will be on vacation until the 16th, so I would have to see him after the shoot, but that's okay...I will be there.

I'm really getting into it....Can you tell?

Reggie.

PS: I'm giving the house it's own feminine voice in the video. As they approach the house, it will also welcome them...as you do. The voice of "Place"...like the James Fennimore Cooper Leatherstocking novels of the mid-1800s. It's significant.

-----Original Message-----
From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Wednesday, February 26, 2003 7:03 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Visit

Hey Reggie

As far as I can tell, that date works fine. Do you have a rain date scheduled, or will we do it rain or shine? I forwarded your email on to Jim Bartoo just to fill him in also.

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Keep me posted.....
tori

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Cordoba, Reggie [CORP/STL]

From: Scholle, Ben [BScholle@lindenwood.edu]
Sent: Thursday, February 27, 2003 3:51 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: 16mm Microfiche Reader

Reggie,

Sorry it took me so long to get back to you. Nobody I've talked to knows about our microfiche capabilities, and frankly, I've never had to read any here. If I were you, I might try calling the people at the library to see what they've got. I'd be surprised if it's better than SLCL, though.

Also, I talked to my grad. assistant, and he showed me where you guys have the equipment reserved for about 10 days total. That's fine if you guys need everything for that long, but if you're not shooting that whole time and can bring things back in between shoots, it would really help us out a lot. We only have the 5 JVC cameras, and there have been frequent occasions when they've all been checked out this semester.

Thanks,

Ben

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>]
Sent: Tuesday, February 25, 2003 11:12 AM
To: 'Scholle, Ben'
Subject: 16mm Microfiche Reader

Ben:

I received "Grassmere" tapes from the archives in the Tennessee State Library - 9 spools (3in. diameter). These tapes contain all the documentation and photographs.

Does the lab at Lindenwood have a reader? and if so...print capability? (I can read them at the Florissant Branch of SLCL, but they don't have a printer.)

Any suggestions other than digital still shots from the viewer to download to Final Cut Pro?

Reggie Cordoba

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, February 27, 2003 4:16 PM
To: 'Scholle, Ben'
Cc: 'peter.carlos@wcom.com'; 'michael.castro@lindenwood.edu'
Subject: Equipment

Ben,

In the interim I checked with SLCL, and the Florissant Branch has a reader --but, no printer. Only other option was the Main Headquarters. Then, I checked here at Emerson Corporate. Turns out we have 2 microfilm viewers that the Legal Department uses for their archive information. One is the older kind, but the other is new with a printer, which is fabulous for the research and scanning. Anyway....I'm going to campout here at work over the next couple of weeks. Good thing we have showers in our Fitness Center. Ha! Ha!

We will be needing all of the equipment for the 10 days. I'm going down in advance to do B-roll footage and fill-in on the interviews as needed. Dave will join me at the Nashville Zoo for the Miss TN shoot that weekend. She will be driving from Chattanooga, and it is the only weekend she can do it. After that she will be studying for mid-terms and doing other engagements.

If all goes as planned, this will be the last shoot and the last time we will be using the equipment from the lab. I have Apples at home with an external fire-wire hard drive (120 gig), Final Cut Pro 3.2, Photoshop, etc., so we won't be in the lab unless Peter wants us to do something special there.....maybe the needledrops? But, that shouldn't interfere with the other students.

Dave should be contacting you soon about the pickup time and examination of the equipment.

Thanks for everything!

Reggie Cordoba

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Cordoba, Reggie [CORP/STL]

From: ptervin@yasuda-u.ac.jp
Sent: Friday, February 28, 2003 10:40 AM
To: reggie.cordoba@emrsn.com
Subject: User Password for Reggie

Welcome to Literary Calendar Reference Portal!

You or someone else has used your email account (reggie.cordoba@emrsn.com) to register an account at Literary Calendar Reference Portal. Following is the member information:

-Nickname: Reggie
-Password: soncolorcs

Reggie Cordoba
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314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Friday, February 28, 2003 5:06 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Visit

Hey Reggie

The plan sounds good in case of rain. I am usually off on Sundays, so if we can do the shoot on Sat regardless, that would be best. What is your timeframe for showing up, setting up, shooting, and wrapping? Anything special I need to wear, or just the usual zoo uniform?

As for Huet..... we looked in the geneology records we have and there is no Huet to be found. However, William had 8 siblings, so it could be a cousin or nephew that was there when the census was taken in 1880. They did them every 10 years, so that's possibly why that was the only time he showed up. He may have been there to help finish the remodeling of the house, or helping with harvest that year. Who knows. It possibly could be a nickname too.

We haven't found any actual dates on the sheet music, but we do have a bound set of sheet music that has "Lavinia Hilliard" on the front. I don't know the date Lavinia and William were married, but I think she died in the 1870's and I believe the first child was born in teh 1850's. So early 1850's or earlier would be my guess on the music. BTW, William's second wife was Sudie Winn.

As far as I know, the burial site was deemed a slave cemetery, but I don't know if any further study was done. That would have been the Museum's tenure, so I don't know.

Let me know what else you come up with! Fun, isn't it? :)
Tori

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Friday, February 28, 2003 6:13 PM
To: 'Tori Mason'
Subject: RE: Visit

Great information, Watson! The sheet music really does it for documenting the presence of the piano ...even before the Civil War and the renovation in the 1870s.

Also, I found reference by one of the VP from Sotheby's (historian) that rats would have indeed been heavy in population during the period, so Vanderbilt's findings about the great #'s of large rat skeletons makes sense. The reconstruction of the servants/slave cabin behind the house using a saddlebag/dovetail construction is also indicative of the English/Scottish style used in the area...also coincides with the family's emigre' status from the isles. The Hermitage cabins are similarly built. I might go get some digital stills of those while I'm there this time to make the comparison. Yeah, and the daffodils were the flower of Wordsworth, who lived and is buried at Grasmere in England. I'll show you the poem about the daffodils....and then on Michael (written in 1808?) ---Michael Dunn?) It's all too much! This time...let's do lunch when I go alone beforehand? There's just so much to talk about!

My plan is to meet at 9:00AM at the zoo for the shoot with Miss TN. (Of course, I'll be there a little before...and I'm bringing my grandaughter, Alex with me for the shoot, too.) As for the clothes. Remember that green zoo sweatshirt you wore for the interview? That would be perfect. That way when we cut to interview you have the same clothes on. Tim won't be there for the intro, so his clothes aren't a factor. I'm planning on going down on couple of days before. I want to get some digital still shots inside the house, and weather permitting more B-roll with the smaller camera. Also, maybe more taped interview with you, more for information/research purposes....like what you sent me in the e-mail today. That way I can document it as an interview, after all...it's supposed to be a video project.

Toodles, Tori!

Reggie.

-----Original Message-----
From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Friday, February 28, 2003 5:06 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Visit

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Monday, March 03, 2003 3:08 PM
To: 'culbyten@aol.com'
Subject: Grassmere Video Shoot

DIRECTIONS:

Nashville Zoo at Grassmere
3777 Nolensville Road
Nashville, TN 37211

Nashville Zoo at Grassmere can be accessed from either I-65 or I-24 at the Harding Road Exit.

From I-24, take Harding Place Exit 56 and head west to Nolensville Pike. Turn right on Nolensville Pike. The Zoo is about 1 mile on your left.

From I-65, take Harding Place Exit 78 and head east to Nolensville Pike. Turn left on Nolensville Pike. The Zoo is about 1 mile on your left.

Nashville Zoo at Grassmere
3777 Nolensville Road
Nashville, TN 37211

Map to Grassmere.jpg

Hi! Stephanie,

Hope you are well and happy at school.

As we discussed, I've attached written directions and a small locator map for the Nashville Zoo. If you need any other assistance, please call me.

I've confirmed Saturday, March 15th, with Tori Mason, the Director of the Grassmere. Everything is set. We are scheduled for 9:00AM arrival. Park in the zoo parking lot. Go up to the front gate, where Alex (my granddaughter) and I will be waiting for you. If you need to reach me, I will be staying with my daughter, Andrea, in Hendersonville, from March 13th thru March 18th. Her phone number at home is 615-822-5513 . Also, I will have a cell phone with me which you can access at 314-369-0284. I should have it on most of the time I am in Nashville. On Saturday morning, you can reach me at the Grassmere House. Tori Mason's number is 615-833-1534 Ext. 50.

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I look forward to meeting you! Have a safe trip to Nashville from Chattanooga.

Sincerely,

Reggie Cordoba

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Tuesday, March 04, 2003 11:13 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: An Article You Should Read

Yes, but get it in writing. I will get the name of the person for music for you. Work on the
other stuff first. Music usually goes in last. Not always, but mostly kind of sort of.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, March 04, 2003 9:30 AM
To: 'peter.carlos@wcom.com'
Subject: RE: An Article You Should Read

Peter,

I started the microfilm tapes last night. The printer is a reverse negative, so using the printed copies, which are really bad, won't work. I'm going to try using the other viewer, which is much larger and clearer (Bell & Howell) with the digital camera. If that doesn't work, I can try digital still shots of the portrait paintings in the house (w/flash), which I planned on doing anyway on the Monday/Tuesday after the shoot. I'm also going to make a trip over to the Hermitage to take a few shots of the original cabins...make comparison to the slave quarters, and original cabin style, which would've been the same. Tim will be back from his vacation, and if I have more questions after reviewing the tapes, he will be accessible for interview. Also, do I need to get permission from the TN State Library to use any reproduction in the video? The tapes state that scholarly reproduction is permitted with proper credit.

And, the music? You said you knew someone who could do an original score for us? I'd like to contact him. Don't want to wait until the last minute.

Thanks,

Reg.

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Tuesday, March 04, 2003 8:21 AM
To: Reggie.Cordoba@emrsn.com
Subject: An Article You Should Read

Reg,

Hey, did you get my message yesterday about the auditions? Go to this link and read it. Have Dave read it.

Reggie Cordoba
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314-553-3681 (Fax)
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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, March 06, 2003 8:55 AM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Piano

Hey!

Found what I was looking for last night in the archival tapes - Corespondence from (Otey) to (Hardeman). Cousin states that he is excited to visit (he was at school in the East) because he could hardly wait to sit down with the family at Piano (which he underlined)--- dated January 12th, 1825. "I am really anxious to see you and your little wife out there with her piano."

Just thought I'd pass it on.

Toodles!

Reggie.

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, March 06, 2003 12:33 PM
To: 'michael.castro@usa.net'; 'peter.carlos@wcom.com'
Subject: FW: Piano

Turns out the "piano" in the house goes back to 1825. Surviving sheet music reflected early 1850s. The piano that is currently in the house dates back to the early 1900s according to Tim Walker. So, the first piano must have been destroyed during the Civil War. Piano is significant because it is a sign of wealth & education for that time period. (Sotheby's) Also, some of the correspondence indicates requests for specific books from cousins traveling to visit Grassmere from the East and North Carolina. Letters from President James Polk and Andrew Jackson indicate high degree of political stature in Tennessee/Nashville, and on the federal level. Polk and Jackson ask for advice in many cases. Higher education -- North Carolina (Literary references). So, the assumption that the initial family was "middle class" is not true. Indications from the research so far show a level of education and monetary resources from land & agriculture, traceable to North Carolina and the East.

The downturn in the economy during the 1840s probably took its toll, but the Civil War had a bigger impact. Livestock records also indicate that the Union Army depleted the cattle & swine population of the farm. Records show increased livestock numbers after the war, so monetary resources picked-up. Also, the records show that the family silver,china & crystal was buried during that time, so the smaller items survived during the Union Army occupation of Nashville, which was early on in the war. -- result: Little pillage & devastation like other parts of the South. Continued livestock breeding and need for food after the war increased revenues for the family. Result: Late 1870s rennovation of the house. But, the family doesn't move forward with the industrialization at the turn of the century, and eventually blends itself into an "upper middle class" status.

Family continues with status & position (documented travel to Europe & Australia) well after 1900 due to investment in property & Cement Construction Co. in Havana. Cuban business records indicate regular revenues until the nationalization of the company by Castro (Fidel). Records from the U.S. Govt. show substantiated claim made for $240,000+ value, (Plant, Land, Business, and separate residence/property) for which they were recompensed $0. A loss of monthly revenues and property of that magnitude forced the Grassmere property into decline and eventual donation to the Children's Museum/Cumberland Museum, and alas the Metro, with leasing of the property for the new zoo.

Still going through the tapes.....More to come.

Reggie.

-----Original Message-----

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From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, March 06, 2003 8:55 AM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Piano

Hey!

Found what I was looking for last night in the archival tapes - Corespondence from (Otey) to (Hardeman). Cousin states that he is excited to visit (he was at school in the East) because he could hardly wait to sit down with the family at Piano (which he underlined)--- dated January 12th, 1825. "I am really anxious to see you and your little wife out there with her piano."

Just thought I'd pass it on.

Toodles!

Reggie.

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Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Monday, March 10, 2003 3:43 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: An Article You Should Read

Reg,

We're back on for Thursday, Sverzup Hall, room 131, Big Bend and East Edgar, 7 pm to 10 pm. Some people can't make it, but we're going to go ahead. Hey, I'm dizzy from the changes. But that's life. Talk to you soon.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, March 07, 2003 2:56 PM
To: 'peter.carlos@wcom.com'
Subject: RE: An Article You Should Read

Dave called the house last night while I was here doing research with the microfilm tapes. He said he met with Ben and checked out the equipment. Hopefully, he will practice with the camera, etc., before we make the trip next week.

Last night I was going through some of the correspondence from the Civil War period. The Shutes wrote back and forth during the war, and the letters are passionate. He was in Huntsville and then moved on to New Orleans with the Confederate troops. She remained at Grassmere, but made a trip to New Orleans to meet-up with him. What was really sad....she got there and he had already left for the field of battle again. Great love story! I found his instructions to her regarding the care of the farm very telling about the occupation. He couldn't return, because he said the Union troops would kill him. He told her to be strong, hire an overseer, try to save enough corn from the Union troops to seed a crop, and produce bread and meat for the coming days ahead. He had the foresight to see the starvation that was at hand. Also, his instructions included specific references to slaves by name, asking each one he names to take care of the horses, pigs, crops, etc. From his "voice" in the letter, it was not an order, but the voice of a father.

I really got into it.
Monday evening I will start again. I'm taking the weekend to do stuff at home, and finish loading up the software for the editing process. Can't download the I-Movie 3.0 from the internet. It would take almost 8 hours, so I'm going to just buy the package at the Apple Store tomorrow.

Hopefully, a few extra hours of sleep this weekend will help before the long drive next week.

Have a great weekend!

Reg.

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-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Friday, March 07, 2003 2:21 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: An Article You Should Read

It's Spring vacation and a lot of the Conservatory Actors from the Rep are on gone. So we'll do it later. Carrie thought we could try it at another time. Not a big deal. How are you doing? I met with Ben and looked at the new equipment. It should be in great shape. Dave does, however, need to check it out and check it out.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, March 07, 2003 2:13 PM
To: 'peter.carlos@wcom.com'
Subject: RE: An Article You Should Read

What happenned?

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Friday, March 07, 2003 1:50 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: An Article You Should Read

Reggie,

We're not going to have auditions next Thursday. Go ahead and go early if you want. We'll reschedule it again.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, March 04, 2003 12:54 PM
To: 'peter.carlos@wcom.com'
Subject: RE: An Article You Should Read

Scoop!

Keep under your hat, Peter, but I can tell you....Cliff Froelich is resigned as head of CineSTL. Took job as A&E Editor for the Post-Dispatch. Mark Botterman just gave me the info at lunch. And this is top secret....I mentioned that we were doing the auditions with Carrie, and he said she is one of the people that the Board is considering for the position. Can't

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mention that we know anything, especially around Carrie, but I thought you should know.

Reg.

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Tuesday, March 04, 2003 11:13 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: An Article You Should Read

Yes, but get it in writing. I will get the name of the person for music for you. Work on the
other stuff first. Music usually goes in last. Not always, but mostly kind of sort of.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, March 04, 2003 9:30 AM
To: 'peter.carlos@wcom.com'
Subject: RE: An Article You Should Read

Peter,

I started the microfilm tapes last night. The printer is a reverse negative, so using the printed copies, which are really bad, won't work. I'm going to try using the other viewer, which is much larger and clearer (Bell & Howell) with the digital camera. If that doesn't work, I can try digital still shots of the portrait paintings in the house (w/flash), which I planned on doing anyway on the Monday/Tuesday after the shoot. I'm also going to make a trip over to the Hermitage to take a few shots of the original cabins...make comparison to the slave quarters, and original cabin style, which would've been the same. Tim will be back from his vacation, and if I have more questions after reviewing the tapes, he will be accessible for interview. Also, do I need to get permission from the TN State Library to use any reproduction in the video? The tapes state that scholarly reproduction is permitted with proper credit.

And, the music? You said you knew someone who could do an original score for us? I'd like to contact him. Don't want to wait until the last minute.

Thanks,

Reg.

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Tuesday, March 04, 2003 8:21 AM
To: Reggie.Cordoba@emrsn.com
Subject: An Article You Should Read

Reg,

Reggie Cordoba
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Hey, did you get my message yesterday about the auditions? Go to this link and read it. Have Dave read it.

Peter
http://www.digitalvideoediting.com/cgi-bin/getframeletter.cgi?/2003/02_feb/editorials/cw_editorial70.htm

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Wednesday, March 12, 2003 11:03 AM
To: 'Collections@thehermitage.com'
Subject: JPEGs

I'm currently working on a Master's Thesis Video Project in conjunction with the Nashville Zoo at Grassmere. Any digital photographs/JPEGs you have of Jackson, Hermitage, Cabins, etc. would be appreciated, along with permission to use the same in the video.

Thanks,

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Florissant, MO 63033
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314-355-2596 (home)

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Wednesday, March 12, 2003 11:05 AM
To: 'Marketing@thehermitage.com'
Subject: Photo Op

I will be in Nashville this weekend working on a Masters Thesis Video Documentary on Grassmere at the Nashville Zoo and would like to visit on Monday to take some digital stills of the Hermitage, especially the cabins (same circa).

Please advise on procedure for access.

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Cordoba, Reggie [CORP/STL]

From: McElhiney, Simonne [smcelhiney@thehermitage.com]
Sent: Thursday, March 13, 2003 10:26 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Photo Op

Reggie~ I hope to see you when you're here. I'll leave the form and press passes at the ticket office for you. Thanks

Simonne McElhiney
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The Hermitage-Home of President Andrew Jackson
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-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, March 12, 2003 11:05 AM
To: McElhiney, Simonne
Subject: Photo Op

I will be in Nashville this weekend working on a Masters Thesis Video Documentary on Grassmere at the Nashville Zoo and would like to visit on Monday to take some digital stills of the Hermitage, especially the cabins (same circa).

Please advise on procedure for access.

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William Dickson Shute lived on the farm during his youth. He was formally educated at Union University in Murfreesboro, Tennessee. His interests were in the sciences and humanities, which were reflected in his degrees awarded in 1855 ("Grassmere Collection" - William D. Shute, Diploma from Union University, 1855). While at Union University he met his wife-to-be, Lavinnia Lafayette Hilliard, the daughter of Isaac and Lavinnia Hilliard of Mobile, Alabama, who were from a long-standing and prominent Middle Tennessee family. It is documented in the Shute's Family Bible in the "Grassmere Collection" that the Hilliards "allowed" their daughter to marry W. D. Shute on March 22, 1856 because he was "industrious".

After three years of marriage, William Dickson Shute (W.D.) bought the entire Grassmere property of 346 acres from his father, Lee Shute, for the token price of $5.00. It was recorded on the deed from Lee Shute to William D. Shute, dated 2 July 1859, as "a gift of loving generosity" ("Grassmere Collection"). According to the census records of 1860, W.D., Lavinnia, and their two children, Margaret, nicknamed "Maggie" (3 years), and Mary H. (infant <1) were living on the farm. But, Maggie's obituary in the "Grassmere Collection" indicated that she was *born* at Grassmere, which meant that William Dickson and Lavinnia Lafayette Shute lived at Grassmere from the time they were married in 1856.

William Dickson Shute and Lavinnia Lafayette Hilliard Shute had a family comprised of five or six children. Once again, discrepancies were found in the data sets. The following listing better illustrates the names, years of birth, and the source consulted.

Table 2

Listing of Shute Offspring

Margaret (Maggie) Shute	1857 - 1948	All Data Sets
Mary H. (Hardeman)	1860 - ?	
		Mary H. was born in 1860, but did not live more than ten years. She is not present on the Population Record in 1870.
William D. (Willie)	1863 - ?	
		Willie is absent from the Family Chart in the Grassmere Collection. He is present on the Tennessee Conservation Department's Family Tree and in the Population Record in

		1870, listed as 7 years old. No additional information is listed after that date.
Kate	1864 - 1925	All Data Sets
		Married William Croft in 1888.
Lelia	1868 - 1952	All Data Sets
		Married Holland Tigert ?
Lavinnia Hilliard	1870 - ?	
		Lavinnia is absent from the 1880 Population Record. The Tennessee Conservation Department's Family chart shows that she married Marshall Hotchkiss (?-date). No additional information was available on Lavinnia Hilliard Shute.

An unknown name on the Population Table dated 1880 from the "Grassmere Collection" was the "white, 28-year-old male, Huet Shute."

Huet was not listed on any of the family charts from any of the other data sets. Because the Croft House underwent major renovation during the 1870s, it was hypothesized by Tori Mason, Director of Grassmere's Croft House, and Tim Walker, historian from the Nashville Metro Historical Society, that Huet was probably a visiting cousin, especially due to his age. Tim Walker also noted in an interview that they would have had a "need for additional manpower" after the Civil War, especially with the end of slavery. So, once again, it should be noted that two of the listed six children did not live past ten years of age. (Aside from Grassmere's occupation by Union troops during the Civil War, childhood disease was still running rampant as the 19th century progressed and, ultimately, had a mortal effect on Grassmere's resident family.)

After the births of daughters, Margaret and Mary H. Shute, the Civil War broke out. William Dickson Shute was a Confederate, and probably the best documented proof of his allegiance to the Confederacy was his purchase of large sums of Confederate War Bonds ("Grassmere Collection"). Different sources speculated as to his actual role within the Confederate Army. Some records indicated he was conscripted (Bowlin *et al* 9). Other sources stated that William Dickson "fled" Nashville, alone, after the city's early fall in 1862 to the Union Army (Clements 158). Additional correspondence evidence in the "Grassmere Collection"

verified that he spent time in Mobile, Alabama, and then moved on to Mississippi, where he missed meeting his wife, Lavinnia, who made the trip south to be with him in 1863. During her stay in Mississippi, it was recorded that their son, Willie D., was born. According to the Collection's Population Table, both Lavinnia and son, Willie D., returned to Grassmere. Letters of correspondence in the "Grassmere Collection" between William Dickson Shute and his wife, Lavinnia, are very clear about the occupation of Nashville and Grassmere by the Union Army, and their dire situation.

The Union Army definitely impacted the farming activities at Grassmere from 1863 to 1865 by pillaging foodstuffs and livestock. In a letter from William Dickson Shute to Lavinnia, written in Huntsville, Alabama, dated March 23rd, 1862, W.D. wrote:

> I saw Henry Shaw today…Shaw tells me the Yankees have taken all of my corn and hay; that was nothing more than I expected. I am in hopes they have left enough to live on this year, and make a crop. He also tells me…they still have my horses. …..if the Yankees have left enough of the corn and hay to raise a crop….you must try and raise bread and meat. …..get an overseer….encourage the Negroes to work….Tell Louis I look to him to take care of the horse and mules, and Ben the hogs….raise meat and bread. ("Grassmere Collection" - Correspondence)

According to "family legend," as repeated in an interview with Nashville's Master Gardener, Barbara Sullivan, during the second day of

the Battle of Nashville (December 16, 1864) the "easternmost portion of the Union and Confederate troops were less than one half mile from the main house at Grassmere. Union armies were encamped on the property, and William Dickson Shute suffered heavy losses of livestock and feed." Barbara stated that the only reason the silver and china survived the Civil War was because "Lavinnia had the foresight to bury it on the property. Otherwise the Yankees would have taken it, too, because the farm was occupied by Union troops on and off during this period."

This information can be verified through historical record, which indicates that General Bragg and the East Tennessee commander, Kirby Smith, launched a northern campaign with their two armies to try and regain Tennessee and bring Kentucky into the Confederacy. In October of 1862, the Kentucky campaign ended in failure after the Battle of Perryville, and Bragg's army retreated into East Tennessee, and moved westward to Murfreesboro. The Union forces under General William Rosecrans consolidated at Nashville. The Union Army left Nashville in December of 1862 to engage the Army of Tennessee to the southeast, and on December 31st, 1862, Bragg's forces made a surprise attack on Rosecran's Union Army, the resultant Battle of Stones River. Unable to hold, Bragg's Tennessee Army abandoned Murfreesboro (now a suburb of Nashville) and retreated to Tullahoma ("Civil War" 5-7).

Also, according to the "John Pierson Papers" in the Schoff Civil War Collection, which is housed in the William L. Clements Library at the University of Michigan, the 10th Michigan (Union Army) was assigned for the better part of 1863 to duty around the Nashville and Murfreesboro areas. In September of 1863, they took part in the Battle of Chickamauga and went into the Chattanooga Campaign at the end of the year.

So, historical evidence of these troop movements by the Union Army exists between Nashville and Murfreesboro. Grassmere's open fields, centered between Nashville and Murfreesboro, with its available livestock, foodstuffs, and important source of fresh spring water, would account for the credibility of the "family legend" that the farm was occupied and the livestock was "requisitioned" by Union troops during this period (Reigel 9).

Lavinnia's correspondence from La Veya, Mississippi on July 6th, 1862 to her Aunt Mary (Mary Moore Murphy Hardeman), who lived at Grassmere, established Lavinnia's whereabouts in 1862. She followed William Dickson south, in hopes of finding him as he marched with the Confederate Army, but upon her arrival in Mobile, Alabama, where the Shutes had relatives, she discovered he was already gone. So, she continued on to Mississippi, in hopes of finding him there.

In Lavinnia's correspondence home to her Aunt Mary, "Vinnie," as she was affectionately called by W.D., wrote about her visit with her husband. By this letter, it is known that she ultimately did find him in Mississippi. W.D. "brought her up-to-date" on the happenings of the war and the terrible action at Shiloh, which was a battle that solidified the Union's hold on Middle Tennessee. Lavinnia also confirmed William Dickson's fears for the farm's situation at home. Lavinnia advised her Aunt Mary to "buy seed and take care of the stock," told her to "buy candles…supplies..coffee…sugar" and more, and said she would be returning to the farm shortly thereafter ("Grassmere Collection"-Letter, Lavinnia Shute to Mary M.M. Hardeman, 06 July 1862).

Many of the letters examined in the "Grassmere Collection" between William Dickson and Lavinnia Lafayette Shute spoke about their loyalty to the Confederacy, the South and its way of life. But, more importantly, they were full of devotion to each other. They were a strong and loving couple. Lavinnia ran the farm alone during the better part of the Civil War, with the help of an overseer, while her husband was marching with the Confederate Army (Grassmere Collection - Letter, William D. Shute to Lavinnia Shute, 23 March 1862). Their forced separation encouraged professions of love for each other, especially in William Dickson's letters. His correspondence was passionate, and at the

same time gracefully poetic, which was in keeping with his humanities education and background.

In the research conducted for this project, various printed sources and interviewees cited that William Dickson "fled" Nashville, giving the impression that W.D. was a coward. This was not the case. He was like most of the white men of Nashville and Middle Tennessee, who either marched with the Confederate Army or left the area. For example, in the Alice Williamson Diary, which is housed in the Special Collections Library at Duke University, a young girl details the Union execution and slaughter of "white" men in the Gallatin area (located about 23 miles northeast of Nashville) of Tennessee during occupation by General Eleazar Arthur Paine. The following excerpts are enlightening:

> **March 3rd.** Snow all melted and weather fine. Gen. Payne rode out this evening to look at the stock, in his last trip he killed only one man (citizen, he always kills citizens when he cant find soldiers) swears he will kill every man in Gallatin and Hartsville if bushwhacking isn't stopped shortly.
> **March 12th**: Old Payne (General Payne/Union Army) dined at Mrs. Hales today: Everyone despises him but are afraid to show it. Yesterday he went up the country a few miles to a Mr. Dalton's whose son came home from the Southern Arm the day before and had the same day taken the Amnesty Oath. Riding up to the door he enquired of Mr. Dalton if his son was at home but before he answered his son came to the door. Old Nick then told him to get his horse and go with him. After insulting the father he caried his son a half mile away and shot him six times. One of Payne's escort hearing the young man groan with pain placed a pistol to his temple and remarked, I will stop

that, sir, he shot him again. But his is nothing new this is the fifth man that has been shot in this way, besides numbers that have been carried off by scouts and never return.

April 7th: Another soldier was shot yesterday. The Yankees went to jail and brought him while a citizen was standing near. He said the soldier was very poorly clad but his countenance was that of a gentleman. When the guard brought his horse to him (a broken down one from the camp) he asked what they were going to do with them.

On being told to "Mount that horse and say no more…" he did so remarking that he supposed they were going to shoot him. They took him to the river to shoot him but finding some gentleman there - Mr. H. & M. they said they had gone in a hornet's nest to shoot and went somewhere else. When they carry them out to shoot them they give them a worn out horse and tell them if they can escape they may: they say they "have fine fun chasing the boy with fresh horses." I am sorry I did not commence my journal when old Payne first came; he was worse then than now.

Apr. 28th: Remarkably quiet: no murdering for several days.

Apr 30th: Gen. Payne leaves tomorrow for Nashville. I recon we will have rest now for awhile.

Sept. 22: Gen. Payne stayed at Paduca 56 days and shot 67 men: he is under arrest Paduca is a union place.

Sept. 27: Tom Miller is to be hung Friday week for resenting an insult offered his mother by a yankee. He has been in the penitentiary a long time. His mother has gone to Washington to petition for a pardon.

Correspondence from William Dickson Shute to Lavinnia in the "Grassmere Collection" indicated W.D. was *marching* with the Confederate Army, and his loyalties were firmly placed with the Confederacy. But, it should be noted that there would not have been any shame or cowardice associated with William Dickson Shute's absence

from Grassmere during the Civil War. Evidence cited above firmly establishes that "white" men who lived in Middle Tennessee during the Union occupation faced almost certain death, regardless of their loyalties. Confederate soldier or not, William Dickson Shute *had to leave* Grassmere to survive.

Renewal and Renovation

In spite of the trials and tribulations brought upon the William Dickson Shute family and Grassmere by the Civil War, both entities survived intact. W.D. returned to Grassmere and restored the farm to its former state of productivity. According to 1850-1880 agricultural census figures, in 1870 W.D. increased the number of heads of cattle, increased wheat production five-fold, and maintained production of swine, corn, potatoes and sweet potatoes at their 1860 levels. Unseen before at Grassmere farm, W.D.'s new crop in 1870 was cotton, and the figures show a production of 1800 bales. More importantly, he managed to raise the cash value of the farm from $21,300 in 1860 to $34,600 in 1870 ("Grassmere Collection"-Agricultural Census for Grassmere, 1850-1880). So, even though the Civil War took its toll on Grassmere with the pillaging of livestock and foodstuffs by the Union Army, the Shutes were savvy agriculturalists and recovered in fine fashion.

Along with the increased farm production was an increase in the number of children. Kate was born in 1864, Lelia in 1868, and Lavinnia (or Vinnie) was born in 1870. According to the Shute Family Bible, another child was born in the spring of 1872 to Lavinnia Lafayette Shute, after which she died a few months later on June 30, 1872 ("Grassmere Collection").

Once again, it is noted that the family charts in all the data sets examined did not reflect Lavinnia's last child. The birth is recorded in the Shute Family Bible, so documentation does exist that a seventh child was born to the Shutes in 1872, but apparently did not survive. They actually had a total of seven children, not six, as indicated in all the data sets consulted.

After the death of Lavinnia Shute, the oldest daughter, Margaret (Maggie), took over the duties of motherhood for the Shute family at fifteen years of age. With advice and counsel given through correspondence with her Aunt Mary M. M. Hardeman, many of which are in the "Grassmere Collection," Maggie became the mistress of Grassmere.

In these same letters, the renovation of the existing Croft House from Tennessee Federal style to the Italianate style was dated between 1876 and 1881. Along with the architectural renovations to the Croft House, which included the addition of an Italianate porch, ornate cornices

and moldings, and a new stairway, a new and *separate* kitchen and smokehouse were built. Also, during this period the original slave quarters (formerly 3 cabins) were moved and reconstructed into a smaller saddle-backed cabin that served as the servants' living quarters behind the house. The front drive was also rerouted for aesthetic reasons with better access to the carriage house and barn, and the beautiful garden was terraced in the style of the day. According to correspondence in the "Grassmere Collection" before these changes were made by William Dickson Shute, who did the work himself, W.D. consulted an architect, which is probably why the pattern of the drive and the layout of the three-tier garden mimics elements of landscaping popular during the late 1800s. According to Victoria Riegel, in the Tennessee Department of Conservation Study on Grassmere,

> the landscaping of the main house complex relates to other styled landscapes of the late 1800s and includes elements to complement the Italianate characteristics of the house. According to S.B. Parsons in Shoppell's Modern Homes, 1887, these landscaping ideas began in the front yard with a winding drive near the front of the house and extended to the landscaping of the back yard with at least *three* separate gardens. This would include a formal flower garden, vegetable garden, orchard, and vine garden or vineyard as well as specific locations for building such as the carriage house, barn, tool sheds, etc. Grassmere is almost an exact copy of Shoppell's "landscaping for do-it-yourselfers (19).

The renovations to the house and property made by William Dickson Shute during the 1870s were the only major

changes made. Through the years, with the advance of modern technology, minor changes were made and/or added. One of these was the installation of plumbing in the 1940s. Otherwise, the architectural integrity of the Croft House remains intact.

After the improvements were made to the house and property, William Dickson Shute remarried in 1882. According to correspondence in the "Grassmere Collection," Maggie indicated to her Aunt Mary M.M. Hardeman, that she was upset with this second marriage. This marriage ended in divorce in 1898, at which time William Dickson Shute placed the 346 acre tract of Grassmere in the trust of John Thompson, to be passed to his heirs upon his death, ensuring that the property would remain in the family. During this trusteeship, "Thompson sold two tracts of 38.17 and 13.5 acres, which became the railroad-owned "Radnor Yards" and added an additional 40.51 acres, known as the "Harris Tract" to the southeast section of the farm. At the time of W.D.'s death in 1916, the farm was comprised of 334+acres" (Riegel 10).

William Dickson Shute, along with all of his other accomplishments, is credited with naming the farm, "Grassmere." It has already been established that W.D. was educated in the humanities and accomplished in the arts. This same love for

literature and nature influenced William Dickson Shute to name the farm after a place celebrated in the poetry of William Wordsworth -- Grassmere. Wordsworth lived near the village of Grassmere, and described the natural setting in such poems as "Home at Grasmere" in his three-part work titled, The Recluse; "Daffodils," which Wordsworth dedicated to his daughter, Dora; and, "Michael: A Pastoral Poem, 1800." It is more than mere coincidence that the gardens and yards around the Croft House are full of daffodils in the spring, and the patriarch of Grassmere farm was *Michael* Dunn ("Grasmere & William Wordsworth").

The Croft Family - 5th Generation

At the turn of the century, William Dickson Shute's three daughters, Kate, Lelia, and Lavinnia ("Vennie"), married and lived in the Nashville area. Maggie continued to live at Grassmere with her father, W.D., supervising all household activities. But, it was Kate's union in 1888 with William Croft, an engineer from South Carolina, which produced the next, and final, generation at Grassmere, Margaret and Elise Croft.

Margaret Croft, born in 1889, was the oldest daughter. Her younger sister, Elise, was born five years later in 1894. Kate and William Croft's two daughters spent most of their childhood

at Grassmere, but after the turn of the century, in 1902, the Croft family moved to Cuba. William Croft purchased a home, sugar cane plantation and other investment properties located in Havana, which included a cement plant, the General Concrete Construction Company of Cuba. Other investment property owned by the Crofts included parcels in the Florida Keys. But, the Croft sisters spent most of their summers at Grassmere visiting with their grandfather, William Dickson Shute, and their aunts, Lavinnia Shute Hotchkiss and Leila Shute Tigert.

Due to space constraints, when William Dickson Shute died in 1916 at Grassmere, he had his first wife, Lavinnia Lafayette Shute, and his son, Willie D., exhumed from the family cemetery plot and buried at Mt. Olivet Cemetery in Nashville with him ("Grassmere Collection" - Mt. Olivet Cemetery Records, Nashville, TN). So, even though Lavinnia Lafayette Hilliard Shute's headstone still remains in the family cemetery plot behind the Croft House, she is buried at Mt. Olivet with her husband. It is evident that Lavinnia was the love of William Dickson's life, and he would not be separated from her again, even in death.

Upon William Shute's death in 1916, the farm passed to his four surviving daughters, Lavinnia (Vennie), Margaret (Maggie), Lelia and Kate. Vennie sold her portion of Grassmere

to Maggie and Lelia in 1920, and Grassmere's property was divided by deed into two areas of ownership: Maggie and Lelia owned 227.99 acres and Kate owned 83.58 acres ("Grassmere Collection" - Davidson County Deed Book 535, p.532).

When Kate Croft died in 1925 due to a tropical disease in Cuba, her portion was left to her sisters, Maggie Shute and Lelia Shute Tigert. Maggie Shute died in 1948, and left the Grassmere property to Lelia Tigert, who subsequently bequeathed Grassmere to the Croft sisters, Margaret and Elise, who took up permanent residence at Grassmere after 1931. William Croft, remained in Cuba until his death in 1938. His body is buried in Mt. Olivet Cemetery in Nashville ("Grassmere Collection" - Mt. Olivet Cemetery Records, Nashville, TN.)

Margaret and Elise Croft lived the remainder of their lives at Grassmere. They were literate, well-traveled, social and politically active women in the Nashville community during the first half of the 20th century. With the onset of Fidel Castro's Cuban Revolution in the late 1950s, the sugar cane and cement businesses were seized by the Castro regime, and their source of income and holdings were gone overnight, without resolution. The Croft sisters appealed their losses, in the amount of $189,498.85, to the Foreign Claims Settlement Commission of the

United States in Washington, D.C., on October 15th, 1969. The Commission ruled in their favor for an adjusted settlement to their Claim #CU-4080, in the amount of $53,954.21, but the *statute did not provide for payment* of the claim. The Cuban government argued that properties left in Cuba by all persons who fled the country during the revolution, were confiscated legally according to Law 989 set on the new Cuban government's books on December 6, 1961. For more than a decade the Croft sisters retained legal counsel in Havana and Washington, D.C., in an effort to settle the matter ("Grassmere Collection" - Correspondence, Foreign Claims Settlement Commission of U.S., October 15, 1969). Ultimately, they lost everything, including the cement company, the sugar cane plantation, and their Havana residence. Their Key West properties were sold during the 1960s to help defray the sisters' living and legal expenses ("Grassmere Collection").

As the last direct members of the Shute family line, Margaret and Elise realized the historical merit of the Grassmere property in 1964, and made provisions with the Childrens' Museum, for the payment of the estate's owed property's taxes and Grassmere's ultimate preservation. With stipulations firmly in place that Grassmere's property would be used for a nature study

center and that Margaret and Elise Croft would live the remainder of their days at Grassmere, they willed the family estate to the Children's Museum. Their gift, valued in 1964 at $10,000,000, was the largest gift to the people of Nashville in the 20th century. Twenty years later, the value of the real estate at Grassmere set amidst a booming Nashville metropolis, was easily valued ten times over the original estimate ("Grassmere Collection" - Margaret & Elise Croft, Will, 1964). Upon the death in 1985 of the last living sister, Elise Croft, the family's five contiguous generations at Grassmere closed and opened the way for preservation of the past and a new beginning at Grassmere -- the home of the new Nashville Zoo.

Chapter Two

THERE'S NO PLACE LIKE HOME

During and after the American Revolution the house characterized American social structure, and the goal for American architects was to distinguish American architecture from European architecture. Americans had different materials, less use for decoration, and a greater need to economize with regard to material and labor, especially in new settlements on the frontier. Their philosophy that all men were created equal was infused in the architectural challenge to provide comfort, dignity, and quality to *all* the classes in their homes, whether they be in the established eastern cities, new towns, or on the frontier.

The political philosophers of the day also wrote about their houses in these terms, especially when they were trying to define the role and significance of property, because "architecture provided symbols" and broadcasted the philosophical bias" of the new society (Burchard 8). Thomas Jefferson believed that all men shared certain fundamental and natural rights, which included thinking, speaking, forming and giving opinions, and those that could be exercised by an individual without outside aid. But, Jefferson also knew that men could not exist without society if they were to secure their natural rights. So, for Jefferson, it only made sense that for their personal protection, the civil right of

acquiring and possessing property was a necessity. After all, without property, how could you build a home and have a family? Jefferson concluded that without property men could not exercise their natural abilities, either intellectually or economically. So, even though Jefferson did not include the *right to property* in the ***Declaration of Independence***, he did realize the importance of the right to possess property. Evidence exists for his belief in the Virginia Constitution, where he stipulated that every citizen could receive fifty acres of land, ensuring their independence and happiness. Jefferson wanted every Virginian/American to be a self-sufficient freeholder of land (Handlin 62).

Thomas Jefferson also knew the importance of architecture as a reflection of culture and the society of man, for the home was the cohesive frame and heart of the only natural form of society within any culture, the family. "Architecture is worth great attention," Jefferson declared. "As we double our numbers every twenty years, we must double our houses…It is then among the most important arts; and it is desirable to introduce taste into an art which shows so much (Rifkind 29).

The new Federal style of architecture that ensued patterned itself after the popular literary style of the day, *parallelism*. A natural and rhetorical style, literary parallelism dates back to the Hebrews. An excellent example is the Bible's Book of Psalms. The popular Psalm 23

is more often recited than read, and serves as a primary example. The statement and conclusion are set forth in the first sentence, "The Lord is my shepherd; I shall not want." The reasoning follows in a line-by-line causal analysis.

> He maketh me to lie down in green
> pastures: he leadeth me beside the still
> waters.
> He restoreth my soul: he leadeth me in the
> paths of righteousness for his name's sake.
> Yea, though I walk through the valley of
> the shadow of death, I will fear no evi: for
> thous art with me: thy rod and thy staff they
> comfort me.
> Thou preparest a table before me in the
> presence of mine enemies: thou anointest
> my head with oil; my cup runneth over.

In Psalm 23, David lists his reasons for his belief that the Lord is his shepherd, then after sufficient proof, sums it all up like a lawyer presenting a case before a jury. "Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever."

Like David in Psalm 23, Thomas Jefferson used the same rhetorical style of parallelism in his writing of the ***Declaration of Independence***. Jefferson's first periodic sentence sets the stage for the listing of reasons behind the declaration for separation from England, and in good style, is itself evenly balanced. He also uses word repetition in

his enumeration, which makes it rhetorically powerful, especially when read aloud.

> *That* they are endowed by their Creator with certain unalienable Rights,
> *That* among these are Life, Liberty and the pursuit of Happiness.

Jefferson's parallelism as a literary art form bled into American architecture. Americans wanted to differentiate themselves from everything English. The new American states and nation were republics that regarded the ancient democracies of Greece and Rome as their models, not the monarchies of Western Europe, especially England. After all, they had just declared their independence from England. In response, American architects turned to the classic forms of antiquity. And borrowing from the past, America became a leader in a new architectural style, Federal, and its prophet was Thomas Jefferson.

The Federal style house was patterned after the Georgian style house, which had been popularized a generation earlier in London by architect-decorator Robert Adam. The difference in the two architectural styles was in the details. Georgian homes were square and angular, while the Federal style home was more likely to have curved lines and decorative motifs and moldings added, which in many instances, were borrowed from the Greeks and Romans. American Federal houses

typically featured the following details: low-pitched roofs, windows arranged symmetrically around a center doorway, semicircular fanlights over the front door, narrow side windows flanking the front door, decorative crown or roof over the front door, tooth-like dentil moldings in the cornice, Palladian windows, shutters, decorative swags and garlands, and oval rooms and arches.

In the South, Federal style homes were usually composed of a central block with flanking wings, with the plan laterally extended by the addition of connectors between the wings. The simple rectangular four-room plan, with two rectangular rooms from front to rear on each side of a central stair hall was customary. Window openings were spacious and set within a recessed arch, and in some instances capped by an entablature. Because of the heat in the South, the tall, hipped roof was characteristic. Chimneys were smaller, narrower, rectangular in shape, and usually located near the end walls (Rifkind 30).

The Federal style house, characterized by a balance and symmetry in design, was very similar to the literary style of parallelism frequently used by Thomas Jefferson, with the details and embellishments providing the flourish. And, it was in the details that American architects created a new architectural style, which was flexible and adapted to all classes and regions of the country. The Federal style home embodied the ideals of the new American philosophy from 1790 to 1820, and was embraced

throughout the country. One of these Federal style homes constructed during this period was the Croft House at Grassmere in Nashville, Tennessee, which was built between 1812 and 1815 by Michael Dunn.

The Croft House – Pre-Civil War

The original construction of the Croft House at Grassmere is an excellent example of the Federal style transplanted to the outlying areas of a new nation. Built by Michael Dunn, a fervent Presbyterian and North Carolinian lawyer, and his wife, Elizabeth, between 1812 and 1815, the two-and-a half story Federal style house still stands today.

Built in the popular "I" house floor plan, their home was modeled after many of the popular floor plans published by architects during the early 1800s in manuals. One of the most popular, The American Builder's Companion or, *a System of Architecture Particularly Adapted to the Present Style of Building*, was published in 1806 by Asher Benjamin. In his guidebook, Benjamin educated the prospective builder/homeowner about the necessity of good architecture for mankind, its relationship to society throughout history, and the need for ornamentation. But, he emphasized that the ornamentation should always be done in good taste. In The American Builder's Companion Benjamin provided figurative plates with mathematical specifications for columns done in the Tuscan, Corinthian and Ionic Orders, moldings,

stairs, doors, windows, and sashes. It was a veritable do-it-yourself guide for the educated and new landed gentry.

By simply following Benjamin's instructions, the new American Federal style, which carried with it the visual affirmation of the new nation's political and social philosophy, along with the pleasure and expression of good design, was available to everyone—even those settling in the frontier territories. These direct expressions, or symbols of individual taste, were literary art in the sense that they were "combined with devotion to God, to the state, to the family, and to history" (Burchard 14). And, with Benjamin's guidebook, each builder/family was enabled to express these *literary sentiments* through the architectural art of their respective homes, irrespective of social class. So, Asher Benjamin's book was not only of literary importance as a reference guide for home building, but also of literary importance in the *expression* of it with each construction that ensued thereafter.

Because climate and landscape ultimately affected style, the flexibility of the Federal style made it a good one for the various climates and landscapes of a new nation. In the case of the Croft House, built just outside of Nashville, Tennessee, the popular "I" pattern was suitable for the Southern heat. Its two-over-two rooms flanked a central stair hall, with front and back facing north and south, respectively, which kept the direct sunlight out from the window openings in the summer. Louvered

shutters on the windows provided airflow in the summer but facilitated closure for warmth in the winter. Also, the thirteen-inch thick "unpainted" exterior brick walls, which were laid in Flemish bond, again according to standard Federal style specs, kept the interior rooms cool in the summer and warm in the winter. The two-end-wall chimneys provided extra warmth as needed. The tall gabled roof, in contrast to lower gabled roofs constructed in the North, also reduced heat absorption in the summer. Because of the heat, ever- present threat of fire, and food preparation by slave labor, the kitchen was removed from the dining and living area of the house. Also, by separating the foodstuffs from the living area of the house they kept the vermin population at bay, which was an ever-present problem. So, for everyday living, the "I" shape of the Federal style Croft House was not only functional, but also provided the family security. More importantly, its architectural design was simultaneously an expression of their individuality in their choice of details i.e., dentil moldings, cornices, window treatments and columns, but also their union with the rest of the country in their religious and philosophical beliefs. The Croft House was truly American!

Furnishings, like the Federal style houses, reflected a uniformity of design and culture that extended into the frontier. The new landed gentry of America brought furniture, carpets, books, paintings and piano-*fortes* from Europe to complete the picture. Yes, they were removed

from the established cities on the eastern shores, but instead took it upon themselves to establish satellites of western civilization within the walls of their Federal style homes, extending the boundaries of the new nation. Jefferson's views on personal property, the value of architecture and the construction of valued *good* homes for all Americans, moved westward with the boundaries of the new nation, and ultimately filled the lands of his Louisiana Purchase.

Before the Civil War, American communities like Nashville grew because of the expansion of mercantile activities, especially in the importation of goods such as the *piano forte* for entertainment, and furnishings for the home, like that which existed at Grassmere prior to the Civil War. They were not only status symbols of refinement and education, but also the very basis of urban life in the first half of the 19th century.

Today, the Croft House piano in the main parlor is a 1910 Fisher upright, and according to Director,Tori Mason, appears to be a "replacement" piano. There are no records indicating what type of piano was in the house at an earlier date, but there is sheet music in storage at the Croft House that is dated before the 1850s. Specifically, there is a bound set of sheet music that has "Lavinnia Hilliard" written on the front, which would date back to the early 1850s, when Lavinnia Hilliard Shute, wife of William D. Shute, was in residence. There is also

correspondence in the "Grassmere Collection" dated January 12, 1825 from James H. Otey in Franklin to William Hardeman, Esq., in which he states, "I am really anxious to see you and your little wife out here with her piano" ("Grassmere Collection - Correspondence, Box 16").

Thus, the existence of a piano in the Croft House as early as the 1830s is not only feasible, but likely, and it is significant because it made a statement about the "cultural pretensions" of the family. In an eighteenth-century parlor or music room the piano "bespoke genteel pretensions," affluence and education. It was also an indication of the "diffusion and diversity of consumer demand, and of the growing emphasis on the polite accomplishments deemed necessary to a polished young lady" (Garrett 52). Lavinnia Lafayette Hilliard's family was descended from a long line of prominent Middle Tennesseans, and she had relatives who lived in Louisiana. Her husband, William D. Shute, was a Humanities major and graduate of Union University, located in Murfreesboro, Tennessee. So, for Lavinnia and William D. Shute, a piano in the house was a symbol of their culture and education, and solidified an expression of their place in Nashville, and American, society. Oddly enough, a century later, with the advance of manufacturing in the United States, the piano would become just another piece of furniture in the parlor to be decorated with a cloth or scarf.

Like American architecture, home furnishings were also Americanized. Eastlake furniture named after Charles Locke Eastlake, a member of the Royal Institute of British Architects and known for his simple and "straight-line ornamental furniture," is abundant throughout the Croft House. The Eastlake furniture followed the Queen Anne designs that were used in England, but is significant as a consideration of cultural expression because it took on the new "American style" (Clark 74).

In the early 1850s, the Romantics influenced American literature with the most prominent works by Hawthorne, Melville, Stowe, and Whitman being published between 1850 and 1855. But, the humanistic fusion of the divine and earthly by the Romantics also had a major impact on the architecture of the American home. Americans wanted to live in beautiful homes, but were in a quandary as to what was *beautiful*. And, with a definition, how could the American public follow-through with stylized construction, furnishings and accoutrements, especially in rural areas?

Like Benjamin Asher before him, the problem was solved in a grand literary effort published by architect, Andrew J. Downing, in 1850, The Architecture of Country Houses. Downing's book not only addressed the issue of what was considered beautiful, and the architectural construction of the American home, but he also included a

section devoted specifically to furnishings and interior design. His work preceded modern magazines on news stands today, i.e. *Better Homes and Gardens* and *Architectural Digest.*

In addition to the American home and its furnishings, Downing also instructed homeowners on the importance and layout of the American garden. His Treatise on the Theory and Practice of Landscape Gardening, which included a long chapter on "Landscape of Rural Architecture," served as a model for the Croft House's landscape and garden renovation in the 1870s, and by the 1880s his gardening book was so popular, fifteen editions had been published. In addition to his gardening books, A.J. Downing also published a monthly journal, *The Horticulturist*, for six years beginning in 1846 with many of the editorials being republished until 1881, in a volume entitled *Rural Essays*. A. J. Downing continued to be a major influence in better homes and gardens (no pun intended) throughout the 19th century (Hitchcock 31-34).

Again, it should be stated that Downing's books, like Benjamin's, were literary in their expression and celebrated by the popular American public. For example, when Fredrika Bremer, a Swedish novelist, visited the United States between 1849 and 1851, she was told that "noboby, *whether he be rich or poor*, builds a house or lays out a garden without consulting Downing's works; every young couple who sets up housekeeping buys them" (Bremer 46). His books were probably the

most popular and influential writings of their kind published by any American in the 19th century, and truly democratic literature.

As a body of work, Downing's "how-to" guidebooks were more about fashion and good taste, comparable to today's Martha Stewart. In addition to directing the design and construction of a *beautiful* home and its landscape, Downing also explained the philosophy and aesthetics behind what *should be* influencing the owner's final selection of design. In this manner, Downing's directed American fashion and taste, and changed completely the "American concept of what a book on architecture should be like" (Tatum IX). Downing's work, written in the short period between 1842 and 1851, prominently influenced American architecture and landscape gardens for the remainder of the 19th century. He was also a major influence at Grassmere. During the 1870s, William D. and Lavinnia Hilliard Shute renovated the Croft House to the Italianate style, re-landscaped the entry drive, and added a three tiered garden, all of which were modeled after designs in Andrew J. Downing's, The Architecture of Country Houses.

So, with the Romantic interest and a return to all things rural, and the emergence of the prosperous middle class, A. J. Downing, like Benjamin Asher before him, filled a need for the American homeowner/builder. His writing expressed what comprised good taste and design in the American home, but what made him unique as a literary

figure was his ability to translate Romantic theory into architecture and landscape, and more importantly, the ability to make it attractive for the *common man* throughout all of America.

The Croft House - Post Civil War

The Shutes planned well during and after the Civil War. In the correspondence from William D. to Lavinnia during the war, W.D.'s instructions to Lavinnia were to plant grain and try to increase the number of cattle and swine. The Union troops that occupied the farm during the war depleted the heads of cattle, but they managed to increase their numbers quickly after cessation of hostilities. Because of the quick reproduction and finishing time for swine, W.D. was able to buy time to rebuild his cattle herd, which took a couple years longer. He was also savvy enough as a businessman to know that the South, especially Nashville, would need additional food resources, and that the North would need cotton for manufacturing centers, so he planted most of his acreage in cotton, which became a cash crop for Grassmere after the war. Needless to say, the Shutes quickly recovered and prospered.

With his prosperity, W.D. Shute decided to update Grassmere in the new Romantic fashion. In a letter from Mary M.M. Hardeman to William D. Shute, dated January 26, 1877, there is evidence to verify that William consulted with an architect to renovate the façade of the Croft

House from the Federal to Italianate, reorganize the room patterns, and install a new stairway. Mary Moore Hardeman states in her letter to her nephew, W.D., that she awaits the "long anticipated improvements on the dear old homestead" (Grassmere Collection). But, once William had the architect's drawings in hand, he decided to make the renovations himself. The architect was unnamed in M.M. Hardeman's correspondence, but it's very evident from the changes made that Andrew J. Downing was a major influence, as he was for most Americans during the period. In his book, The Architecture of Country Houses, Downing incorporated generously proportioned verandas and galleries in his house plans to establish a harmony with the setting. He pointed out the usefulness of porches, especially in the extreme heat of the South, which would therefore excuse "its use with any architectural style" (Freeman 299). The two-tiered porch on the rear of the house also acts as an intermediate space between the house and the grounds. At the Croft House, W. D. Shute added the three-tiered walkway garden, so the porch looked out over the gardens, providing an aesthetic view of the landscape. Downing also influenced the colors on the exterior walls of the house. He stated that "quiet shades" i.e. "quiet fawn" and "warm gray" should be used (Downing 202-204). The outer brick wall was unpainted prior to this time, so the house was painted after the renovation. The first color used

was a creamy yellow, and later followed by the present gray. These paint colors were in-step with Downing's color choices of the day.

The additional of the enlarged Italianate porch signifies the change from an entryway to a living space. During the latter part of the 19th century, many homes were modernized and updated to the new American Renaissance style with just the addition of a new front porch. The Croft House was no exception, and this modification was uniquely American.

Other additional changes and enhancements to the property that took place in the renovation between 1876 and 1881included: (1) Two first-story windows in the west-side elevation were removed for the installation of a fireplace in each of the two west wing parlors. Ghosts still remain in the brick on the exterior wall. (2) The raking edge of the east and west gable ends had dentilled friezes and cyma recta moulding on the cornice fascias added and bracketed eave returns. (3) A detached brick kitchen and annex, with covered brick walkway from the main house were added, and an accompanying one-room brick smokehouse was also added in 1876 to keep heat and fire hazard away from the house. Separation of the kitchen and smokehouse from the main house also provided easy access. The one-room brick smokehouse was constructed with a gabled shake-covered roof that matched the roof of the log house, and the tinplated gable roof on the breezeway matched the roofs of the

other additions. Correspondence in the Grassmere Collection from Mary Moore Murphy Hardeman to W.D. Shute, dated January 1877, confirms the renovation date of the kitchen and outbuildings. She stated, "I am glad W.D. Shute could build the kitchen, smokehouse and storeroom of brick as to correspond with the house" (Grassmere Collection - Correspondence). (4) Parts of former cabins on the property, that according to Vanderbilt's archeological study dated back to the first half of the 1800s, were moved and consolidated into a saddle-backed cabin structure with two living areas separated by a wall and chimney. This new cabin structure was constructed to the southeast of the main house to provide new quarters for laborers, because Grassmere's post-Civil War population had dwindled. In a letter dated January 26, 1877, to William D. Shute, Mary Moore Murphy Hardeman stated that the cabins "will look very well if they are cut as proposed…with a small porch at each door, as a long gallery would look too clumsy" (Grassmere Collection). But, the long porch across the front of the cabin structure was added in spite of her opinion. (5) A new carriage house with a decorative gothic barge board in its gable eave was also added. (6) The driveway to the main entrance of the Croft House was also moved. According to the *Historic Structures Report* prepared by Middle Tennessee State University in 1984,

> Shadows of a former driveway, lined by a row of trees on each side, can be seen as a sunken area parallel to the house. A rock and flower-edged walkway, which led to this driveway, can still be seen in the spring when flowers begin to grow. This driveway was later altered to curve through the yard, coming closer to the house on the north and west sides, ending in a circle around a magnolia tree near the carriage house. It is the same drive used today (133).

Landscape & Three-Tiered Garden - Post Civil War

During the renovation of the Croft House during the 1870s, major landscaping was done, which included the additions of a winding carriage drive and a three-tiered garden on the south side of the house. The garden, as an *art form*, reflected the "character" of the Shute family in residence after the Civil War, but it, like the architectural renovation, reflected the cultural climate of the time (Downing, Preface vi). "Garden history is social history and reflects the tastes, politics, lifestyles, travel opportunities and reading matter of society as much as it reveals the specific details of gardening practice" (Taylor 6). The handbooks of Andrew J. Downing i.e. *The Horticulturist*, and published journals by his contemporaries gave the three-tiered garden literary significance. But, because of the garden's cultural significance during the latter part of the 19th century in the realms of society and art, like the

architectural changes of the Croft House, the three-tiered garden became literary in, and of, itself.

The same reasoning Downing gave for his countrymen to have good houses, applied to the garden. Those reasons included: (1) "powerful means of civilization" (2) "individual home has a great social value for a people," and (3) "the moral influence…and echo of character" (Downing, Preface v-vi). Downing felt that the country home should "show a tendency to *spread out* and extend itself on the ground," and good landscaping, even to a modest country home with land, could achieve that end (Downing 33). Downing encouraged homeowners to paint their homes in lighter, fawn colors of neutral tints, to enhance the foliage and trees surrounding them. Downing supports his suggestions by citing the Romantic poet, William Wordsworth: "In proportion as a house is exposed to view, let its hue be darker, and where it is much concealed by foliage, a very light shade of colour is to be preferred" (202).

As for the landscape gardening, Downing makes specific recommendations as to vines, hedges, flowers, fruit trees and plants for different regions of the country. Some examples follow:

- "For cottages of stone, brick, or roughcast, there is no climbing plant in the whole world equal to the Ivy -- the evergreen Ivy of Europe" (Downing 210).
- "In New England, the American Ivy or Virginia Creeper may be used as a substitute for the European Ivy" (210);
- "Every painter that has studied landscape….that no vine in the world, …is so grand…as the grape…" (211)
- In Downing's diagrammed plan of a *farmery* (based on those he had seen in western New York), the "building placed nearest the dwelling is the carriage house and stable" and dimensions of the livestock enclosures and their placements are organized (223).
- As for the villa, or manor house, Downing makes suggestions for the tasteful architecture of the period. It should be first, "most convenient;" and second, "truthful or significant;" and third, "the most tasteful or beautiful of dwellings" (258); Downing states emphatically that it "should be a private house, where beauty, taste, and *moral culture* are at home" (259). As for the architectural style of the house, Downing chooses foreign architectural style, that of the Continent, and suggests,

> Rural Gothic, common in England and Germany, with high gables wrought with tracery, bay-windows, and other features full of domestic

> expression; or the *modern Italian* with bold overhanging cornices and irregular outlines. The former…best suited to our Northern broken country; the latter, to the plain and valley surface of the Middle and Southern states…(274)

Taking Downing to heart, the Shutes renovated the farm's grounds and landscaped the façade of the house in accordance with his tasteful instructions set forth in his reference guidebooks and journals. They "restored the approach" with a curved, cul-de-sac drive. "Oval flower beds" were planted inside the walkway, with an inner row of shrubs. Flower beds near the house were planted in "period flowers," and "solid masses of groundcover" were planted. At Grassmere, one of the groundcovers used was the daffodil, later sold in Nashville by the Croft sisters. There were "acres of trees left in tracts around the house" for a natural effect. These were all trees native to Tennessee, i.e. maple, hickory, elm, hackberry, dogwood, walnut, and oak. A "single picturesque specimen," i.e. the huge magnolia that still grows in front of the carriage house, was centered in the circular drive. And, the vegetable garden was planted in the "rear of the property, separated by a trellis … and an undulating flower bed" (Favaretti & Favaretti 55).

The books written by Downing and his contemporaries set the standard for style and good taste during the latter half of the

19th century. One of these, S. B. Parsons, wrote another influential guidebook in 1887, Shoppell's Modern Homes of 1887, which incorporated Downing's ideas into a guidebook that provided diagrams for the "do-it-yourself" homeowner to follow.

The M.T.S.U. study cites that Grassmere is "almost an exact copy" of the diagram Parsons provided, including the entry drive with cul-de-sac, landscaping of the front and rear lawns, and three-tiered garden, which included flowers/shrubbery, vegetables/herbs, orchard and vineyard. The only variance from the diagram is that Parson's garden is a lateral arrangement in relation to the main house, and Grassmere's garden is perpendicular to the back of the main house. But, it should be noted that the similarity to Parson's book is coincidence, and that Parson's diagram in Shoppell's Modern Homes, 1887 did not have an influence on the layout of Grassmere's landscaping and three-tiered garden. Family correspondence from Mary Hardeman to W.D. Shute in September of 1873 establishes that the flower and vegetable gardens were part of the farm as early as 1872 ("Grassmere Collection" - Correspondence). It's more likely that A.J. Downing influenced the writing and diagrams of Parson, and clearly evident after reading A.J. Downing's guidebooks, that the Shutes followed Downing's suggestions to the letter.

The three-tiered garden system at Grassmere included all the elements Downing suggested. There was a fragrant flower garden to enhance the Romantic experience and excite the emotional experience of the garden. The herb garden was fragrant and functional. Medicinal herbs were a necessity in early Tennessee. For example, "wormwood," was used as an anthelcide, and "yerba buena" for digestion problems. Cooking herbs such as thyme, dill, tarragon, mustard, parsley, and sage were easily accessible to the kitchen for cooking. The vegetable garden also produced "enough produce for the family and local grocers (Grassmere Collection - Correspondence - Maggie Shute). In correspondence between Kate C. Shute to Maggie Shute, dated June 1, 1876, she mentioned an orchard of "apples and peaches," which extended to the east of the family cemetery plot and a vineyard of grapes, huckleberries, blueberries and blackberries ("Grassmere Collection" - Correspondence).

The landscaping and three-tiered garden at Grassmere are important herein as artistic symbols of 19th century literature and society in both the Nashville community and the United States as a whole. The garden styles had much in common with the architectural styles, and were meant to complement one another. Downing provided a definition of *beauty* and *taste* for the common

man, but he also gave Americans flexibility to *individualize* their homes. Home ownership after the Civil War was truly enhanced by Downing and his contemporaries' writing in the tradition of Thomas Jefferson. Homes were being built across America, as Jefferson earlier envisioned. And, like his own Monticello, they were built and/or enhanced with a "perception of proportion, symmetry, order and beauty…that awakened the desire for possession, and with them …the refinement of manners, which distinguishes a civilized from a coarse and brutal people" (Handlin 236).

Chapter III

-19TH CENTURY PATHFINDERS-

James Fenimore Cooper, Harriet Beecher-Stowe & Walt Whitman

Search for an American Literary Identity

During the 19th Century a literary metamorphosis occurred on the new American continent. European historical narratives and poetry, like the European architecture discussed in the previous chapter, morphed to reflect the new American continent, its culture, place and native peoples. Like the changed fascia of the Federal style Grassmere house, writers wanted to *Americanize* the traditional European historical narrative in much the same manner giving it a unique new look and flavor. In essence, like the Federal style architecture, the *native* simply provided the details and flourish on an existing Western European design. With the rise of a new middle class reading public, a new focus on the individual and an appreciation for their new nation, the influence of the *native* was one of sensational subject matter, colorful Indian characterizations, and subsequent political subterfuge of the Indian nations. The characterizations in their novels included Europeans, established East Coast and frontier settlers, Native American Indians and the forcibly transplanted African-Americans. This chapter traces the development of this transition to a new American literature by examining the attempts of three American writers, James Fenimore Cooper, Harriet Beecher-Stowe

and Walt Whitman, to interpret their own vision of America. It will also discuss their writing in cultural and historical contexts and examine the social and political changes taking place on the American scene during the 19th Century that would have influenced their subject matter and writing style.

James Fenimore Cooper

During the Age of Revolution in the United States, the American Revolution and the War of 1812, there was a newfound awareness for history and national identity embraced by the common man. Democratic ideals, freedom and equality made history and the workings of government meaningful for everyone, especially in light of the fact that the common man fought to establish the new American nation, not professional armies, as in the past. A population under thirteen million citizens (mostly rural) had a vested interest in the workings of their government and, thus, began to define themselves in relation to the moral ideals and messages of the new nation. History became important for everyone.

Also, during the early 1800s there was a decline of the church in Protestant America. Methodists, Baptists and Presbyterian had replaced Anglicans and Congregationalists as the

nation's major sects (Marszalek 67). A new secularism and educated, *reading* middle class (much like the Dunn family at Grassmere) arose that crossed all lines of class and gender. Cities were small, but Americans were mobile due to better transportation, which included roads, canals, steamboats and railroads. As a result marketplaces sprang up across the country with capitalistic fervor facilitating the distribution and sale of goods out to borders of the frontier. Property and other requirements for voting (white males) was essentially eliminated broadening the electorate and changing the political appeal and control of the country from a staid New England base to the new log cabin politics of the frontier. And with this change, the new republic clamored for novels and stories that focused on them, the common man, in their everyday life. They wanted to read and personally identify with specific characters, in the physical surroundings that only they knew and understood. A new reading American public needed a new style of literature that identified with Americans' past, but also with their present and future, and the answer was found in the historical novel.

The historical crises during the Age of Revolution (1770 - 1814) "produced a demand and need" for the historical novel: a narrative that conformed to *formal realism* and was concerned with

changes over time as it affected everyday people. Most significant in the historical novels was the "poetic awakening" of the people who figured in those events, and the "re-experiencing of the social and human motives that led men to think, feel, and act as they did in historical reality." In Europe, writers highlighted class struggle, but in America, the historical narrative novel highlighted race (Stauffer 7).

In response, James Fenimore Cooper's *Leatherstocking* novels, specifically, The Last of the Mohicans, answered the call for a new genre in the *romantic adventure*. It emphasized the details in the lives of the average American on the frontier; losers as well as victors, good and bad, white and red.

Like the architectural changes discussed in the previous chapter, American literature took the basic design and symmetry of the Romantic Adventure from the existing Western European literature of the day. Cooper, like the architects of the Federal Style houses, made modifications to the traditional historical narrative and added the details and *native* sensational flourish common only to America. Cooper understood that the *terroir* of the American place not only influenced transplanted Europeans to take on the character of the new place, but that the indigenous races were stronger and unique in the character of the place.

For example, in the wine world when vines from the Old World (Europe) are transplanted to the New World (America) their subtle fruits and flavors take on the stronger character of the American soil. The *terroir* (localized climate, soil type, drainage, wind, humidity, etc.) influences the flavors of the fruit and the character of the wines produced. But, it is the wild vines local to the terrain (i.e. wild strawberries vs. cultivated strawberries) that remain the strongest in flavor and "unique."

Cooper's Romantic Adventure novel was an "exploratory genre that probed the turbulence and linguistic violence of frontier and/or city life, but tried to uphold firm ethical values through a central hero (Natty Bumppo)-- who sustained integrity and moral power" (Reynolds 183). Although Cooper's style was based on the genre of historical novels from the European continent, i.e. *The Waverly* (1814) novels by Sir Walter Scott, narratives with historical themes and subject matter, Cooper's Romantic Adventure novels passed themselves off as history, when in truth, they were actually popular fiction. Their real literary power was centered in their appeal to the common man, whether he lived in the city, rural areas, or on the borders of the frontier. But, what made the Romantic Adventure attractive to Cooper's readership was its newness as a genre with its exotic settings, archetypal

characters, sensational plots and melodramatic tone (McWilliams 42). Acceptance and marketability marked Cooper's, The Last of the Mohicans, both here, and *abroad,* as truly *American* writing. Cooper single-handedly waged an American literary revolution and claimed independence from the European continent. Ironically, with his European acceptance, accolades, and resultant cash, Cooper preferred to reside in Europe. Not only was his novel popular fiction, but so was his commitment to the new American frontier. Cooper had extended the rubber band of literary change, but was drawn back by the tension and cultural forces of the past.

Aside from the genre's newness and excitement, Cooper's real success with his new moral adventure was his ability to bring intelligence and civility to wild subject matter, in particular, the origins of a nation on the frontier. By using the contrast of savagery and civility, along with the "conflicts of moral value," Cooper presented his readership with very real tensions that existed in the 1820s for the new American nation and also for the residents of Grassmere in Tennessee.

One of these tensions was the continual extension of the frontier westward. Andrew Jackson's Democrats claimed it was the "white" man's duty to claim and cultivate lands in the name of civilization. And, Michael Dunn, Andrew Jackson and Samuel

Polk, all neighbors on the periphery of Nashville, did just that. Presidents Andrew Jackson and James Polk (son of Samuel Polk), took expansion one step further with their political policy of *Manifest Destiny* and extended the territories of the United States to the West Coast, encompassing California and Oregon. Second generation, James Polk, extended the 49th parallel from the Rockies to the Pacific, annexed the Texas territory, California, New Mexico and Oregon, declared war on and defeated Mexico, and risked another war with the British over Canadian territory. Expansion was the rule, whatever the cost.

Along with the politics of Manifest Destiny in Washington D.C., both Old Hickory (Andrew Jackson) and Little Hickory (James Polk) had to deal with the Indian nations. They had to justify their removal and eventual demise, which was the same issue Cooper had addressed in The Last of the Mohicans. In 1830, the Southern Democrats (Andrew Jackson) proposed a humanitarian solution. The government would offer a fair price for the Indian lands if they agreed to their own removal to unsettled western lands. They even offered a one-year annuity for interim support. Jackson argued that the U.S. couldn't be a sovereign nation, and a state couldn't be secure, if a separate nation, that is, an Indian Nation, were allowed to exist within its

boundaries. His plan was a legal solution and simultaneously a justification for the Indian Nations' removal. As a neighbor and *counselor* to both Andrew Jackson and the Polks, Michael Dunn's role was important, because he was at the axis of the expansionist policy that shaped the United States.

As landowners and expansionists, these Tennesseans needed slave labor. Without slaves their lands could not be worked. No crops simply meant -- *no cash*. Grassmere's census records indicated slave labor peaking at approximately thirty-three slaves prior to the Civil War, with Andrew Jackson's and Samuel Polk's slave numbers at comparable levels (Grassmere Collection - Census). The black and white race issue was an economic one for the states in the rural South, but it was also one of boundaries -- boundaries between white civilization and people of color, which also included the Native American Indian.

Cooper dramatically highlighted these racial boundaries by mirroring his characters. He used the regenerative theme of violence, the permanence of race, the *natural inequality* of the races, and the moral identity of women in the new American culture as his demarcation lines (McWilliams 5). The parallel structure of his characterization and the novel was balanced in symmetry and design, very much like the Federal style architecture

of the Croft House with its two separate and functional sides. Once again, literature was imitating the architecture of the period.

Like the Croft House, the novel was divided into two parallel parts. In the first half of The Last of the Mohicans Cooper dealt with historical setting and civilization. According to his daughter Susan, James Fenimore Cooper was steeped in the history of the French and Indian war keeping histories and artifacts in his study. In 1825, Cooper went on an expedition with friends to Saratoga and Lake George. Included in the hunting party of half a dozen men were prominent members of the British government, including Lord Derby, Prime Minister of England and translator of *Homer*. On this trip, Cooper determined that he would write a romance, essentially Indian in character and incidents. And, according to Susan Fenimore Cooper in an Introduction to her father's novel published in 1876, it was "natural that a New Yorker would choose a Mohican for his Indian hero." When Hudson discovered the river that would bear his name, the Mohicans were among the first tribes he met, holding possession of both banks, with their greatest force on the eastern shore (Cooper, xvii). She notes that her father finished the novel while vacationing at the lake in a mere three to four months.

The first half of his novel was based on historical fact. Colonel Munro actually did command Fort William Henry. Montcalm did attack Fort Henry in August of 1757, besieging it for several days before its fall. He did offer generous terms. His Indian allies were treacherous and they did attack the British and provincial soldiers as they marched back to Fort Edward a few miles away (Stauber 9). But, his daughter, Susan Fenimore Cooper, sets the record straight in her "Introduction" in 1876:

> The siege of Fort William Henry is the central point, about which revolve all the incidents of the "Last of the Mohicans." *And yet it was not the intention of the author to write a historical romance.* He purposely avoided taking that course, as *he wished to throw the chief interest of the narrative over the forest scenes, and some few individuals among the pale-faces and the red men.* The gallant defense of the fort by Colonel Monro, is well known to be strictly historical. With these facts Cooper reinterpreted authentic history into romantic popular fiction (Susan F.Cooper, xxii).

Cooper naturally wanted to emphasize the forest scenes because "primitivism," a belief that arose during the European Romantic Movement reinforced the belief that God was revealed in nature, and that people who lived in the wilderness were closer to God and lived purer lives. Cooper's characterizations of the *noble savage* idealized a stereotype of indigenous people found throughout history and literature going back to the Alexander and

the Scythians. He exalts his characters in the wilderness setting of Lake St. George, exaggerates their physical prowess and simplistically interprets their indigenous view of their world, assigning them with lofty virtues and innocence inherent in the common, or according to Rousseau in the "Social Contract," the *natural* man. It was Cooper's idealized vision of the Mohicans that personified mysticism, primitive power and the spirituality assigned to the pristine forests of Lake George and the Romantic Age.

After the fall of Fort William Henry, Cooper ended his historical narrative and moved to a parallel world of myth and savagery, concentrating primarily on Indian tribal cultures. Cooper drew upon the writings of Joseph Heckewelder, who wrote on the Delawares, linking his Mohicans to the ancient Uncas, who historically befriended the English and fought with them in the Pequot and King Phillips Wars (Stauber 9). Cooper attributed moral superiority, like that of the white man, to the Uncas because of their warlike prowess. After all, it was the "white man's disease" -- war, which diminished the Mohicans (9). In truth, though, the Mohicans never died out. But, by taking literary license, in order to face the problems European colonists had dealing with the Indian problem, Cooper "needed them to die out"

to make way for the "white American nation" (9). Racial extinction of the savage Indian was justifiable and necessary for expansion of a "superior" white civilization. Intermarriage and social integration were not viable options, so segregation of the native peoples, and in some cases genocide, were adopted. And, these policies were in line with the Jacksonian's policy of Manifest Destiny to move the "superior" white civilization westward.

In a Romantic Age of chivalry, Cooper reiterated the changed role of women in the new American "white" civilization. Cooper's white men staked their honor and lives to protect their women, Alice and Cora, just as the heroes in Sir Walter Scott's popular novels had. But, Cooper's female characterizations of the new American woman were strong, just like the new American man. Unlike her European counterpart, who thought it a privilege to appear futile, weak and timid, the American woman also had to change. She was out there in the wild with her male counterpart, learning from the experience of the savage wild and the Indian, independent and in moral self-control, with a new moral identity based solely on the strength of her character. But, in contrast to this myth of strength, in reality society believed it was her job to exemplify submissiveness, piety, purity, and domesticity. She was the repository of goodness that ensured the survival of a moral

society despite the onslaughts against it. Her job while venturing forth in the wilderness as companion was to "stay out of the world," but ensure that this world remained properly moral in the face of all assaults against it. Just as there were manuals for planting gardens in the 19th Century, discussed in the previous chapter, "advice and etiquette manuals extolling proper behavior for women were published in both England and the United States" (Marszalek 52-53). Women ruled the moral world, and men followed their lead even into the worlds of culture and politics.

Overall, the themes throughout The Last of the Mohicans were parallel in structure. The last of the physical and masculine Mohican culture would naturally give way to the first of the superior American spiritual, feminine, "white" culture of European Western Civilization being reborn again in the wilderness through moral control by women. The replanted "white" culture from Europe was culturally implanted on the new democratic common ground of America. It was a natural process and progression -- inevitable. Through his writing, Cooper not only validated the political Manifest Destiny movement of the period, but also validated the necessary annihilation of the Indian nations in the name of Western civilization and "white" progress. European culture was transplanted and being cultivated into something new.

Cooper's main Indian characters were a natural progression of a superior white race replacing a race of color (red, black or inter-racial), which laid the mythic groundwork for the idea of *natural inequality*. Cooper's cultural assumption of *natural inequality* in his novel served a two-fold purpose: (1) *to explain the demise of the Indian as* ***natural*** -- which meant more cultivated land for the white American and consequently, the slave labor to work it; and (2) *to* ***exalt purity*** *of blood in a "white" America* -- that intermarriage and mixed blood would, ultimately, be fatal to national growth. The idea that the white man's racial career might, like the Mohicans, end in extinction was part of a "cyclical theory" embraced by historians during Cooper's day, and this "prophecy of racial mongrelization and extinction" would become more and more prominent as the 19th century progressed (Stauber 17). Cooper's noble savages, Uncas and Chingachgook, were ultimately doomed to extinction as they would have to eventually give way to European civilization whose Manifest Destiny it was to replace them on the new continent.

During the mid-19th century writers continued to address this white superiority mindset which eventually led to moral and political conflicts and the Civil War between the North and South. During the early 1850s, one of the most popular moral reform

American writers to address the race issue was Harriet Beecher Stowe. But, even after the Civil War, these same theories of race and eugenics would continue to influence Western culture, i.e. the Ku Klux Klan in the South and Hitler's Nazis in Germany well into the 20th Century.

Harriet Beecher Stowe

Like James Fenimore Cooper, Harriet Beecher Stowe's writing was didactic in style and dealt with the moral and political issues of race in the new American nation. Insofar as *American* literary style was concerned, Stowe's importance was that she broke new ground with her use of moral literary fiction to criticize "white" American society, both North and South, and its failure to live up to the promises of inclusive democracy. But, it was her plea for the moral cause of abolition, based on "white" Christian *values* that united the nation. She drew upon a common "white" Christian value system and cultural groundwork in the symbolism of the American *cabin* architecture and sought to placate both sides of the Negro slavery issue in her novel, Uncle Tom's Cabin, for which she received recognition.

Uncle Tom's Cabin was a great marketing success at home in America and in Europe. Just as the Europeans were enthralled by the exotic aspects of the American Indian in Cooper's Last of the Mohicans,

Stowe's controversial novel about slavery interested them in much the same manner. Separated by an ocean, these were not moral issues suffered by Europeans. Intrigued, Europeans found the exotic and controversial subject matter coming from authors on the American continent interesting and a literary diversion from the norm.

Ironically, Stowe's literature of moral reform was written in a time when *immoral* literature was attractive and highly marketable in mainstream America. With the boundaries eroded between the sacred and the secular during the early 1800s, many writers used moral reform literature to discuss the cultural issues of the day. These issues were: (a) temperance themes; (b) prostitution and illicit sex; (c) anti-Catholicism themes, i.e. prostitution in the convents, infanticide, sadism, lust and flagellation; (d) anti-slavery themes; and (e) labor issues. In their writing they used plot, character, imagery and the aforementioned themes to explore moral ambiguities and to solicit support for their cause. But, many wrote to legitimately engage in immoral, sensational rhetoric regarding the issues. In many cases, their works were no more than an *amoral exploitation of the frontier and lower middle class readership, whose interest was more in the descriptive rhetoric of the vice, and not the virtue*. The success of such books was a testament to popular literary marketing genius, because with the increase of domestic novels, story papers, penny papers, and the like, American book production surged 800

percent between 1830 and 1850. Stowe read the pulse of the new marketplace and adapted the genre to entice both the reader seeking moral edification and the reader interested in prurient titillation to buy her book.

There were two types of moral didactic literature written during this period: (1) Conventional; and (2) Subversive. The main difference between the two types of literature was their *focus* and *imagery*. Conventional moral literature emphasized the rewards of virtue, that is, the blissful home, nurturing parents, angelic child, idyllic village, and self-improvement. For the most part, it avoided sensationalism and appealed to the religious sensibilities of the educated reader of the day. Conventional moral literature would have been attractive to a readership like the Shute family at Grassmere, who were religious, educated and well read. In contrast, Subversive moral literature emphasized vice, and probed into the shattered homes, violence, eroticism, and collapse of the romantic ideals. For the lower middle class, this second type was exciting and sensational, and as previously stated, highly marketable.

There were two categories of Reformist writers. First, there were the Rationalists from the Northeast, who were comprised of Unitarians, freethinkers, and Quakers. They promoted education and self-improvement. In contrast, the Evangelists from the Southern frontier, that would have included Tennessee and the Grassmere farm, were more

militant in their rhetoric. The Evangelists promoted the preservation of moral and physical health, the belief in the sanctity of the home, and the identification of religion with their moral practice.

Harriet Beecher Stowe's novel, Uncle Tom's Cabin (1852), was successful in bringing together the Subversive and Conventional styles of moral literature. Twenty-six years after Cooper's, The Last of the Mohicans (1826), Stowe was still exploring the same moral conflict ever present on the American continent – race. Only this time it was "white" vs. "black.." And, as in Cooper's novel, with a dramatization of the tensions of the Jacksonian era, there were undercurrents of politics at work as Stowe addressed the race theme.

The Northern states were not dependent upon the Negro for slave labor to bring in their crops. More industrialized than the South, the North could take the Christian abolitionist road and not suffer economically. In contrast, the Southern states, including Grassmere's home state of Tennessee, were rural based economies, whose prosperity was dependent on Negro slavery to work the plantations. But, in spite of the moral, economic and political dilemmas of the day, Stowe took the same stance of "white" racial superiority culturally rooted in her Western European past. The old was tugging at her skirts.

In the Preface to Uncle Tom's Cabin (1855 Edition), Stowe refers to "whites" as "the dominant race." Stowe pitied the Africans as being

less than the civilized "white" Anglo-Saxon Christians, but it was her visionary dream for them to become an enlightened Christianized community that would someday return to Africa.

> When an enlightened and Christianized community shall have, on the shores of Africa, laws, language and literature, *drawn from among us*, may then the scenes of the house of bondage be to them like the remembrance of Egypt to the Israelite – a motive of thankfulness to Him who hath redeemed them! (Stowe "Preface" iv)

Yes, on the surface Stowe used the reparative conventional devices of moral example. She used the "visionary" and "mythic sanctity" of the human angel in the character of Little Eva, courageous endurance and heroism in her characterizations, and the nurturing cabin home with all its cultural symbolism to arouse sympathy for the "black" race from her readership (Reynolds 78). But, to what end? If the reader looks closer at Stowe's "Preface," her vision was to *repatriate* the blacks back to Africa as Christians with Western cultural values. She not only didn't want them living here, Stowe also wanted to implant her superior "white" values and belief system on them, too.

Stowe had a "benign subversive style" that appealed to both the North and South factions with its melodramatic spiritual sense of good versus evil (91). Henry James described it best. He stated that Uncle Tom's Cabin was the "most popular novel of the period because it

provided an outlet for every conceivable subversive notion associated with slavery debate, yet managed to invest the conventional with a mythic sanctity it had never known before" (*sic* James 341). Stowe actually wrote to both sides of the issues, and quite effectively.

Before the Civil War, Americans were struggling with the moral, economic and political issues of slavery, which had fueled the expansion of agriculture, commerce and industry in the United States. At the same time, Americans were becoming aware of their own political, ethnic and cultural differences, and also had to come to terms with the explosive expansion into the Western frontier. But, before they could find solutions, Americans had to realize and understand the extent of their divisions. And, once again, Americans used architecture to define themselves.

More than dwellings, American homes became symbols for the American culture. The home was the outward façade of the owner's economic status, defining his status as rich or poor. The architectural style of an American's home was determined by location (city or country), and region (North or South). Americans were compelled to compare and contrast the architectural styles, just as they compared the political, economic and social issues of the day. Looking for intricate symbolism and meaning, Americans queried the *meaning* of an American home. More than just the architecture, Americans asked what was a

religious, a beautiful, and a healthy home? More significantly, for the first time, Americans assigned *moral values* to their dwellings.

So, in an attempt to cope with the dividing issues of the day, slavery, diversity and expansion, Americans sought to mend the schisms that were separating them with the shared values "embodied in the Christian home," and thus, found their cultural cohesion in the symbolism of the cabin (Handlin 61). The cabin structure was familiar to all Americans across the countryside, but it was also unique. It not only embodied the lack of extremes and simplicity inherent in American culture, especially on the frontier, but it also exemplified the American virtues of "freeholder" status and ownership at the core of America's democratic values (Handlin 62). Just as Thomas Jefferson espoused, the right to possess property was a fundamentally American right, and it was basic to the ideals of democracy. Possession of property guaranteed an ideal American society of self-sufficient freeholders, whose only differentiation was in the individual's own natural abilities.

By depicting the cabin as an architectural and cultural symbol of American Christian *values*, *"white" values,* Stowe was able to address the subversive issues of the day, without offending either the North or the South. By assigning *values* to the American cabin, a dwelling that symbolized expansion and the right to hold personal property on the American frontier for all men, regardless of economic background, Stowe

bridged the moral, political and economic schisms of the day that were dividing the nation, especially Negro slavery. In the process, she infused Uncle Tom's Cabin with Christian values, which were, for the most part, accepted by both sides of her readership. American architecture, specifically, the symbol of the cabin, allowed Stowe to convey a sense of common ground for both the North and South on the volatile issues ripping at the quilted fabric of the American nation.

Thus, Stowe's use of *cabin* architecture became a literary expression, in and of itself. Even though Tom's cabin was depicted as a "small log building" and had few distinguishing features, the same cabin structure and its contents were simple, patriotic, and expressed all the Christian virtues Stowe wanted to infuse in her moral literature. The *cabin* was not a structure that symbolized economic status like other houses across America. Instead, the *cabin* embodied all that was good and that unified America -- a *structure* of American *democratic* and Christian *values*.

Even so, it is historical fact that the architectural structures for a Southern white family and their Negro slaves were inherently different. But, in defense of the "white" South of the 1800s, owner and slave were treated according to their *perceived* needs, which at the time were considered in keeping with the Christian model. The large Federal style home of the Dunn family reflected Michael Dunn's abilities as an

educated lawyer, religious Elder in the Nashville Presbyterian Church, Sheriff of Nashville and Master of the Grassmere plantation. Grassmere was suited to Dunn's *natural* abilities and attainments. And, like Monticello, Jefferson's plantation home in Virginia, the slave quarters were set away from the main house and minimal in structure. In this cultural context, plantation owners justified this differentiation and perceived that Negro slaves were not mistreated, because "they had no need for more, nor were they entitled to more" (Handlin 78-80). Once again the European empirical tug of the old dictated Southerners' "white" entitlement.

Like Stowe's moral literary style (a parallel style of vice vs. virtue, Subversive vs. Conventional; a parallel use of both realism and myth in her criticism of American society; a parallel view of the race issue, white vs. black – North vs. South), Uncle Tom's Cabin represented the same moral conflicts that existed in the mid-1800s at Grassmere.

Walt Whitman

Whitman's most famous work, Leaves of Grass, was first published in 1855, three years after Stowe's, Uncle Tom's Cabin (1852). Like Stowe, Whitman targeted the same reading public with his writing. But, Whitman's idea of moral literature differed greatly from his

predecessors. His writing was not meant to be didactic, but instead *experiential* and *feeling* for the reader. Like the other visual arts – photography, painting, sculpture, and theater, Whitman wanted his poetry to be a shared primary experience of the new enlightened realism for people of every class. Using a combination of open prose and parallelism, Whitman's poetry, which was revolutionary in nature, broke all boundaries of form and substance and produced its own energy. It was a Hegelian synthesis of the individual and the community-- symbolizing a body of one and the body of all. Drawing upon Emerson and James, Whitman combined the natural and organic aesthetics of the Transcendentalists, and tried to balance the physical and spiritual natures that comprised the whole man with the pragmatism of the new modern age. Whitman changed the art of poetry from representation to a living art -- the art of the living man -- a democratic poetry that moved toward the betterment of man and society

The invention of photography in August of 1839 by Frenchman, Louis-Jacque-Mande Daguerre, changed the fine arts and man's perception of time, space and death dramatically, which eventually gave rise to Whitman's new style of poetry. Because of the perfect images produced by the new medium, painters were fearful that photographers would essentially kill painting as an art form. In response, painting moved from a representational art form to one of ideas. Like the new

photography of the age, Whitman's, Leaves of Grass, was literally photographic and realistic with his little vignettes of life, that shattered time and space for the reader. Whitman's poetic "I" was like the lens of a "camera aimed at the world around him" collecting and juxtoposing images (Reynolds -Walt Whitman's America 280-282).

Whitman's writing was a democratic working class portraiture that had its main roots in the American genre paintings of the day. He drew his spiritualized realism from the new *luminism*, the American halo, found in the landscape paintings of the Hudson River Group of painters, i.e. Thomas Cole, Asher Durand, and Thomas Doughty. On the democratic front, Whitman was influenced by the paintings of William Sidney Mount and George Caleb Bingham, in their renditions of the common man, a man of all colors. But, Whitman was also exposed to the ideas of realism that percolated in Europe. One of these was the French painter, Gustave Courbet, was known for his erotic nude subjects that influenced his realistic treatment of sex (297-298). Thomas Eakins, Courbet's chief American disciple, became Whitman's personal friend. Later, he would paint one of the most famous portraits of Whitman. Like these painters, and many of the Pre-Civil War Transcendentalist thinkers with whom he sympathized, Whitman projected a frankness regarding the representation of sex and the body in a new Age of

Realism. Whitman considered the body and sex as natural parts of the whole man and the community in his 1855 Leaves of Grass.

Whitman's interest and appreciation of art intensified during the early 1850s, when he actually spent more time with artists than with writers (298). In 1851, he was nominated for the presidency of the Art Union in Brooklyn, New York, and in his address to the union's body politic, Whitman tried to "push the notion of art beyond the limits of visual representation to the realms of behavior and political action" (280). These artists gave Whitman his rationale for an "organic literary art" based on "natural rhythms and free forms" (280). As fine art broke away from its representational style, Whitman broke away from the staid rhythmic patterns of the past and broke new ground, too. Whitman, like the painters with whom he shared company, fused the individual with nature and his surroundings, *urban* as well as *rural*. He proudly depicted the *common man*, with all the good and the bad in his world, anointing him with a democratic luminescence similar to the technique of luminescence used by his painter friends. And, in the process, Whitman searched for and found a metaphysical democratic common ground -- without boundaries.

As a poetic revolutionary, Whitman not only broke with the centuries old representational form of rhyme and meter, he broke the pre-determined "civilized" *essence* of poetry. He freed his subject matter in a

time of upheaval to include the rowdiness and turbulence that colored the cities, the labor movements, anarchy, love, sexuality, and race. He brought a social and political conscience to American literature in an attempt to reform American society. Both his message and his aesthetics were subversive. His poetry was literary living art that depicted the everyday man. And, as the art of man, it was truly democratic.

Along with his ideas about a living art, Whitman stylistically freed the poetic form with a free verse that used long lines. Like Thomas Jefferson and the frontier preachers of the day, Whitman used a "natural" rhetorical form of parallelism in his poetry. The popular Biblical style of parallelism was a natural structuring device employed widely in Native American chant poetics as well. Whitman fused tension and excitement as he catalogued his vignettes of realism. His style is similar to the parallelism used in early 19th Century music. For example , "Beethoven's Concerto for Violin in D Major," from the same period, questions and replies -- builds to an emotional crescendo -- and leaves the listener breathless and spent! The repetitive form of parallelism with all its energy placed with the ambiguity of substance and free prose verse makes Whitman's style lasting and exciting for all ages.

With an emphasis on the *essence* of the individual living in a *modern* world and American democratic ideals, Whitman opened the aperture of the "I" in his poetry on the world like a camera taking in life.

By focusing on the minutia, Whitman recorded the big picture for his readers, and the individual's experience became a universal one -- an experience of the body of community. His poetry was both visual and aesthetic -- a poetry of inclusion, and more importantly, *feeling*, that drew upon *all* of the human senses. Drawing upon the democratic participatory style enjoyed by Americans in their theatre, music, speeches, and religion, Whitman dissolved the boundaries between prose and poetry, between polite diction and slang. He created a new emotive and rhythmic prose that was expressed with new forms that broke the traditional Western literary mold. And, like the painters of the day, Whitman's poetry became one of ideas representing the new *modern* in American literature. Whitman broke new ground with Leaves of Grass-- a new democratic ground.

Ironically, Whitman composed his poetry about and for the common man, and should have been popularly received by them. Definitely, the marketplace and distribution networks were in place as ninety percent (90%) of white American adults could read in the 1850s, and there was an eight hundred percent (800%) increase in book production between 1830 and 1850. And, proof of this was Harriet Beecher Stowe's Uncle Tom's Cabin, which was a marketing success just two years earlier. But, Whitman's Leaves of Grass wasn't popularly received. As an agent for literary and social change, Whitman's musical

slang -- inflected, anti-poetical diction, subversive ideas, and frank sexuality wasn't appealing or marketable. His poetry of affirmation, natural law and spiritualized materialism wasn't the mythical or romantic adventure escapism Americans wanted to read, much less spend their hard-earned money on, especially after it was panned viciously by most critics.

Whitman's cutting-edge, humanistic poetry was *real* – about a *real* America – about the *real* individual's experience within America, or even better, the *community of man*. But it also challenged Americans to expand their humanity to fully create America as a New World -- one populated by a new type of human being infused with a democratic spirit to shape both a social and spiritual vision. Whitman stepped away from the familiar territory of the past and, in that sense, his poetry broke away from the bonds of European empirical tradition and found itself on a *new* democratic common ground. Conscious or unconscious, as a Transcendentalist Whitman's poetry was visionary.

The democratic common ground envisioned by Jefferson was one of property rights, of *freeholders*, and the right of every man to pursue happiness and own property, save infringement of the rights of others. Jefferson wrote The Declaration of Independence as a groundwork for a new American experiment in governance, a new nation making an exploratory journey, much like Whitman, into unchartered territory. It

was a journey of the individual and his/(her?) place in the American community, and as such, would be the spirit of American democracy.

But, with their Western European traditions and culture still tugging at them, Americans turned a deaf ear to Walt Whitman and his new poetry. They abandoned him out there on the open democratic plain to fend for himself, where he was -- alone. Americans as a democratic community -- or as Whitman would suggest, a body, didn't buy his new adventure -- physically or aesthetically. Looking back, though, Whitman's importance in American literature was his artistic experience -- that fact that Whitman made the visionary journey and kept going back to share the spirit of the journey with as many who would make the trip with him. Whitman knew that each individual's life was found in the journey and would account for his continuous rewrite and revision of Leaves of Grass throughout his life.

Closer examination of Whitman's writings and attitudes by literary scholars during the last decade has revealed Whitman's cultural baggage, the tug of the old. Only recently have Whitman scholars been open enough to declare, that, like Cooper and Stowe, Whitman also believed in the superiority of the white race. Examination of Whitman's racial attitudes, especially toward the Negro, revealed an ambiguity between his poetic vision and his personal beliefs. To call his attitude, *racist,* would be too harsh in light of 20th Century connotations of the

word, especially when it was the accepted cultural norm of the 19th Century.

In the years after the Civil War, Whitman's democratic ideals were definitely tempered by his wartime experience, the rise of corporate capitalism, politics, the corruption of institutional organizations, and the new "ethnological science" that gained wide acceptance after the war (Reynolds-Walt Whitman's America 471). Like many other writers and scholars of the day, Whitman believed racial attrition would ultimately eliminate the Negro race. Pragmatic Darwinian thought convinced Whitman that white supremacy was a natural consequence of what he came to regard as an incapacity for blacks to help themselves. Regarding this issue Whitman told Traubel:

> That is the reason why I never went full on the nigger question – the nigger would not turn—would not do anything for himself—he would only act when prompted to act. No! no! I should not like to see the nigger in the saddle – it seems *unnatural*…Till the nigger can do something for himself, little can be done *for* him. (Reynolds – WWA 471)

In addition, a Whitman manuscript dated in late 1860s, was specific regarding his scientific beliefs concerning the black race:

Of the black question

> After the tender appeals of the sentimentalist (Stowe), the eloquence of freedom's hottest orators, and the logic of the politico-economist, comes something else to the settlement of this question – comes Ethnological Science, cold, remorseless, not heeding at all the vehement abstractions of equality and fraternity, or any of the formulas thereof –

Whitman's views on the black race, like his acceptance of the discredited ethnological science, were beliefs prevalent across the country during the late 19th century. Whitman's visionary and Transcendentalist ideas relating to freedom and democracy were morally conflicted with his own attitudes toward blacks.

Throughout the 20th Century, Whitman has been lauded as a democratic visionary poet for all men, including blacks. But, contemporary Whitman scholars studying his writings and correspondence on race have found them to be "a somewhat paradoxical combination of conservative racial biases and more progressive, inclusive ideas" (Barney 32). Recently, a prose manuscript in the Walt Whitman Collection at the Huntington Public Library in New York resurfaced with a newspaper clipping about the Greeks, Romans, and Hebrews attached. The article essentially claimed that both literature and civilization, as known in the 19th Century, were derived exclusively from the Greeks, Romans and Hebrews -- a Judeo-Christian/Western cultural monopoly --

lots of cultural baggage therein. In Whitman's scribbled notes, he re-inscribed the literary and cultural contributions of non-European, non-Judeo-Christian peoples, noting the contributions of the Assyrians, Egyptians, Persians and Ethiopians. But, his inclusiveness had a significant limitation…Whitman's claims for the cultural equality of non-Western peoples were "limited to the *far-distant past*" (32). To support his point, Brett Barney from the University of Nebraska at Lincoln cited the noted Whitman scholar, Ed Folsom, using "Lucifer and Ethiopia" (59-68) as an excellent discussion of how ***historical distancing*** insulated Whitman's confidence in American ascendancy. Also, in his notations, Barney mentioned another clipped article from the *North British Review* of August 1849, entitled, "The Slavonians and Eastern Europe." Once again there was a passage about *Caucasians* being culturally responsible for what he called "the destinies of the species. " In response to the article Whitman wrote, "Yes, of late centuries, but how about those of 5 or 10 or twenty thousand years ago" (34)?

So, admittedly, Whitman was exploring relationships between culture and language throughout history, looking deeper into the past. But, like all interactions between culture and language, Whitman's own Western cultural background and the racial attitudes of the 19th century expressed in the language of the day influenced his attitudes toward the Negro. Whitman openly stated in *Democratic Vistas* that "the literature,

songs, esthetics, &c., of a country are of importance principally because they furnish the materials and suggestions of personality for the women and men of that country, and enforce them in a thousand effective ways" (Whitman *PW, 2:392).*

George Hutchinson of Indiana University is another prominent Whitman scholar, who has written numerous articles about Whitman's attitudes on race. His most recent work, "Race and the Family Romance: Whitman's Civil War," examines Whitman's experience in the Civil War as a "family tragedy," remembering that he was from a New York, white, working-class family. Hutchinson recounts Whitman's wartime hospital vigils with soldiers, his white brothers, and makes a very strong point about the omission by Whitman in his writing of African Americans. Hutchinson stated that "one chief reason Whitman leaves the relation of African Americans to the Civil War almost entirely unspoken, unrepresentable, is that they do not belong to the national "family" (Hutchinson 134). Hutchinson also pointed out that the war preserved the Union and ultimately proved that "American democracy was breeding, what he (Whitman) termed, a 'race' of heroes in the common people -- a new type of human being"(136). These heroes were *father* Whitman's suffering and dying boys (and men) to whom he attended in the hospitals.

In "Vigil Strange I Kept on the Field One Night" Whitman takes the role of father and comrade.

> Vigil strange I kept on the field one night;
> When you *my son and my comrade* dropt at my side that day,
> One look I but gave which your dear eyes return'd with a look I shall never forget,
> Once touch of your hand to mine O *boy*, reach'd up as you lay on the ground,
> Then onward I sped in the battle, the even-contested battle,
> Till late in the night reliev'd to the place at last again I made my way,
> Found you in death so cold dear comrade, found your body *son* of responding kisses, (never again on earth responding,)
> ...
> Vigil of silence, love and death, *vigil for you my son* and my soldier,
> ...
> Vigil final for you *brave boy*, (I could not save you, swift was your death,
> I faithfully *loved you and cared for you* living,
> I think we shall surely meet again,)
> (Whitman -*Leaves of Grass* *303-304).*

In the 1855 edition of Leaves of Grass, Whitman's opening lines are intimate and that of a utopian visionary.

> I celebrate myself,
> And what I assume you shall assume.

But, after the Civil War, Whitman was changed. He became a man of feeling connected to the war as a "family" drama; the ideology of "race" as "family" made it impossible for Whitman to conceive of the Civil War as centrally involving African Americans (145).

To support his "family" thesis, Hutchinson cites text from a Whitman speech made late in his life that spoke about national reconciliation:

> To night I would say one word for that South--the whites. I do not wish to say one word and will not say one word against the blacks--but the blacks can never be to me what the whites are. Below all political relations, even the deepest, are still deeper, personal, physiological and *emotional* ones, the whites are my brothers & I love them. (Whitman - Notebooks and Unpublished Prose Manuscripts 6:2160)

Whitman's American household was a white one. Negroes could not be a part of it, because they belonged to another family. "Reintegration of the country after the war meant …the reintegration of Southern and Northern whites" (146). Race was subordinate to family, and the blacks were not part of Whitman's American democratic family.

The recent rediscovery in 1995 and re-dating from 1847 to 1854/55 of the "Talbot Wilson" notebook that had been missing for almost fifty years, which features some of Whitman's first comments on race is the subject of another scholarly endeavor by Andrew C. Higgins of Louisiana Tech University entitled, "Wage Slavery and the Composition of *Leaves of Grass:* The "Talbot Wilson Notebook.." Higgins links Whitman's classic line in the notebook, "I am the poet of slaves and the masters of slaves," to Whitman's concerns with issues of ownership and the soul. "The discussions of slavery, when they do

appear, seem to be as much connected to working-class wage-slavery rhetoric as to Free Soil anti-chattel-slavery rhetoric" (Higgins 61). He also points out that slavery is only mentioned three times, but all three are a "matter-of-fact" acceptance of slavery. The references to slavery are used merely for imagery, grounded ultimately in a metaphor for chattel slavery. Whitman was more concerned about the absence of freedom in the American soul and the American character, and he, as their poet, the "poet of slaves," and "the masters of slaves," would speak for them (65). Ironically, the classic *slavery* line *didn't* make it into Leaves of Grass, but for this contemporary examination Whitman's position on slavery becomes clear. The notebook passages "reflect a wage-slavery rhetoric of the fading artisanal labor movement in the mid-1800s" that surrounded Whitman. By using the metaphor of slavery, Whitman was using slavery as an *economic* metaphor to draw immediate attention to the problems of low wages, unemployment, unfair labor practices and poor working conditions that were rampant in his native Brooklyn at the time (70-73).

Revelation of Whitman's cultural imprinting and views on slavery and race (the Negro) are revealing, but do not lessen the importance of his work. Contrary to the facts of his recorded views, his magnificence as a visionary is strengthened. "I am the hounded slave," Whitman memorably writes in Section 32 of "Song of Myself" in which he makes

the visionary leap from observer to unifier -- and becomes America's great poet, the affirmer of the oneness of all mankind.

In addition to Whitman's personal beliefs, Whitman was a man very much caught up in his times -- and, a man of *action*. With his aesthetic base in Transcendentalism, Whitman committed himself to action dictated by moral beauty. In an 1851 address to the Brooklyn Art Union, Whitman stated: "The beautiful artist principle sanctifies that community which is pervaded by it. A halo surrounds forever that nation." And, by 1851, Whitman found the artist's aesthetic role to be one of *building* community and nation.

Whitman was a visionary and prophet in that he was a man very much caught up in his times -- a man of action. Ultimately, he believed America would be redeemed by poetry, and his demand for races of uncompromising poets would once again materialize after World War II. The Beat poets, led by Allen Ginsberg and Jack Kerouac took up the Whitman challenge, dropped out of a society gone amuck. And, like Whitman, they attempted reform with an experiential moral literature that exploded a stale poetic form and style. Nevertheless, they achieved far more celebrity and notoriety than Whitman ever did, sowing seeds that flowered as the Cultural Revolution of the Sixties. And, like Whitman, they were not accepted *en masse* by America either. As artists and agents for change, for a true democracy, the Beats went *on the road* to

rediscover a lost America. In the words of D.H. Lawrence describing the *road*, true democracy exists:

> …where soul meets soul, in the open road… where all journey down the open road, and where a soul is known at once in its **going**.—Not by its clothes or appearance.—Not by its family name.—Not even by its reputation.--…The soul passing unenhanced, passing on foot and being no more than itself. And recognized, and passed by or greeted according to the soul's dictate. If it be a great soul, it will be worshipped in the road.
>
> The love of man and woman: a recognition of souls, and a communion of worship. The love of comrades: a recognition of souls, and a communion of worship. *Democracy*: a recognition of souls, all down the open road, and a great soul seen in its greatness, as it travels on foot among the rest, down the common way of the living. A glad recognition of souls, and a gladder worship of great and greater souls, because they are the only riches….. (Lawrence 177)

Americans seized a new historical consciousness and national fervor after the War of 1812. The development of their new marketplace capitalism with new transportation and distribution networks enabled better distribution of goods and services, which also included novels by American authors. As the American nation grew so did a new American literary style that had its origins in Western European literary traditions.

Beginning with Cooper's romantic adventures that offered mythic penetration into the American frontier, American literature

moved on to the didactic moral reform literature by Stowe that addressed the moral and social issues of the day, one of which was slavery. Nineteenth Century American literature served as a vehicle of expression for the conflicts and ambiguities within the American Nation. With these American ambiguities center stage in the media and politics, Whitman looked back and investigated his cultural history, and as a result stepped forward with a poetic electric energy that propelled him to envision a new American future. Whitman struggled on behalf of all men to address these universal ambiguities: Good vs. Evil, White vs. Color, the Ideal vs. the Real, and the body of the Individual vs. the body of the Community. And, with his new American ambiguity of style, Free Form Prose/Parallelism and a subject matter comprised of the Minutia/Grand, Whitman broke away from the art of a representational past to a new *living* art of the future. As an American, Whitman's ***literary vision in motion*** was one of the writer/artist *living* his/her art with the goal of working toward a better society. And, in spite of Whitman's own cultural baggage and unique American moral ambiguities, his writing manifested a new tension and energy that propelled a new democratic vision for America and its literature into the 20th century.

Whitman knew that Americans are only partly comprised of their past, and that they can only move forward by recognizing what makes the American place and experience different from that of Europe before them, and what it is they want to change to develop their own pride. But, even with the American pioneer spirit for change pushing them forward, Americas' past continues to tug at them in reverse.

This is what makes the United States unique as a nation, and also a nation of true *individualists* in the vein of Thomas Jefferson. It is in the knowing, that is, the knowing and understanding of the ideals and common philosophy of the men that birthed the American experiment in 1776 with the *Declaration of Independence*, that Americans can really know who they are, regardless of race, gender, religion, region, trade or economic status. And, it is in that place, that *democratic common ground*, a linear and forward moving metaphysical place of philosophy and ideals without physical boundaries, that they are united as Americans in a common destiny to explore, possess, and ultimately change their destinies!

In Studies in Classic American Literature, D.H. Lawrence described the importance of the metaphysical ideals that comprise the American spirit of freedom which, oddly enough, were in tune

with Jefferson's ideas on personal property and the importance of American housing discussed in the previous chapter.

> Men are free when they are in a living homeland, not when they are straying and breaking away. Men are free when they are *obeying some deep, inward voice* of religious belief. *Obeying from within*. Men are free when they belong to a living, organic, *believing* community, active in fulfilling some unfulfilled, perhaps unrealized *purpose*. (Lawrence 6)

The metaphysical place that Lawrence described can be ascribed to the democratic common ground, a *place* common to and uniting all Americans, whatever their background.

This same democratic common ground also changed attitudes toward the arts in America, which were becoming more popular among the common man. As was discussed in the previous chapter, American architecture was influenced by the new spirit of individualism while retaining the influences of the past. The same was true for American literature. Democratic common ground was ultimately the *place* that gave Americans their new literary voice in the *American* literature of the 19th century.

In the 20th century, D.H. Lawrence, Charles Olsen, and William Carlos Williams, wrote that the "spirit of place" was an essential determinant in knowing *who we are* as Americans, using

literature and history as vehicles to deliver their message. Twentieth century poets, writers and scholars wrote that Americans could not know *who* they were, unless they knew *where* they were (Castro 45). They concluded that the "native" land conjoined with Native American cultures (that which they called, the spirit of place) influenced 20th century literature. William Carlos Williams defined the spirit of place in his essay, "The American Background as:

> The realization of the qualities of a place in relationship to the life, which occupies it; embracing everything involved, climate, relative size, history, other cultures-- as was the character of its sands, flowers, minerals and the condition of knowledge within its borders. It is the act of lifting these things into an ordered and utilized whole. (Williams 157)

Granted, Native American literature's tribal symbolism and powerful poetic Indian voice of repetition was gradually absorbed into American literature and poetry after many decades, especially during the early 20th century. But, as a literary form, it was <u>not</u> similar to Western literature (European), and <u>not</u> a major influence on 19th century American writers. In <u>The Sacred Hoop: A Contemporary Perspective</u>, a scholar on Native American Indian

poetry and writing, Paula Gunn Allen, succinctly sums up the essence of the difference between the two literary forms.

> Traditional American Indian literature is not similar to Western literature because the basic assumptions about the universe, and therefore, the basic reality experienced by tribal peoples and by Western peoples are not the same, even at the level of folklore. (Gunn 55).

So, with an opposite literary form, tradition and purpose, Native American culture and literature, and the *native* place, had very little influence on the formative years of a new American literature in the 19th century.

The spirit after the American Revolution, especially after the War of 1812, was a *spirit of political and cultural separation from England, revolutionary and secular*. And, like the architectural changes discussed in the second chapter, Americans created a new style of literature as another isolated act of rebellion against the British.

<u>And, Grassmere?</u>

Grassmere and its five-generation family represent a living, intact experience of the arts, society and politics that mirrors the 19th Century. Like Cooper, Stowe and Whitman's transitions in the development of American literature, Grassmere's

transitions are similar, as well as its ambiguities. Grassmere's history follows closely in-step with the changes that occurred on the American scene during the 19th Century.

On the frontier border of the United States during the Revolutionary War, Grassmere's land was awarded, sold, cultivated and settled by Michael and Elizabeth Rains Dunn. Subsequent construction of a grand Federal style manor house was completed between 1812 and 1815 by Dunn, who went on to become the first Sheriff of Nashville and counselor to Presidents Jackson and Polk. Prior to the Civil War, a third generation of the prominent social and political Christian family, the Shutes, lived and prospered with their slaves at Grassmere, owning as many as thirty-three slaves. Slavery was part of economic structure of the South, but at Grassmere, the slaves were treated with trust and respect as part of the family. They were well treated as evidenced by the slave cabin structure and contents therein which remain intact on the property. After the Civil War, many of the slaves remained to work and live at the farm. With post-war prosperity, W.D. Shute rennovated the main house to reflect the changes in artistic attitudes, incorporating the Italianate style and cultivating a grand three-tier garden in the aesthetic of the Romantics and Transcendentalists. With the transition into

the 20th Century, very few architectural changes were made to Grassmere by remaining family members.

A prominent Nashville historian, Tim Walker, summed up Grassmere's importance in a taped interview. Walker stated that Grassmere's original Federal/Italianate style house, was an architectural embodiment of the new American vision set amidst the tug of the old European culture and styles. Tim Walker emphasized that the house with its original pieces of furniture and paintings, the family's personal belongings, and the antique three-tiered gardens represented five generations of Nashville and American society that spanned almost two centuries. Thus, from a historical perspective Grassmere is unique. But, more importantly, Grassmere is a *living experience* of *art*, and worthy of preservation for future generations as a window into the past.

Chapter IV

GRASSMERE - THE VIDEO

(See Inserted Script & Video Tape)

"Grassmere"

Working Script

OPEN: Miss Tennessee 2001, Stephanie Culberson, remembers the day.

Transparent Fade over to Stephanie, Alex & Audrey Baird as they enter the Nashville Zoo grounds earlier in the day-- walking through. Modern Needledrop Music background with titles and sponsors that fade under the Narrator.

- ❑ **Parking lot**
- ❑ **Gate**
- ❑ **Through main gate**

NARRATOR:

The Nashville Zoo is the leading zoological park serving Middle Tennessee and Southern Kentucky, as well as the millions of tourists and travelers who visit Music City every year. The zoo features a wide variety of animals from around the world, many that are indigenous to the state of Tennessee and surrounding states.

(Pause)

- ❑ **Macaw exhibit**
- ❑ **Bridge & walkway**
- ❑ **Child center (Jungle Jim area)**
- ❑ **Zoo animals w/sound effects**

The zoo's focus is on education, and family values. Throughout the park, state-of-the-art animal habitats are connected by beautifully landscaped walking trails that enable families with children *of all ages* to enjoy their wildlife experience at the zoo. The Nashville Zoo truly is a family zoo.

A popular zoo attraction is the White-Handed Gibbon exhibit.

Other popular exhibits include the tiger, the zebra and, of course, (pause) the elephant. Some of the newer Habitat Exhibits at the Nashville Zoo include:

The Meerkat Interactive Exhibit designed especially for children

And the upcoming…

Red Panda Exhibit, currently under construction for completion in 2003.

- ❑ **Historic Croft House**
- ❑ **Approach to the house**
- ❑ **Stephanie & girls turn corner to walk up to the house**

In 1964, the grounds of the 200+ acre Grassmere estate were bequethed by Margaret and Elise Croft, its last private residents, to the Nashville community with the stipulation that it be developed and operated as a "nature study center."
In keeping with their wishes, in 1997 the property was leased to the zoo by the Nashville Metro Historical and Parks Commission. (Pause)

With the help of the Parks Commission, the Nashville Zoo rehabilitated Grassmere's historic Croft house and the adjacent working farm and opened it to the public in 1998 for tours under the direction of Tori Mason.

INTRO: Tori Mason - Title overlay

- ❑ **Tori Mason (Director of Croft House)**

Enter the Historic Croft House -- NARRATOR:

Antique Needledrop music underneath Historic Photos and Hermitage shots w/Andrew Jackson historic interpretor.

(Pause)

Conversation.....
Tori then took Stephanie and her little friends, Alex & Audrey for a tour of the house & working farm. (Pause)
In 1812, Grassmere's historic home was built by Michael Dunn, for his wife, Elizabeth Rains Dunn. Dunn was a lawyer from Virginia, who became Sheriff of Nashville and an elder in the First Presbyterian Church. Dunn was also a friend and neighbor to the Jacksons and Polks. When Andrew Jackson was seeking political office he often turned to Michael Dunn for counsel. Grassmere was at the political hub of Nashville, the State of Tennessee and the U.S.

- ❑ **Tori**

Walk through House & contents. Walk through farm & animals. Barbara gives overview of the three-tiered garden. Talks about the Civil War, Miss Lavinnia, the silver, and the slaves.

- ❑ **Tori introduces Stephanie & the Girls to Barbara Sullivan**

NARRATOR:

Barbara then shared a story from the Civil War era, when Union troops camped on the Grassmere property and pillaged the farm.

-Pause

- ❑ **Historic Photographs of Lavinnia Hilliard Shute**
- ❑ **Slave Quarters Footage**

NARRATOR:

The girls then met Tim Walker, noted Nashville Historian, who was in the Family Cemetery.

Tim reviews the cemetery, talks about the House, changes to the Kitchen & Covered Walkway, Nashville Occupation, Civil War, Cemetery Overview (East/West alignment of the headstones & footstones). Wraps up the significance of the house with closing statement on the House & Contents.

- ❑ **Tim - Changes to the Kitchen & Covered Walkway**
- ❑ **Tim - Kitchen - Separation from the House**
- ❑ **Tim - Nashville Occupation**
- ❑ **Tim - Civil War Changes & After**
- ❑ **Tim - Cemetery Overview**
- ❑ **Tim - East/West Significance**
- ❑ **Tim - Wrap-up**

- **Tori - Closing Statement on the House & Contents**

NARRATOR: Close----

After a GREAT day at Grassmere, everyone said their goodbyes, looking forward to their next visit.

- **Music: Return to closing Modern Needledrop.**
- **Stephanie & Girls say their "Good-byes" and leave the house walking down the drive.**
- **Stephanie - Wrap-up transparency of Stephanie remembering the day fades over.**
- **Credits w/PhotoShop inserts of antique family and historic photos - w/Ken Burn's effect - over Nashville artist, Ken Poskey's music, "Semper Fidelis."**

NARRATOR:

- **END**

"Be thankful thou: for, if unholy deeds Ravage the world, tranquility is here!"

Chapter V

COMMENTARY ON PRODUCTION PROCESS

The idea for the "Grassmere" video germinated on a visit to the Nashville Zoo with granddaughters in late summer of 2002. After an exhausting morning touring the zoo, the tour extended itself to the "old house on the hill." Because Grassmere's Croft House was hidden behind the trees on the other side of the main activity center of the zoo, the house was not visible. After a short trek up the hill with the girls in their strollers, the Croft House came into view. What a sight it was; two-and-one-half stories tall, the historic house was magnificent!

After a brief discussion with a young lady dressed in colonial costume who was giving tours, it was apparent that the house had been open to the public for only a couple of years. The Croft House was a relatively untouched and unknown property as far as the public was concerned. Grassmere had great potential as a Master's video project and was a great find! So, with necessary information in hand, i.e., the name, title and phone number of the house's Director, Tori Mason, the production process began.

Proposal

Immediately after returning to St. Louis, Tori Mason was contacted. She thought the project would be interesting, especially since no one had ever done a video on the Croft House, but said that Jim Bartoo, the Director of Public Relations for the Nashville Zoo at Grassmere, would ultimately have to approve such a project. An e-mail and follow-up phone call to Jim Bartoo ensued, in which he provided the necessary information required for permission to pursue the project from the Nashville Zoo's Board of Directors. The idea was now a possibility.

After several days of quick background research on Grassmere, a "Video Production Proposal" was prepared. The video project needed validity as a credible vehicle for a Master's Thesis and this portion was incorporated into the proposal for the zoo and copied to readers/sponsors, Michael Castro, Ph.D., Peter Carlos, M.A., and Terry Thompson, M.A. for simultaneous approval. Because the video would be in documentary format, research of the historical background of Grassmere Farm and the Croft House was necessary for a good production overall. Also, included with the estate's history, its social, architectural and political significance within the Nashville community, the state of Tennessee and the United States was just as important in telling the overall story of Grassmere. The extensive background research needed to support a short video

documentary would also be sufficient to support a Master's Thesis, in both written and visual formats.

The project requirements followed. These included requests for information and photographic resources from the Nashville Zoo and Tennessee Library Archives (Grassmere Collection, 1786-1985). In addition, a proposed schedule for taping video shoots was tentatively presented, which included expert testimony interviews, general "B-roll" footage of the house and farm, and possible "talent" for the introduction.

The proposal was e-mailed to Jim Bartoo for his presentation before the Nashville Zoo's Board of Directors for their approval. Bartoo responded several days later with an affirmative, "Yes!"

Research

Initial research indicated that all the required information was accessible, either at the historic Croft House or at the Tennessee State Library Archives in the "Grassmere Collection." In the fall, a trip to Nashville was made to meet with Tim Walker, Director of the Nashville Historical Society, who helped in obtaining physical access to the "Grassmere Collection" in the library's Archival Section. Arrangements were made to order the entire "Grassmere Collection" on microfilm tapes. Family genealogy reports, accounts, correspondence, photographs, and the like were abundant on the tapes, but the retrieval process on a

microfilm reader was tedious. Also, reproduction of the old photographic images was difficult. The printer on the microfilm reader was reverse negative, so all reproduction was experimentally done with a digital camera. Needless to say, all the photographic images required major touch-up work in Adobe's PhotoShop, because of poor quality due to age and reflections on the monitor screen. This production process was arduous and time consuming, especially since only one person was performing the task.. And, this information only covered the immediate five-generation family and the historic residence. Much more was still needed.

Historical research on the Nashville area, the state of Tennessee, and of course, the United States, politically and socially, was required to put everything in perspective. Also, whether it was used in the video or not, it would be required for the written part of the thesis project, wherein, all of the research would be related to the literary arts. Because the research for pre-production was much more than originally anticipated, as well as the time required for obtaining it, the project had to be extended several times. But, to keep the project moving along, pre-production and production processes were performed simultaneously.

As the research continued through the fall, video shoots for B-roll and the taping of expert testimony interviews were performed in October of 2002. It was a great time for taping due to fall foliage surrounding the

house and garden, which was at its color peak. Originally in the proposal, the fall festival was to be taped, but due to liability considerations for both the Nashville Zoo and Lindenwood University, videotaped sessions were kept away from the general public as much as possible. All arrangements for taping were subsequently coordinated by E-mail and telephone with Jim Bartoo, Tori Mason, Tim Walker, and Barbara Sullivan (Davidson Master Gardeners Association). On the October trip, the garden interview with Barbara Sullivan not only provided great videotape footage of the flora and fauna of the estate, but also pertinent historical information on the gardens and five-generation family.

After the first trip in October, the production's search for "talent" began. Several issues were considered during the search, but family values were the primary consideration. Because of the abundance of Country Music celebrities in the Nashville area, the original proposal suggested their use as talent in a "wish" item.. Later, a music celebrity was considered as possible talent, but after careful consideration, it was decided that the project and the zoo might be compromised with possible character issues down the road. It had happened in the past. Also, the other deciding factor was a lack of funds, since the project was personally funded. Out-of-state trips to videotape and research were already overwhelming. With such critical criteria, and relatively no monetary

funds to hire talent, the question before production was, "Who?" The answer for production was a community service volunteer, but then again, "Who?" The talent, Miss Tennessee 2001, was found in, of all places, St. Louis, Missouri.

Miss Tennessee

Miss Tennessee 1996, Heather Heath, is the daughter of a work associate, Cynthia Heath, who is currently the Vice President of Executive Compensation for Emerson Electric. Heather is a law student at Washington University in St. Louis. Through her mother, production arranged for Heather to make the trip to Nashville to videotape the introduction and close. But, when it came time to schedule the shoot, Heather was in the middle of *torts*, and couldn't make the trip, but did give production a contact for the Miss America Pageant in Tennessee. Heather and Cynthia Heath also made phone calls on behalf of the project, and within a week Stephanie Culberson, Miss Tennessee 2001, had agreed to do the video shoot as a public service. Because she had just stepped down from her duties as Miss Tennessee, the current Miss Tennessee 2002 had to first relinquish the right to do the shoot, which she did. Production contacted Stephanie by E-mail and phone, and subsequent dates were arranged for the shoot.

Stephanie Culberson, graduated from Lee University in June of 2003, where she studied business and piano performance. In the future, she plans to pursue a master's degree in business administration at either Vanderbilt or Harvard, and is considering a career in communications. As Miss Tennessee 2001, the 23-year-old traveled across the state serving as spokeswoman for a Safe and Drug-Free Tennessee, with a platform of *volunteerism*.

When Stephanie was growing up, her parents, both pastors in the Assembly of God, always placed a high value on volunteerism. Also, because her younger sister was born with a heart defect, Stephanie and her family supported the American Heart Association. Stephanie has also volunteered with Habitat for Humanity and traveled to Honduras on a medical mission trip.

As Miss Tennessee 2001, Stephanie Culberson competed in the Miss America 2002 Pageant, winning a place as 2nd-Runner-Up, with a $30,000 scholarship award. She also won the Lifestyle & Fitness Preliminary and Presence & Poise Preliminary Competitions, with scholarship awards of $3000 each.

With Stephanie's help, the production had talent for the video that was "star" quality, had community recognition and a character beyond reproach. But, the introduction for Stephanie had to be more than a "set-up" still shot. The script for the intro had to give the audience a reason

for telling the story of "Grassmere," and also had to give the new Nashville Zoo the recognition it wanted and deserved. After weeks of thought, production decided to introduce more talent.

Because the "Grassmere" estate was a gift to Nashville by Margaret and Elise Croft, two sisters, production brought in two little sisters, Alexandra Marie and Audrey Leigh Baird, the original granddaughters that started the whole video process as talent. The connection with the Croft sisters was a good one and the girls visually emphasized the "family values" theme. Also, within the storyline, the girls gave Stephanie Culberson a reason to be at the zoo. On a visit, they explore the zoo's nature trails, "Jungle Jim" center, and ultimately the historic Croft House and farm. And, because they were family members, there was no cost. All they needed was a couple of new outfits.

Stephanie did her own make-up and brought several complete outfits with her for the taping. She chose the bright pink sweater and black pants because of the overcast conditions. The bright color helped her standout from the dark backgrounds, especially under the trees. The girls were dressed in white tights and white dresses with violet flowers. Their dresses helped them stand out from the dark green vegetation surrounding them at the zoo, and they looked great with Stephanie. All wardrobe was planned down to the girls' white shoes with rubber soles, so there wouldn't be any accidents on the slippery asphalt or gravel!

The introduction and closing were done in March of 2003 without the aid of a teleprompter, which was too cost prohibitive. Stephanie and the girls performed the shots entering the zoo, knowing that a narrator would talk over the action. Greetings and shots with the girls petting the farm animals were briefly reviewed before taping, but not rehearsed. Production wanted a natural and comfortable feel to the video. The only portion rehearsed, with several takes, was the closing. Stephanie was a professional and did a great job, even without a teleprompter.

With a grabber introduction, Stephanie established a reason for being at the Nashville zoo and the fact that the Croft House was a jewel of Tennessee. (After all, who would know better than Miss Tennessee?!) Production accomplishes a reason for the audience to care about what they are viewing and to continue to listen.

In the closing, Stephanie and the girls complete the circle of their visit, and Stephanie extends a warm invitation in front of the Nashville Zoo's Grassmere sign for the public to take the time to visit -- that it truly is one of Tennessee's jewels. It is brief, but very effective. As Cap Palmer, an information film producer in Los Angeles once stated, "…a movie has its stinger in its tail" (Bjerke 66) He felt that if the beginning and ending were memorable, and the middle wasn't too ghastly, the result would be a good show.

With an introduction and closing in place, the middle part of the production would incorporate the information and expert interview portions of the documentary. Production felt comfortable with the visual and content balance of the project. Also, the present and past of Grassmere were seamlessly united. A few optical and narrative transitions in the editing process would take care of the rest.

Of course, production didn't want a "ghastly" middle without additional talent, so access was arranged to Andrew Jackson's Hermitage during the October 2003 shoot, and costumed actors provided additional live visuals. Again, The Hermitage Association and their public relations office provided access and services to us as a public service. But, as good as the footage was, the Hermitage tape was cut and left on the editing room floor.

Music

Like the talent, the music also had to reflect the region and the same "family values" that the Nashville Zoo was promoting. Nashville is known for its country music, but it was not what production wanted for this video. It just didn't seem to fit. Colorful historical ballads were a possibility, but they did not reflect the modern essence of the present day zoo. Balance was also needed in the sound between the present and the past.

During one of the visits to Nashville for research in the fall of 2002, this writer attended a Calvary Heights Baptist Church "pot-luck dinner" social with family. There was a foursome that entertained and sang original "Middle Tennessee" gospel inspired music. They were professional and modern, and their music reflected the values of the area. It was inspirational and started the light bulbs of possibilities to flicker. A little investigation revealed that the group sang professionally and that they were releasing a new CD within a few weeks. Their lead singer, Ken Poskey, was also releasing a second new CD in a couple of months.

When approached for permission to use their music, they agreed without reservation. The only problem was in the license fees, which were prohibitive for the published music, which they had used on their CD. With the cost involved, it was not doable, at least with the group's CD.

When Ken Poskey's CD was released, this writer attended his concert in March of 2003. The modern music was even better than the group CD, and Ken had written most of the music, with only a couple of songs jointly composed with another writer. Permissions were obtained from Ken, his partner and production company to use the music -- *gratis*!

The essence of the sound experience was that once production knew what kind of music was needed, the performance didn't have to be specific to one artist or one song. Production was able to substitute when

the first choice became cost prohibitive. Stock music would have worked, but the effect would not have been the same nor would it have reflected the Middle Tennessee values and sound wanted. Production encountered a music roadblock, but still arrived at its destination -- just took a scenic detour that made the trip even better!

Editing Processes

To prepare for the magnitude of videotape, additional space was purchased for the iMac. To keep the project's tape off the central processor's hard drive, a 110 MB fire-wire hard drive was purchased. The cost was considerable, but production felt that in the long run it would be worth the expense. Also, with the additional hard drive space, the Final Cut Pro 3.0 Upgrade software was purchased along with the new iMovie 3 digital package. The new iMovie 3 featured new transitions and the Ken Burn's documentary effect for still shots. Approximately $800.00 was spent for the enhancements, but a project of this size was not doable in the media lab at Lindenwood -- not enough space for the size of the video, old software, and machines that don't work half the time. Production felt that the personal expense was necessary to produce the video.

All videotapes were catalogued and scenes edited by interview session, introduction and close, and B-roll footage that included the house

and gardens. Still shots were enhanced with Adobe Photoshop 6.0 and filed separately. Music files were imported.

Initially, all eight of the videotapes were edited into iMovie 3. The project was divided into four separate iMovie 3 files. This proved to be a major challenge in the editing process, because the new iMovie 3 software did not allow for the importation of media files between its project folders. As a result, production had to export all the media files from iMovie 3 to Final Cut Pro 3.0. The process of *re*-viewing, *re*-naming, and *re*-cataloging the media into new bins and folders took three working days for production to complete. In addition, all the music files and still photos with Ken Burn's Effect had to be re-imported.

The narrative of the video was divided into three Sequences for editing: Sequence 1 -- Introduction with Titles; Sequence 2 -- The Farm, House & Cemetery (Visuals & Interview Segments); and Sequence 3 -- Closing and Credits. The voice over for the Introduction was recorded into Sequence 1. What should have been relatively easy turned into a four-hour challenge. The audio pickup from the iMac's internal microphone wasn't strong enough. To solve the problem production used the DV firewire into the iMac from the JVC Digital camera, and changed the import settings in Final Cut Pro to accommodate. It was a success -- but once again, time consuming. The Titles and Credits, as non-assuming as they appear, took another day's work to accomplish. All names and

titles of the people and organizations involved had to be checked, and re-checked, for accuracy. Music was imported into Final Cut Pro with the addition of audio tracks. Audio signal strength of the music had to be coordinated with the action of the shots and voiceover of the narrator, which is more difficult than it sounds. What was most time consuming about the process was the rendering, and re-rendering, of all video and sound tracks.

Sequences were united, and the product was exported to mini-DV tape on the Digital JVC Video Camera. The JVC was connected by USB port to the Sony Wide Screen TV's for export to the VHS tape.

The video was viewed by the Faculty Committee and returned with a two-page list of comments and suggestions that follows. The re-edit process ensued for approximately three months. Major changes included the movement of Stephanie Culberson's wrap-up message to the beginning of the video. The purpose was to move the star to the forefront of the program. The editing and structural problem was trying to make a closing statement into an introduction. This was resolved with a semi-transparent fade, giving the viewer the impression that Stephanie was remembering her day. Having already used the closing for the introduction, using it once again would be redundant. Again, the semi-transparent process was used, reverting the viewer back to Stephanie at mid-statement. By taking the initial clip and key-framing it to enlarge

and move the focus, the closing is similar, but not the same. Additional footage was not available, so creativity in this editor's process made up for lack of tape.

In the beginning of the video, where the emphasis is on the Nashville Zoo, the Committee asked for animal B-roll overlay on Stephanie's walk through the facility. Without any additional B-roll of the zoo animals, this editor requested JPEG photographs from Jim Bartoo, the Director of Public Relations at the Nashville Zoo. He was very accommodating and forwarded uncompressed digital images via E-mail. These photographs were converted into moving stills using the Ken Burns' effect in I-Movie 3.0. With the addition of animal and jungle sound tracks, the photographs worked in lieu of sufficient B-roll. The same process was applied to photographs from the inside and outside of the house to use as B-roll over interview segments to cover "talking heads."

The Committee did not like the split-slide transitions between interview sessions, and instead, requested softer cross dissolves and fades. Other transitions were also corrected for a softer look.

The Committee also suggested that the video be renamed. After discussion, the title, "Grassmere -- Nashville's Home," was chosen, and the new title inserted. This became a major problem in the editing process, because the introduction was originally edited and titled in

iMovie and copied as a sequence into Final Cut Pro 3.0. The new title and change in the introduction meant re-editing the entire sequence from scratch.

It was also suggested that the interview segments with Tori Mason, Barbara Sullivan and Tim Walker be complete entities. Portions of the interview with Tori Mason were used in the closing sequence, so they had to be moved to the front.

The Committee suggested that the historical photographs be used in short sequences throughout, similar to the style Ken Burns uses in his documentaries. With the preparation of short historical sequences on Michael Dunn, Andrew Jackson and the Shutes during the Civil War, additional narration was needed and written.

Additional footage in the Barbara Sullivan interview was also added. She talked about the Shutes and the Civil War, which allowed this editor to use B-roll footage of the slave quarters and also served to introduce the short historical sequence on the Shute's correspondence during the Civil War. The footage had several problems. Barbara was not centered in the frame, other unwanted "heads" were in the shot, and the sound was poor. It was an editing nightmare! To resolve the problem this editor key-framed the clips, moving Barbara into the center and hiding the unwanted heads. The sound had echo glitches that were surgically removed from the sound track. The result was a usable

segment -- not as good as it could have been if photographed properly, but with a little stitching -- usable.

Also, the Committee suggested using the Narrator throughout the video to give it symmetry, a beginning - middle - end, so additional script was written to connect the sequencing and close the video.

In the test viewing, the vocal music track was considered to be too conflicting with the narration, and also, a bit too religious. So, this editor checked out needle drop music from the video laboratory to find suitable tracks. The introduction track chosen was upbeat, light and airy -- modern. At the transition from the zoo sequence to the historic house and farm, there is a moment of silence with a long cross fade transition that signals the viewer a change from the present to the past is coming. The subsequent tracks chosen from that point on take on a note of historic antiquity. Under the closing sequence, the music track returns to the modern and present day. To keep a Middle Tennessee flavor, recording star, Ken Poskey's, "Semper Fidelis" track was featured under the closing credits.

Once again, the video was taken to tape and provided to the Committee for viewing. The result of the re-edit process was a corrected and enhanced video project with potential for sale in the Nashville Zoo's Gift Shop and airing on the Nashville PBS station.

Personal Experience

A student in a classroom setting only learns remedial skills, at best. There is no substitute for production in the field, working with people in real-life situations, where anything and everything will go wrong. There is no comparison. The classroom does not prepare the student for the foibles of a crew, the screaming of monkeys, bad weather, cameramen getting lost on the highway, and the unending costs encountered at every turn. During the entire process, this producer/editor was served-up even less than perfect lemons, more often by her associate than outsiders--sometimes *pummeled* with them, and had to process them into lemonade in order to get the job done.

Perseverance is usually considered to be the most important quality in a producer, but experience on this video project has taught this writer/producer/editor that talented people with a *strong work ethic* are ultimately more important in the overall process.

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Vita Auctores

Regina M. Cordoba

DATE OF BIRTH:	August 16, 1950
PLACE OF BIRTH:	St. Louis, Missouri
ADDRESS:	6690 Hyde Park Square, Florissant, Missouri
EDUCATION:	B.A., 2001 (Lindenwood University LCIE)
PROFESSIONAL ORGANIZATIONS:	Pyramid Society S.P.E.A.H. (Society for the Preservation of the Egyptian Arabian Horse) American Angus Association
PROFESSIONAL EMPLOYMENT:	Corporate Secretary-Benefits Emerson

Appendix A

PRODUCTION DOCUMENTATION

Video Production Proposal

Grassmere Farm at The Nashville Zoo

Master's Thesis Project

1) Research historical background of Grassmere Farm & Historic Residence in Nashville, Tennessee. The research will be presented in the form of a documentary paper and cover the Grassmere estate's social, architectural and political significance to the community of Nashville, the state of Tennessee, and the larger context of the United States.

2) A short video film on Grassmere Farm & Historic Residence will be developed, and produced by Reggie Cordoba and David Chapman. It will be based on the residence and estate through using historical research and the estate's current usage and development by the Nashville Zoo and community.

PROJECT REQUIREMENTS

To validate the authenticity of the video production, historical visuals and documentation will be required for reproduction, and on-site camera shoots will be performed at Grassmere and within the Nashville area. Additional requests and "wish" items follow:

- Historical photographs (scanned into JPEG or TIF files) related to lineage of Grassmere's heirs, Grassmere's transformation throughout its 200 year history and prominent social and political figures effecting the home and surrounding area.

- Handwritten journal, diary, and correspondence files (scanned into JPEG or TIF files) available from the Grassmere Collection, 1786-1985, currently archived at the Tennesse State Library and Archives, Historical & Genealogical Information Section, and current materials available on-site.

- Public Relations materials, i.e. brochures and advertisement literature will be reviewed and assessed to keep the final video production of the Grassmere site in-line with current and future promotion by the Nashville Zoo.

- Advance site production survey will be conducted to determine visual and technical parameters and needs of the crew (3-4) with subsequent digital camera and video production on-site. The proposed video shoot will be performed during the Grassmere Festival Days (9-28-02 and 9-29-02) in order to take advantage of local color and historical costume and crafts. Subsequent "B-roll" shoots will be performed as needed with the permission of the Nashville Zoo at Grassmere. Any additional video production time on location will be requested from the management of Grassmere / Nashville Zoo on an "as needed" basis to complete the project in a timely fashion to the satisfaction of all parties.

- Interview sessions will be conducted to include "expert testimony" with regard to Grassmere's historical, social, and political significance, focused on both yesterday and today. Examples would include a botanical expert on the gardens, a veterinarian on the animal husbandry, a local politician on the political background, the appropriate directors at Grassmere and the Zoo.

- Local "Country Music" or Nashville celebrity introduction/narration. Celebrity would be an added visual bonus to the video. It would create widespread public appeal that would increase tourism for Grassmere and the Zoo, and attract a larger audience for possible future viewing on PBS. Also, celebrity would increase sales in any future promotional distribution to raise funds for Grassmere and the Nashville Zoo.

- Subsequent editing and production of final video project will be performed by Reggie Cordoba and Dave Chapman in the Digital Media Lab at Lindenwood University, St. Charles, MO under the auspices of Master's Thesis Sponsor, renowned independent film producer / director, Peter Carlos.

Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Friday, August 02, 2002 11:00 AM
To: Reggie.Cordoba@emrsn.com
Cc: Tori Mason
Subject: RE: Grassmere Historic Farm

Mr. Cordoba,

My name is Jim Bartoo and I am the Marketing and PR Director for Nashville Zoo. Thanks for your interest in doing a documentary of our Historic Home. I don't believe a documentary has been done here before and we are happy to help with your project.

Obviously, there are a lot of pieces to put together. Please give me a call next week and we can discuss your plans. My number is 615-833-1534 ext. 26.

Thanks,

Jim Bartoo
Marketing and Public Relations Director
Nashville Zoo
jbartoo@nashvillezoo.org

>From: "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com>
>To: "'tmason@nashvillezoo.org'" <tmason@nashvillezoo.org>
>Subject: Grassmere Historic Farm
>Date: Thu, 1 Aug 2002 11:03:38 -0400
>
>Ms. Mason,
>
>I visited Grassmere a few weeks ago when I visited my daughter and her
>family, who now live in Hendersonville. While there, we waited for a tour
>of Grassmere Farm and its outbuildings. With two infants and the heat, we
>couldn't wait for another tour to start, so we departed for air
>conditioning
>and home. But....I did query the young lady for a brochure and
>contact....because I am a filmmaker (I attend Lindenwood University in St.
>Charles, MO) looking for a Masters Thesis project this fall, with
>subsequent
>entry for student Emmy nominations.
>Honestly, other than what was covered in the brochure, I don't know any of
>the history behind Grassmere, but I do think that it might be an
>interesting
>documentary project. Of course, I would need additional research
>resources, and fact finding for script-writing and potential story-lines
>before commiting to such a project.
>
>My question to you is....Has a film been done on Grassmere before? If not,
>would it be possible to arrange a date for a camera crew to
>visit.....probably a weekend? We (a crew) can bring all the digital camera
>equipment and lighting necessary for the shoot. The technical aspects
>would
>be covered prior to our arrival. After completion, we would gladly donate

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E-mail: reggie.cordoba@emrsn.com

>the usage of the film to Grassmere for Web utilization and Zoo promotion
>(PBS channel in Nashville), etc..
>
>Please contact me at either my E-mail: reggie.cordoba@emrsn.com
>or....by phone: 314-553-3826 (work) 314-355-2596 (home--after 6PM) to
>discuss the potential of such a project.
>
>Thank you for your consideration,
>
>Regina (Reggie) Cordoba
>
>

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Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Friday, August 09, 2002 12:59 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Thanks for the proposal. Let me talk to Tori about this and I'll get back to you next week.

Thanks,

Jim Bartoo
Marketing and Public Relations Director
Nashville Zoo
jbartoo@nashvillezoo.org

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, August 09, 2002 12:51 PM
To: 'jbartoo@nashvillezoo.org'
Subject: Video Proposal

Mr. Bartoo:

Per our phone conversation of Wednesday, August 7, 2002, I've attached an outline of the video proposal that you requested for Grassmere Farm at The Nashville Zoo.

I am very excited about the proposed project, and very much look forward to working with you in the coming months. If I can provide any additional information, please don't hesitate to contact me by E-mail or phone.

Sincerely,

Regina (Reggie) Cordoba
314-553-3826 (Work)
314-355-2596 (Home)
reggie.cordoba@emrsn.com
reggiecordoba@mac.com

<<Video Proposal.doc>>

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Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Friday, August 09, 2002 3:58 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Video Proposal

Excellent Reggie. Very professional and should get you there. Way to go.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, August 09, 2002 3:36 PM
Cc: 'michael.castro@usa.net'; 'tthompson@lindenwood.edu'; 'peter.carlos@wcom.com'
Subject: FW: Video Proposal

FYI...
Reggie.
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> Sent: Friday, August 09, 2002 12:51 PM
> To: 'jbartoo@nashvillezoo.org'
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Cordoba, Reggie [CORP/STL]

From: Michael Castro [michael.castro@usa.net]
Sent: Monday, August 12, 2002 4:17 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: [FW: Video Proposal]

Hi Reggie,

Your video proposal looks very interesting & well thought out. How did this project come about? It looks like you'll be developing something that will, if done at a high level, will have a life of its own beyond Lindenwood. Let's talk more about it soon. Registration begins next week (the 19th) so why don't we get together then?

On another front, Dan Kemper has asked me to invite two alumni (you as an undergraduate graduate are one) to participate in planning an alumni wine and cheese reception that will be scheduled Saturday October 12, 5-7 PM at the Lindenwood Club in St. Charles. The purpose is social, to bring alumni together with their former faculty for updating, networking, schmoosing, etc, and to assess the interest in forming an LCIE Alumni Organization. Laura Kilkullen (949-4908) of Alumni Affairs at Lindenwood will be coordinating efforts. If you are interested I would give her your name & contact information & she would initiate contact.

I hope you are doing well & recovered from Myron's passing & memorial.

Take care,

Michael
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Cordoba, Reggie [CORP/STL]

From: Michael Castro [michael.castro@usa.net]
Sent: Tuesday, August 13, 2002 10:20 AM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: [RE: [FW: Video Proposal]]

Hi Reggie,

How about meeting at 1PM on Wednesday, August 21? I have other times available if that is not convenient.

I'm happy (& so is dan kemper) that you are excited about the alumni project. I misinterpreted what the procedure should be in my last message. You are asked to contact Laura Kilkullen at 949-4908 & things will flow from there. It should be a fun event. I say that with some confidence because you are involved. But thanks.

This has been a difficult summer. Myron's death. The death by suicide of Chris Branch, a 31 year old poet I knew. Just today I learned that John Hilgert, another friend, who taught photography at Webster & used to be involved with River Styx, died on July 28 (my birthday).

I'm glad you are working through your grief. I'm not a real religous jew but i always found the Kaddish prayer to have almost magical impacts. The sound & rhythms of the chant I've felt strongly since childhood and found comforting in explicable ways on occasions of loved ones passing. May it do its stuff on you.

Looking forward to seeing you.

Michael

"Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> wrote:
Hey, Michael!

I'm flattered that you would think of me to help plan the Alumni get-together. Please submit my name. I will be glad to help, especially since wine is involved!

As for getting together next week....How about Wednesday, 8/21, afternoon? I can go to lab afterward to work on my projects and meet with Peter. I'm not going out to lab this week. I've decided to work on my projects at home...filming, and then edit to tape....Dave is coming over (I have 2 machines) and we will work in tandem. If next Wed. is Okay with you...just E-mail a time and I'll put it on my calendar.

Thesis Project -- I was in Nashville visiting my daughter and her girls. We went to the Nashville Zoo at Grassmere, as a matter of fact it was the morning Myron died... maybe he's behind it?... anyway, I thought it was visually an untouched pearl. I asked for the director's card (she wasn't

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there) and decided to pursue it with an E-mail when I returned. The response was from Bartoo, the Dir. of PR & Marketing. He was enthusiastic about the idea, because the house was just opened for tours in '98 and nothing has been done to promote it...just a tri-fold B/W brochure. He explained that the owners of the PBS station in Nashville just happen to sit on the Zoo's Board of Directors, and proposed the idea of getting it on TV --- a documentary and tourism boost for them. That's to be seen, but access is there. Bartoo E-mailed me within the hour after he received the proposal last Friday. He said we would have a definitive answer this week. If this all "jells" I can see a DVD/VHS and Coffee-table book in the Zoo Gift Shop right now. Bartoo also mentioned the possibility to me, so the idea is in his head already. I think you might be right about having a "life of its own" the way he was talking. Dave and I will need a lot of your guidance, as well as Peter's, if they say go on the project. Now we have to wait...

As for Myron's passing....I'm doing Okay. I talked to the Rabbi at Brith Shalom...He was very kind. Anyway...I arranged for Kaddish to be said for him for the next 11 months--everyday. I also went to the synagogue and said Mourner's Kaddish for him, and the woman who sat with me--to help---used to be a Prof. of Art History at Washington U.! It was a good closure for me, and what's more, I was able to grieve. They put a small piece in their bulletin about his passing, too. The topic of the homily, ironically, was "kindness." He didn't know Myron personally, but it was perfect...like it had been written just for his honor. Funny how God always has His way in the end! --No matter what! I go to his grave every Saturday and put flowers...take my book/books...We still have our Saturday class. It's quiet, and I feel at peace there. I know I'll stop at some point, but right now...I still need to go.

Reggie.

-----Original Message-----
From: Michael Castro [mailto:michael.castro@usa.net]
Sent: Monday, August 12, 2002 4:17 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: [FW: Video Proposal]

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I hope you are doing well & recovered from Myron's passing & memorial.

Take care,

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Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Thursday, August 15, 2002 9:39 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Ms. Cordoba,

Thanks for the info. I am meeting with Tori today to discuss your proposal. I don't think this is going to be a problem. Tori did mention that all of the old photographs were in the state archives and there is a cost to get them. I should know more after the meeting this afternoon.

Jim

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From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, August 15, 2002 9:29 AM
To: 'jbartoo@nashvillezoo.org'
Subject: Video Proposal

Mr. Bartoo,

Just wanted to touch base with you about the Grassmere Video Proposal. We are very excited about the project and would like to get started as soon as possible.

I'm taking the liberty of attaching the resume of Prof. Peter Carlos, who will be sponsoring and working with us on the project and a brief bio on myself. My partner, Dave Chapman, and I will be doing the project under Peter Carlo's supervision and guidance. His vast experience and numerous awards in multimedia will undoubtedly influence the final video product. If there is anything else you need or would like to see in the way of information, credentials, etc., please let me know.

I look forward to hearing from you soon.

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<<Peter's New Resume.doc>> <<Bio.ppt>>

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Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Thursday, August 15, 2002 10:14 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Sure. We may need to bring Tim Walker with the historical society in to the conversation to get some of this done.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, August 15, 2002 9:44 AM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Video Proposal

Jim,

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I'll keep my fingers crossed!

Reggie.

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From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
Sent: Thursday, August 15, 2002 9:39 AM
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Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Tuesday, August 20, 2002 1:01 PM
To: Cordoba, Reggie [CORP/STL]
Cc: Tori Mason
Subject: RE: Video Proposal

Sorry for the delay. You are approved to proceed with your project. I discussed the plan with our board and they are excited about the project. I also had a conversation with Tori Mason and she has agreed to be your contact for this. Her e-mail is grassmerefarm@hotmail.com. She should also be contacting you soon to talk about archives and house access. Are you still coming in on Labor Day weekend?

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, August 20, 2002 10:46 AM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Video Proposal

Jim,

I wanted to follow-up with you after your meeting last week with Tori. Any word on the Grassmere project? I know I sound anxious, but I'm really excited about the project and would like to get started ASAP.

Please let me know if you need any additional information and/or references to help expedite the approval process.

Sincerely,

Reggie Cordoba

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To: 'jbartoo@nashvillezoo.org'

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Subject: RE: Video Proposal

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Reggie.

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Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Tuesday, August 20, 2002 1:16 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

That should be fine. Tori checks her e-mail at home so you may want to call her at the farm... (615) 832-8239 and let her know when you would like to visit.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, August 20, 2002 1:11 PM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Video Proposal

Jim,

That's fabulous! Actually, we would like to make the trip down sooner if possible. We would like to meet with Tori and do a site survey of the house and surrounding grounds if possible. If that's too soon, we will make the trip after the holiday.

Thanks again for all your help. I look forward to meeting you soon.

Reggie Cordoba

-----Original Message-----
From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
Sent: Tuesday, August 20, 2002 1:01 PM
To: Cordoba, Reggie [CORP/STL]
Cc: Tori Mason
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From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Tuesday, August 20, 2002 1:45 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Sounds good. Let me know if you need anything from me.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, August 20, 2002 1:24 PM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Video Proposal

I will call Tori to make travel arrangements after I speak to Dr. Castro and Peter Carlos tomorrow. I'm scheduled to see Dr. Castro at 2:00PM.

Reg.

-----Original Message-----
From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
Sent: Tuesday, August 20, 2002 1:16 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

That should be fine. Tori checks her e-mail at home so you may want to call her at the farm... (615) 832-8239 and let her know when you would like to visit.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, August 20, 2002 1:11 PM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Video Proposal

Jim,

That's fabulous! Actually, we would like to make the trip down sooner if possible. We would like to meet with Tori and do a site survey of the house and surrounding grounds if possible. If that's too soon, we will make the trip after the holiday.

Thanks again for all your help. I look forward to meeting you soon.

Reggie Cordoba

-----Original Message-----

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
Sent: Tuesday, August 20, 2002 1:01 PM
To: Cordoba, Reggie [CORP/STL]
Cc: Tori Mason
Subject: RE: Video Proposal

Sorry for the delay. You are approved to proceed with your project. I discussed the plan with our board and they are excited about the project. I also had a conversation with Tori Mason and she has agreed to be your contact for this. Her e-mail is grassmerefarm@hotmail.com. She should also be contacting you soon to talk about archives and house access. Are you still coming in on Labor Day weekend?

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, August 20, 2002 10:46 AM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Video Proposal

Jim,

I wanted to follow-up with you after your meeting last week with Tori. Any word on the Grassmere project? I know I sound anxious, but I'm really excited about the project and would like to get started ASAP.

Please let me know if you need any additional information and/or references to help expedite the approval process.

Sincerely,

Reggie Cordoba

-----Original Message-----
From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
Sent: Thursday, August 15, 2002 10:14 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Sure. We may need to bring Tim Walker with the historical society in to the conversation to get some of this done.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, August 15, 2002 9:44 AM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Video Proposal

Jim,

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

I understand that the archive has the photos/information on 16mm and 35mm tape (9 reels). These tapes can be purchased in either format (preferably 16mm) at $15 - 20 each, or checked out via Inter-library Loan (4 or 5? at a time). If we use the library it would not cost anything, but we would need to reproduce items. When you talk to her, would you ask her about reproduction, copyright, etc., on these reels?

I'll keep my fingers crossed!

Reggie.

-----Original Message-----
From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
Sent: Thursday, August 15, 2002 9:39 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Proposal

Ms. Cordoba,

Thanks for the info. I am meeting with Tori today to discuss your proposal. I don't think this is going to be a problem. Tori did mention that all of the old photographs were in the state archives and there is a cost to get them. I should know more after the meeting this afternoon.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, August 15, 2002 9:29 AM
To: 'jbartoo@nashvillezoo.org'
Subject: Video Proposal

Mr. Bartoo,

Just wanted to touch base with you about the Grassmere Video Proposal. We are very excited about the project and would like to get started as soon as possible.

I'm taking the liberty of attaching the resume of Prof. Peter Carlos, who will be sponsoring and working with us on the project and a brief bio on myself. My partner, Dave Chapman, and I will be doing the project under Peter Carlo's supervision and guidance. His vast experience and numerous awards in multimedia will undoubtedly influence the final video product. If there is anything else you need or would like to see in the way of information, credentials, etc., please let me know.

I look forward to hearing from you soon.

Reggie Cordoba
314-553-3826 (work)
314-355-2596 (home)

<<Peter's New Resume.doc>> <<Bio.ppt>>

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Tuesday, August 20, 2002 2:00 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Grassmere

Coolness.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, August 20, 2002 1:25 PM
To: 'peter.carlos@wcom.com'
Subject: Grassmere

We got it!

R.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Wednesday, August 21, 2002 8:36 PM
To: Reggie.Cordoba@emrsn.com
Cc: Jim Bartoo
Subject: Grassmere Video Project

Hi Ms. Cordoba

Jim Bartoo has kept me updated on your correspondence. I apologize for not getting in touch with you sooner.

We are very excited about your video proposal! It definitely is something that needs to be done, and we are thrilled you chose our site. I guess what I need to know is when you plan on coming for a site evaluation. My days off are normally Sunday and Monday, although September is a little abnormal due to staff vacations. If you could give me as much notice as possible as to when you want to come to the zoo, it would help me out considerably in planning my work days. Currently, the schedule for tours in the house is still Wed. - Sun., and no tours on Monday or Tuesday. However, I believe that is going to change to weekends only by the end of August. It will continue to be open on weekends through October. Ideally, any looking around in the house that you would like to do should be done when the house is not open to visitors. Tours begin at 10, and the zoo opens at 9, so theoretically there is an hour available on tour days. Also, we normally are at work at 7:30 or 8am, so with notice we could arrange something there also.

I have a meeting scheduled with Tim Walker of the Metro Historical Zoning Commission this Friday. He is who I confer with in all things house-related. I will ask him if it is ok for you to use him as a contact person also. He has much knowledge of the home just prior to it's renovation in 1998. He probably would be someone to put on your 'interview' list.

I guess for now, let me know what your schedule is like, when you want to come out, and what you need from me in the meantime.

I look forward to meeting you, and getting started on the project!
Tori Mason
Historic Farm Manager
Nashville Zoo at Grassmere

Reggie Cordoba
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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Friday, August 23, 2002 3:18 PM
To: Cordoba, Reggie [CORP/STL]; 'Tori Mason'
Subject: RE: Grassmere Video Project

Ms. Cordoba,

I know some folks at WNPT so I can start there. I would like to know what we are asking for before we ask so if you can get me an outline or list of some sort from Ms. Heath, that would be a good start. I would also need to know what part of the production and/or equipment you plan on providing so we don't get stuck in the middle of the shoot wondering who's bringing what. When you have to "wish" list, I will approach WNPT.

Thanks,
Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, August 23, 2002 12:21 PM
To: 'Tori Mason'; 'jbartoo@nashvillezoo.org'
Subject: RE: Grassmere Video Project

8-23-02

Tori & Jim:

I met with Dr. Michael Castro and Peter Carlos on Wednesday to advise them that the project was approved by the Nashville Zoo Board of Directors. They are excited, as I am, about the prospects for the production of a successful and meaningful documentary on Grassmere.

I've contacted Heather Heath, Miss Tennessee of 1998, who has agreed to do the narrative/introduction for the video. The camera loves her, she has instant credibility with the viewing public, and Heather brings refinement and wholesomeness to the project. She has done videos like this in the past, including one on the Climatron, which is located at Shaw's Garden in St. Louis. Heather is a graduate of Vanderbilt University and currently attends Washington University School of Law in St. Louis. Granted, she is not a Country Music celebrity, but there aren't any possible character issues to worry about either. Being a former resident of Murfreesboro, I am very cognizant of the Nashville community as a viewing public. The Nashville Zoo & Grassmere is "family" oriented, as is the entire Nashville community, and I want this video to reflect those very same qualities.

FOR JIM:

Heather is currently getting a release from the Miss America Pageant, to perform this function for us in lieu of using the current Miss Tennessee, who will be busy competing for Miss America. Because of her reputation, and that of the Association, she will most certainly have requirements, i.e. makeup, boom-mike sound and teleprompter. My hope is that we might be able

Reggie Cordoba
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to coax the local PBS station to assist us. Does the Zoo have any connection, political or otherwise, that we might use to facilitate these requirements,...perhaps through the Board? or perhaps a local grant from PBS? or maybe a local company might like to sponsor the effort in exchange for promotional credit? I would be more than happy to speak with them if you can help me by providing the contact information.

FOR TORI:

We will need to review the tapes on file at the Tennessee State Library. Do you have access for viewing/checkout/duplication? Through your contacts with the Historical Society and Mr. Walker, can we obtain copies, without any charges? They might already have copies of these tapes that we can use and save the expense. Of course, the Library, Historical Society, and persons associated with this effort will be credited. I personally believe that some of the personal journal entries, letters, photographs, would lend historical credibility to the video, and would also make it visually interesting for the viewer as the Narrator and/or expert gives testimony to the history of Grassmere, in a "Ken Burns" fashion. If you have phone numbers/contacts for me to pursue this information and expert testimony/interviews regarding the gardens, livestock, etc., would be greatly appreciated, Tori.

I've scheduled a pre-production meeting this weekend to set-up a tentative schedule. I will forward an outline and try to confirm dates with you next week.

Thanks for all your help!

Reggie Cordoba
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From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Wednesday, August 21, 2002 8:36 PM
To: Reggie.Cordoba@emrsn.com
Cc: Jim Bartoo
Subject: Grassmere Video Project

Hi Ms. Cordoba

Jim Bartoo has kept me updated on your correspondence. I apologize for not getting in touch with you sooner.

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I guess for now, let me know what your schedule is like, when you want to come out, and what you need from me in the meantime.

I look forward to meeting you, and getting started on the project!
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Historic Farm Manager
Nashville Zoo at Grassmere

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Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Friday, August 23, 2002 4:48 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Grassmere Video Project

Thanks Reggie. I look for the list.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, August 23, 2002 3:44 PM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Grassmere Video Project

Mr. Bartoo,

That's great news! I was sure you were "connected" being in PR, and that you would know someone at the local TV station who could possibly assist us. We do have state-of-the-art Canon GL-1 cameras, Sony Digital Cam, tripods, light kits/gels, remote microphones for interviews, and the like to bring with us. I just want to be prepared in the event we have to have a teleprompter to assist her with her scripted shots, and the necessity for a boom mike for outside shots. Those are two items that are extremely large, heavy and cumbersome to transport interstate. Ms Heath may very well be able to do her own make-up with her Miss Tennessee experience, but if she requires a make-up artist, using someone local eliminates an out-of-state trip and expenses for an additional person. I just want to cover all the bases early on.

As requested, I will E-mail you a detailed outline/list early part of next week after meeting with Ms. Heath.

Thanks for all your support. Have a great weekend!

Reggie Cordoba.

-----Original Message-----
From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
Sent: Friday, August 23, 2002 3:18 PM
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Reggie Cordoba
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From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Wednesday, August 21, 2002 8:36 PM
To: Reggie.Cordoba@emrsn.com
Cc: Jim Bartoo
Subject: Grassmere Video Project

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Tori Mason
Historic Farm Manager
Nashville Zoo at Grassmere

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Friday, August 23, 2002 9:17 PM
To: Cordoba, Reggie [CORP/STL]
Cc: Jim Bartoo; Walker, Tim (Historical Commission)
Subject: Re: Grassmere Video Project

Hi Ms. Cordoba

I met with Tim Walker of the Metro Historical Zoning Commission today, and informed him of your project, and showed him your proposal. He felt it was a good project and said that he would run it by his boss, Ann Roberts, the director of the Historical Commission. Tim stated that he or Ann would be available to be contacts for you during your project. His email address follows. Tim also indicated you should send a proposal to the Metro Parks and Recreation Board to inform them, and to also get their approval. Since the zoo and historic home are located on Metro-owned property (the zoo has a lease from the city of Nashville), the parks board needs to also approve the project. Tim thought it shouldn't be a problem, as this video is primarily an educational video.

Tim's email address and phone number are:
Tim Walker, Metro Historical Zoning Commission
615-862-7970
Tim.Walker@nashville.gov (there is a period between Tim and Walker)

He will be able to get you information on how to contact the Metro Parks Board.

As for your questions concerning the Tennessee State Library and Archives, they are open for anyone to go and do research. Their website has more information on their hours and policies.
http://www.state.tn.us/sos/statelib/tslahome.htm
I do not have any contacts there, and I'm not certain that Tim has any contact there that would prevent a charge for copies. I know that his office does not have any copies of the Grassmere collection that is housed at the State Archives. So unfortunately, there most likely will be a fee involved for any copies you need. The Nashville Public Library www.library.nashville.org has an area called the Nashville Room where visitors can research materials on Nashville history, including some of the Grassmere collection. That would be another place to check out.

Regarding interviews, I would be happy to help out with any animal information, past and present, you would need. Barbara Sullivan, who has served on our Friend's Board, has a wealth of knowledge of the house and history. She also is with the Davidson County Tennessee Master Gardeners, who have been solely responsible for reworking and planting the heirloom garden and orchard. She would be the one to talk to about the gardens.

I hope that helps with your questions so far. Let me know what other information you need, and let me know what your schedule is looking like.

Thanks
Tori

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: peter@master-prod.com
Sent: Wednesday, August 28, 2002 11:35 AM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: FW: Video Proposal

Production Budget.xls

Quoting "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com>:

> FYI -- We got it!
>
> Reg.
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> To: Cordoba, Reggie [CORP/STL]
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> Subject: RE: Video Proposal
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> Sorry for the delay. You are approved to proceed with your project. I
> discussed the plan with our board and they are excited about the project. I
> also had a conversation with Tori Mason and she has agreed to be your
> contact for this. Her e-mail is grassmerefarm@hotmail.com. She should also
> be contacting you soon to talk about archives and house access. Are you
> still coming in on Labor Day weekend?
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> Jim,
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> I wanted to follow-up with you after your meeting last week with Tori. Any
> word on the Grassmere project? I know I sound anxious, but I'm really
> excited about the project and would like to get started ASAP.
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> Please let me know if you need any additional information and/or references
> to help expedite the approval process.
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> Sincerely,
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> Reggie Cordoba
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> conversation to get some of this done.
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> Jim,
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> I understand that the archive has the photos/information on 16mm and 35mm
> tape (9 reels). These tapes can be purchased in either format (preferably
> 16mm) at $15 - 20 each, or checked out via Inter-library Loan (4 or 5? at a
> time). If we use the library it would not cost anything, but we would need
> to reproduce items. When you talk to her, would you ask her about
> reproduction, copyright, etc., on these reels?
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> I'll keep my fingers crossed!
>
> Reggie.
>
>
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> -----Original Message-----
> From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
> Sent: Thursday, August 15, 2002 9:39 AM
> To: Cordoba, Reggie [CORP/STL]
> Subject: RE: Video Proposal
>
>
> Ms. Cordoba,
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> Thanks for the info. I am meeting with Tori today to discuss your proposal.
> I don't think this is going to be a problem. Tori did mention that all of
> the old photographs were in the state archives and there is a cost to get
> them. I should know more after the meeting this afternoon.
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> Mr. Bartoo,
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> Just wanted to touch base with you about the Grassmere Video Proposal. We
> are very excited about the project and would like to get started as soon as
> possible.
>
> I'm taking the liberty of attaching the resume of Prof. Peter Carlos, who
> will be sponsoring and working with us on the project and a brief bio on
> myself. My partner, Dave Chapman, and I will be doing the project under
> Peter Carlo's supervision and guidance. His vast experience and numerous
> awards in multimedia will undoubtedly influence the final video product.
> If there is anything else you need or would like to see in the way of
> information, credentials, etc., please let me know.
>
> I look forward to hearing from you soon.
>
> Reggie Cordoba
> 314-553-3826 (work)
> 314-355-2596 (home)
>
> <<Peter's New Resume.doc>> <<Bio.ppt>>
>

Reggie,

Here's the Excel Production sheet to talk about. I will explain more of it at the Corner Bar. I'm not sure if you got it from my corporate email. Remember to CYA. A good producer will think of everything or write it down just in case they forget something.

Best,

Peter

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Thursday, September 05, 2002 6:39 PM
To: Cordoba, Reggie [CORP/STL]
Cc: jbartoo@nashvillezoo.org; peter.carlos@wcom.com; michael.castro@usa.net; Walker, Tim (Historical Commission)
Subject: Re: Grassmere Video Project

Ms. Cordoba,

September 21 is fine, I will be working that day.....I normally am very busy between 8-11, and then again from 4-5. Anywhere in the middle of the day works best for me, but whatever works for Tim and Jim (if he is available), I can work around also. Please let me know what time you decide. I'm glad you're coming, I'm looking forward to meeting you as well.

Barbara tends to work in the gardens on most Saturday mornings, as long as the weather cooperates. If you are there before 11, you most likely can visit with her as well. Her email address is turtlex@aol.com and her cell phone number is 615-481-6760. She will be rather busy this week as the Tennessee State Fair is running, and the Master Gardeners have a booth, so email may be the best way to contact her through the 15th. I have talked with her about the project, and she is more than happy to help out.

Let me know what other information I can help you with. Are you still planning on doing the majority of your shooting for the video during Harvest Days on the 28th and 29th of September?

Tori

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Thursday, September 19, 2002 12:24 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Grassmere Video Project

Production Budget.xls | Bid for Soccer Tape.doc | New XYZ Bid Sheet.doc

Reggie,

Here are some questions to ask those involved:

Who will be working with you (approving) on the script? (Keep to a minimum of two)

How long should the final tape be?

Will the organization pay for transferring film to video?

What positions (camera person, grip, sound person, PA, makeup) will the PBS station or
organization pay for or donate?

Where will the equipment come from in Nashville and how pays for it?

What are the deadlines for Script Approval, Production, Post-Production, Delivery of Final mastertape?

How many copies of VHS tapes will the organization need?

Will they need a DVD to sell?

Who will pay for those tapes?
(I have a tape duplication house here in Earth City that can give you/them a great price. Or they can do it on their own.)

Will the talent/on-camera (Miss Tennessee) sign releases and donate time?

Will the organzation pay for feeding the crew and talent during the shoot/

Who will donate funds to pay for food, lodging, tape, gas, shipping, vhs tapes, dvds
(these are called hard costs)?

And add any others that you can think of. You can't ask too many questions. Get together an
agreement so that everyone knows everyone's responsibilities. Here's a coversheet below that
might work for you and Dave.

Let me know.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, September 19, 2002 11:41 AM
To: 'Tori Mason'
Cc: 'jbartoo@nashvillezoo.org'; 'turtlex@aol.com';
'peter.carlos@wcom.com'
Subject: RE: Grassmere Video Project

Ms. Mason:

I plan on arriving in Nashville this Friday evening, September 20th. If your schedule permits, I would like to meet with you on Saturday morning at Grassmere at 8:00AM. My partner, Dave Chapman, will be driving in early that morning at will meet us there at approximately the same time. Our initial meeting will be simply to tour the house, meet with the key individuals for expert testimony interview process, and also to review the project's requirements.

I've already spoke with Tim Walker, and he has a commitment this weekend to prepare for the tour of the historical Nashville cemetery, so we will meet another time.

Dave and I look forward to meeting everyone.

Reggie Cordoba

-----Original Message-----
From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Thursday, September 05, 2002 6:39 PM
To: Cordoba, Reggie [CORP/STL]
Cc: jbartoo@nashvillezoo.org; peter.carlos@wcom.com;
michael.castro@usa.net; Walker, Tim (Historical Commission)
Subject: Re: Grassmere Video Project

Ms. Cordoba,

September 21 is fine, I will be working that day.....I normally am very busy between 8-11, and then again from 4-5. Anywhere in the middle of the day works best for me, but whatever works for Tim and Jim (if he is available), I can work around also. Please let me know what time you decide. I'm glad you're coming, I'm looking forward to meeting you as well.

Barbara tends to work in the gardens on most Saturday mornings, as long as the weather cooperates. If you are there before 11, you most likely can visit with her as well. Her email address is turtlex@aol.com and her cell phone number is 615-481-6760. She will be rather busy this week as the Tennessee State Fair is running, and the Master Gardeners have a booth, so email may be the best way to contact her through the 15th. I have talked with her about the project, and she is more than happy to help out.

Let me know what other information I can help you with. Are you still

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Turtlex@aol.com
Sent: Thursday, September 19, 2002 3:55 PM
To: Reggie.Cordoba@emrsn.com
Subject: Re: Grassmere Video Project

Ms. Cordoba,
Looking forward to meeting you on Saturday, I'll be in the Gardens from 7 a.m. on - - - and my cell phone (481-6760) will be on too. Will certainly assist you in any way possible. Barbara Sullivan.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Monday, September 23, 2002 9:17 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Grassmere

Reg,

So how did it go? I hope you were able to get most of what you need to begin your project. I know that it will probably be larger than you thought at first. You're moving into the realm of PROFESSIONALISM. Oh, my. Let me know. Bet you're tired.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, September 19, 2002 1:53 PM
To: 'peter.carlos@wcom.com'
Subject: Grassmere

Peter,

Thanks for the doc files & questions. I just noticed that I sent your e-mail back to you....duh? I'm just a little "fried", but at least I took a shower today.... Chapman is at my house working on his other music video project as I write.

Reg

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Ronald Lee [Ronald.Lee@state.tn.us]
Sent: Monday, September 23, 2002 4:17 PM
To: Reggie.Cordoba@emrsn.com
Subject: Re: Microfilm

Dear Reggie Cordoba,

We have microfilm readers here that can be used to view our film. We also have microfilm reader/printers that can be used to make a copy of records from the microfilm.

Yours truly,
Kassie Hassler
Librarian III

>>> "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> 09/23/02 11:00AM >>>
Is the microfilm viewable? with what equipment?

Reggie Cordoba

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Tuesday, September 24, 2002 3:21 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Dana

Reg,

What's going on with Miss Tennessee? I think her doing her standup her in Missouri is not a good thing, especially if you want people to think she is really on site. Think about it. Not a big thing, but when
were we going to do that lunch thing. I'm thinking you and Dave will keep a major Production Book, with
notes, schedules, and forms. Probably be massive at the end. Make sure that you divide the work evenly
between you and Dave. Don't do it all yourself. We'll talk.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, September 24, 2002 10:27 AM
To: 'peter.carlos@wcom.com'
Subject: Dana

Peter,

Did you ever hear from Dana? I tried her this morning...got voicemail.
Called the house...recorder.

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Wednesday, September 25, 2002 2:31 PM
To: 'peter.carlos@wcom.com'
Subject: Library

Peter,

For the record...

I was concerned about the tapes in the archives, so I went to the STL County library last night. They said it would take about 6-8 weeks to get them here through Inter-Library Loan. Then there was the question about being able to view the tapes once they got here....so I contacted the Tenn. State Library. Ronald Lee, who is in charge of the archives, told me that they have a microfilm reader and printer in the archives. So I will be able to read and print on site. That's good news. (Film reproduction would be too expensive, so I'll have to do with what I have.) I'll learn more when I get there.

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Wednesday, September 25, 2002 2:39 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Library

Cool. You're being a real producer here. Making decisions and solving problems. That's what it's about.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, September 25, 2002 2:31 PM
To: 'peter.carlos@wcom.com'
Subject: Library

Peter,

For the record...

I was concerned about the tapes in the archives, so I went to the STL County library last night. They said it would take about 6-8 weeks to get them here through Inter-Library Loan. Then there was the question about being able to view the tapes once they got here....so I contacted the Tenn. State Library. Ronald Lee, who is in charge of the archives, told me that they have a microfilm reader and printer in the archives. So I will be able to read and print on site. That's good news. (Film reproduction would be too expensive, so I'll have to do with what I have.) I'll learn more when I get there.

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Ronald Lee [Ronald.Lee@state.tn.us]
Sent: Thursday, September 26, 2002 9:28 AM
To: Reggie.Cordoba@emrsn.com
Subject: RE: Microfilm

Dear Reggie Cordoba,

We are open from 8:00 AM until 6:00 PM, Monday through Saturday. For more information, including how to find us, please see:
http://www.state.tn.us/sos/statelib/pubsvs/welcome.htm

I hope your visit with us will be a successful one.

Yours truly,
Kassie Hassler
Librarian III

>>> "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> 09/23/02 04:27PM >>>
Thank you for your reply. I'm planning on visiting to do research. Just wanted to be sure that I'd be able to read and print copies.

Are you open on Saturdays? Hours?
-----Original Message-----
From: Ronald Lee [mailto:Ronald.Lee@state.tn.us]
Sent: Monday, September 23, 2002 4:17 PM
To: Reggie.Cordoba@emrsn.com
Subject: Re: Microfilm

Dear Reggie Cordoba,

We have microfilm readers here that can be used to view our film. We also have microfilm reader/printers that can be used to make a copy of records from the microfilm.

Yours truly,
Kassie Hassler
Librarian III

>>> "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> 09/23/02 11:00AM >>>
Is the microfilm viewable? with what equipment?

Reggie Cordoba

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Monday, October 14, 2002 11:22 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Reg,

Oh, I forgot to read it. I'll go out to the car and get it. I've been a little busy. Kids, work, kids, work, kids, work, and some writing.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Monday, October 14, 2002 11:15 AM
To: 'peter.carlos@wcom.com'
Subject: RE: Equipment

Peter,

Just busy...I haven't heard from you either. What's going on with you? Thought maybe you didn't like my "creative" piece...

Reg.

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Monday, October 14, 2002 11:01 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Reg,

What's going on? Haven't heard from you in a while.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, October 09, 2002 3:28 PM
To: 'peter.carlos@wcom.com'
Subject: Equipment

Peter,

Called Dave. He has equipment. He will call you.

Reg.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Monday, October 14, 2002 2:02 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Research Visit

Reggie,

Anytime Monday will be fine. You can reach me at 615-650-2883 or 615-491-5513 on Sunday or 615-862-7970 on Monday.

Talk to you Sunday or Monday.

Thanks,
Tim Walker

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Monday, October 14, 2002 1:17 PM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Research Visit

Tim,

I just spoke with my boss and arranged vacation time for next Monday & Tuesday. I will make the trip down on Saturday or Sunday, then return Tuesday. If I devote the entire day on Monday, that should give me enough information to take back to St. Louis to start the script writing process. Then I can fill in information from this end, or as needed, on subsequent weekend trips for interviews. I'm sure that I'll have a better idea on how to proceed after I get a first-hand look at the archives.

Also, if you would be so kind as to give me a contact number for you to use on Sunday, I will call and we can make arrangements to meet on Monday morning, etc.

Thanks again,

Reggie.

-----Original Message-----
From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov]
Sent: Monday, October 14, 2002 11:12 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Research Visit

Reggie,

I am in town this weekend, but will be out of town on the following weekend. My Saturday is pretty booked up with a neighborhood event, but I can be available on Friday, Monday or Tuesday, if that would assist you in your project.

Let know your plans.

Thanks and good luck,
Tim Walker

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com>]
Sent: Monday, October 14, 2002 11:00 AM
To: 'Tim.Walker@nashville.gov'
Subject: Research Visit

Tim:

I wanted to touch base with you before planning my trip to Nashville for research.

If I make the trip this weekend -- extended weekend into Monday & Tuesday --

or the following weekend? would you be available to assist me? With your assistance, I'm sure that I can retrieve the information necessary in a short period of time. I requested the volume history on Grassmere through Inter-Library loan, but haven't received a response. So, I guess a trip to the Tennessee State Library is mandatory. They also have the Grassmere archives on microfilm, so I'm sure I'll need to run photocopies, etc. of a lot of that material, too.

Being out-of-state, I feel at a disadvantage, which is why I would like your

input. With your expertise, retrieval of the information would be expedited

and accurate.

Let me know if and when you would be available so I can request vacation time from work, and time off from my graduate classes as needed.

Thanks again for all your help!

Reggie Cordoba

Cordoba, Reggie [CORP/STL]

From: Turtlex@aol.com

Sent: Friday, November 08, 2002 12:06 PM

To: Reggie.Cordoba@emrsn.com

Subject: Re: Grassmere Video Project

Reggie,

The new/next week-end is o.k. with me. Costumes? Barbara

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Sunday, November 10, 2002 10:16 AM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Grassmere Video Project

Hello Reggie

I hear through the grapevine you are planning a trip to Nashville in the next couple of weeks? Please let me know when exactly you are planning to be here. I am going to be on vacation and I fear I may not be available when you are planning your trip.

I would like to know how your project is progressing also, and what you anticipate as your completion date.

Thanks
Tori

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Monday, November 11, 2002 6:02 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Grassmere Video Project

Hey Reggie

I will be at the zoo on the 23rd, but I am solo that day and won't have a lot of extra time. I also will be out of town starting the 24th for 9 days.
Do you need time at the zoo that weekend? The zoo is on winter hours now, and closes at 4pm. If you could let me know what kind of time you will need from me, if any, I will try to help you out.
No hurry for the completion date.....just wondering :)
Tori

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, November 21, 2002 11:31 AM
To: 'Turtlex@aol.com'
Cc: jbartoo@nashvillezoo.org; 'Tori Mason'
Subject: Interview

Barbara:

Sorry I've been remiss in getting back to you about our interview schedule. I've been swamped at work doing presentations for HR Conference at Washington University this week for our division VPs.

Anyway, because everyone is so busy before the holidays, Dave Chapman and I are planning a trip to Nashville the week of December 28th to film and interview. We've arranged for vacation time between the Christmas & New Year's holidays and can stay with our respective families in Hendersonville. This will enable us to stay and work the better part of week. We don't want to rush the filmed interviews. They are a key component to the success of the documentary.

I've already spoken and confirmed this time with Tim Walker at the Historical Society, and I hope that you will also be able to confirm a day in this time period for us.

Thanks,

Reggie Cordoba

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Turtlex@aol.com

Sent: Thursday, November 21, 2002 1:54 PM

To: Reggie.Cordoba@emrsn.com

Subject: Re: Interview

11- 21- 2002

Reggie,

Am I correct in assuming that this week-end is no longer on your schedule for Grassmere interview? It is to far into next month for me to commit to Dec. 28 or after as that is my sister's 78th birthday. I'll try to get back to you closed to that date.

Barbara

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, November 21, 2002 2:22 PM
To: 'Turtlex@aol.com'
Subject: RE: Interview

Barbara,

We spoke to Dr. Castro and Peter Carlos this last Tuesday, and they suggested we extend the project into the next quarter to give ourselves the needed time to do a good job. Our jobs and school are pretty overwhelming this semester, so we agreed to the extention. It will cost us more in tuition, but we both want to give the documentary our "full" attention. An entire week in Nashville after Christmas will also give us time to focus on details. I apologize for any personal inconvenience to you, Barbara.

Hope you have a nice Thanksgiving. I'll be in touch as we get closer to trip time.

Again, Thanks!

Reggie.

-----Original Message-----
From: Turtlex@aol.com [mailto:Turtlex@aol.com]
Sent: Thursday, November 21, 2002 1:54 PM
To: Reggie.Cordoba@emrsn.com
Subject: Re: Interview

11- 21- 2002

Reggie,

Am I correct in assuming that this week-end is no longer on your schedule for Grassmere interview? It is to far into next month for me to commit to Dec. 28 or after as that is my sister's 78th birthday. I'll try to get back to you closed to that date.

Barbara

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Thursday, November 21, 2002 7:42 PM
To: Cordoba, Reggie [CORP/STL]; Turtlex@aol.com
Cc: jbartoo@nashvillezoo.org; Tim
Subject: Re: Interview

Hey Reggie

That last week of Dec. works much better for me as well. I will be around all week if you need me (except for my normal days off, Sun / Mon.) Also, FYI, the zoo is closed on Jan. 1. Hopefully that doesn't affect your schedule too much. Keep me posted on your plans.
Thanks
Tori

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Friday, November 22, 2002 8:32 AM
To: 'Tori Mason'
Subject: RE: Interview

Tori,

Sounds great! Dave & I have so much on our plates right now with our graduate classes, and of course, our regular work lives, that this will give us a bit of a breather. Our grad classes are finished on December 11th, so we can get ready for Christmas, and then concentrate on the film work. We figured that week was usually a "dead" week, but for us that is a good thing. I plan on spending the entire week in Nashville, filming, arranging for the musical score, etc. Also, it gives me some evenings with my daughter and the girls.

I'll be in touch with you in a couple of weeks to define our schedule more. Until then, hope you have a wonderful Thanksgiving, Tori. Don't eat too much turkey!

Reggie.

-----Original Message-----
From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Thursday, November 21, 2002 7:42 PM
To: Cordoba, Reggie [CORP/STL]; Turtlex@aol.com
Cc: jbartoo@nashvillezoo.org; Tim
Subject: Re: Interview

Hey Reggie

That last week of Dec. works much better for me as well. I will be around all week if you need me (except for my normal days off, Sun / Mon.) Also, FYI, the zoo is closed on Jan. 1. Hopefully that doesn't affect your schedule too much. Keep me posted on your plans.
Thanks
Tori

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Monday, December 02, 2002 4:00 PM
To: 'misstened@aol.com'
Subject: Documentary - Grassmere at Nashville Zoo

TO: Missy Ross
FROM: Regina (Reggie) Cordoba
REFERENCE: Heather Heath (former Miss Tennessee)
DATE: 12-02-02
SUBJECT: Documentary - Grassmere at Nashville Zoo

I was told to contact you for information regarding introduction of documentary film project by Allison Alderson, former Miss Tennessee, who lives in the Nashville area.

I'm attaching the proprosal submitted for Masters Thesis Documentary Project on Grassmere at Nashville Zoo for your perusal. All permissions have been obtained from the Zoo and Nashville Historical Society, and filming has already been done of the house and gardens earlier this fall. We want to project a wholesome image and feel that a Miss Tennessee introducing the film would enhance the family image for the community at large. Originally, Heather Heath committed to the introduction, but with her heavy law school curriculum at Washinton University this fall, suggested that Allison, who is a local to Nashville, might be willing to accommodate us.

Dave Chapman and I plan on going to Nashville to film interviews December 27- ? (depends on schedules). I would greatly appreciate it if you would have Allison contact me at 314-553-3826 (work) 314-355-2596 (home) or by E-mail: reggie.cordoba@emrsn.com so that we can arrange our filming around her schedule.

Thank you for your help!

Sincerely,

Reggie Cordoba

Video Proposal.doc

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Monday, December 09, 2002 4:42 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Video Equipment

Reg,

Make sure you tell him that this documentary is your Culminating Project. Very important.

PC

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Monday, December 09, 2002 4:19 PM
To: 'benscholle@yahoo.com'
Cc: 'peter.carlos@wcom.com'; 'michael.castro@usa.net'
Subject: Video Equipment

Ben:

Peter Carlos said to contact you about checking out video equipment. Dave Chapman & I are planning our trip to Nashville, TN the weekend following Christmas, in order to film the interview segments for our documentary project. All interview appointments with subjects are confirmed for that weekend.

It's my understanding that the lab will be closed over the holidays, so we'd like to check out the Canon camera, wireless audio mic (2 if available) and possibly 2 light kits before the holiday lock-up.

Please advise when Dave should go up to school and check it out. He lives five minutes away and can pick it up anytime at your convenience.

Thanks for your help!

Reggie Cordoba
314-553-3826 (work)

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Ben Scholle [benscholle@yahoo.com]
Sent: Monday, December 09, 2002 5:02 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Video Equipment

Reggie,

That should be fine. Can you check out by the 20th
and return by Jan 2nd? I'll be around all during the
week before the holiday, so I can meet you or Dave
there anytime on Friday the 20th.

Let me know if that works,

Ben

--- "Cordoba, Reggie [CORP/STL]"
<Reggie.Cordoba@emrsn.com> wrote:
> Ben:
>
> Peter Carlos said to contact you about checking out
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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Michael Castro [michael.castro@usa.net]
Sent: Monday, December 09, 2002 5:40 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: [Video Equipment]

Tell Dave to arrange borrowing equipment through Larry Reubling.

Best,
Michael

"Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> wrote:
Ben:

Peter Carlos said to contact you about checking out video equipment. Dave Chapman & I are planning our trip to Nashville, TN the weekend following Christmas, in order to film the interview segments for our documentary project. All interview appointments with subjects are confirmed for that weekend.

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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Ben Scholle [benscholle@yahoo.com]
Sent: Wednesday, December 18, 2002 3:43 PM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Video Equipment

Hey Reggie,

I think that should be okay. How about 4:00? I'll meet him at the equipment room in the Spellmann Center (the level above the cafeteria, down the hall from the student mailboxes). Make sure you send me a list of what you'll be needing, and I'll need to know when you'll be bringing it back also; are you still planning on the 2nd?

Thanks,

Ben

--- "Cordoba, Reggie [CORP/STL]"
<Reggie.Cordoba@emrsn.com> wrote:
> Ben:
>
> Would it be okay if I have my son, David (27 & MBA
> Graduate from
> Lindenwood), pick-up the equipment on Friday? AM or
> PM? He's at home
> studying for the LSAT test and can be there at your
> convenience. I have to
> work until 4:30PM, as does Dave Chapman (teaching).
> Just tell me where, and
> what time, and I'll have my son there to meet you.
>
> Thanks,
> Reggie Cordoba
>
> -----Original Message-----
> From: Ben Scholle [mailto:benscholle@yahoo.com]
> Sent: Monday, December 09, 2002 5:02 PM
> To: Cordoba, Reggie [CORP/STL]
> Subject: Re: Video Equipment
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> Reggie,
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>
> Ben
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> <Reggie.Cordoba@emrsn.com> wrote:
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> > Reggie Cordoba
> > 314-553-3826 (work)
>
>
> _____
> Do you Yahoo!?
> Yahoo! Mail Plus - Powerful. Affordable. Sign up
> now.
> http://mailplus.yahoo.com

_____
Do you Yahoo!?
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http://mailplus.yahoo.com

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Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Wednesday, December 18, 2002 4:26 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

The Canon XLS-1 camera has some head problems. Take one light kit, but two microphones, with a headset. Someone should be listening to the sound at all times. Frame a little loose, but don't be afraid of closeups. Do interviews with the lav mike. Take some white board with you to reflect light outside to fill faces from the sun. Also, very very important, take a monitor and plenty of batteries. For b-roll, shoot the scene wide, medium, zoom in, and zoom out, for variety in editing.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 3:56 PM
To: 'peter.carlos@wcom.com'
Subject: Equipment

Peter,

I have to prepare a list for Ben (for a Friday pick-up of equipment). I remember you said something about one of the new cameras not working? Am I correct? Which one?

Any other suggestions? One light kit enough? Mic?

Help! (Remember---I'm not the technical one!)

Reg.

Reggie Cordoba
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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Wednesday, December 18, 2002 4:27 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Get the camera ahead of time, shoot some footage, and play on your computer to make sure everything, lighting, record heads, and audio works.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 3:56 PM
To: 'peter.carlos@wcom.com'
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Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Wednesday, December 18, 2002 4:40 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Interview

I will be there the 28th. What all are going to be doing.....what will you be wanting to shoot? Is Tim available for your interview? Barbara? What else will you need?
Just let me know.

And what time.....from when to when?

Thanks

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Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Wednesday, December 18, 2002 4:46 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Yes, there are two of them. The one that Sean used was crappy. If you use a Canon, then test it out. The JVC camera might be a safe bet.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 4:30 PM
To: 'peter.carlos@wcom.com'
Subject: RE: Equipment

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Should I get the JVC camera for Dave, instead of the Canon?(Was there more than one?)

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-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
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Reggie Cordoba
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remember you said something about one of the new cameras not working? Am I correct? Which one?

Any other suggestions? One light kit enough? Mic?

Help! (Remember---I'm not the technical one!)

Reg.

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 8:17 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Reggie,

Friday the 29th would work well for me. I would need to be finished by 3:30 p.m. as I work late that afternoon.

I hope that will work.

Thanks,
Tim Walker

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 3:27 PM
To: 'tim.walker@nashville.gov'
Cc: 'michael.castro@usa.net'; 'peter.castro@wcom.com'
Subject: Interview

Tim:

As we discussed a few weeks ago, Dave Chapman and I are making the trip to Nashville after the Christmas holiday to film the interview segments. We will both be in Nashville by December 27th and would like to set-up your interview for either the 28th or the 29th. Tori should be at the house on the 28th, which would be our preference. We would like to get some "B-roll" footage of you at the house pointing out the specific areas of change, (the hallway, moldings, staircase, etc.), to place over portions of your interview. We'd like to show them exactly what you're talking about, so it will have more impact. If we could do Tori's interview and your B-roll in the morning, break for lunch, and do your interview in the afternoon---that would be great.

Also, if you have a specific location (perhaps your office? library room?) where you would like us to set-up for your segment, we are open to suggestions.

I will be in the office until Friday, Dec. 20th, where you can E-mail me. After Friday, you can reach me at home -- 314-355-2596.

Get ready to say "Cheese!"

Thanks,

Reggie.

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 8:20 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Sorry,

That is Saturday, December 28th. I work on the 29th, also. How much time do you need? I have company from out of town and Saturday is the only time I have to visit.

Thanks again,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
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Get ready to say "Cheese!"

Thanks,

Reggie.

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 8:38 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Reggie,

Sorry about the confusion. Unfortunately, I am working a second job. I am scheduled for weekends. Also, on that weekend, I have a good friend who is coming in, and I only have Saturday to visit. I can do the filming on Saturday, December 28th. Just let me know the time. I only meant it would be helpful to know what times you would need me, so that I make the best use of my time on that day.

Thanks,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, December 19, 2002 8:29 AM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

Tim:

I'm confused....But, if you can give us an hour on Saturday morning, especially for the B-roll footage inside the house, we can do the interview on Sunday?... if that works better for you. We can interview at your office, or if you have an area at home (with books or office type setting for background) that would work, too.

Please let me know. I need to confirm with Tori.

Reg.

-----Original Message-----
From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 8:20 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Sorry,

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Sent: Wednesday, December 18, 2002 3:27 PM
To: 'tim.walker@nashville.gov'
Cc: 'michael.castro@usa.net'; 'peter.castro@wcom.com'
Subject: Interview

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Get ready to say "Cheese!"

Thanks,

Reggie.

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Thursday, December 19, 2002 10:55 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

It's taping and tape. But that's okay. Don't say film to people, because someone
might actually think it's film. Not a big deal, just take it from Mr. Experience.
Get as much B roll as you can, even if you don't think you will need. You will need
it, more than likely. Change your focal point every time you ask a question. Start
with a wide medium shot to put in the person's name and title when you introduce
that person in documentary. Make sure they stop for a second or two before you ask
the next question. I know I told you this information before, just a refresher
reminder. Good luck, and pray to the Video God before you begin. I hope the video
b roll the first time around is good. Check it to make sure before you go and talk
over what you want or could improve the shots.

Oh, thanks for the Coppola Merlot. Very nice. From a very nice person. Happy Holidays.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, December 19, 2002 10:32 AM
To: 'peter.carlos@wcom.com'
Subject: RE: Equipment

I'm still trying to get Dave. I left him a message on his cell phone to call me this afternoon. Ben has a 4:00PM pick-up tomorrow set for us. I have a 5:30PM appointment, so if Dave can't go I will send my son with a list.

We have confirmation for filming on Sat., Dec. 28th, at the house. Tori and Tim Walker are agreed. The gardens expert can't make it on Sat. Still working on her for a good time. Otherwise, we will have to use the film Dave took outside in the gardens, which we have plenty.
Then we can drive back on Sunday or Monday and I will have the entire week to relax, do some research, and get my house in order for the February party.

Reg.
-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Sent: Wednesday, December 18, 2002 4:46 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Yes, there are two of them. The one that Sean used was crappy. If you use a Canon, then test it out. The JVC camera might be a safe bet.

Peter

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From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
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To: 'Cordoba, Reggie [CORP/STL]'
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Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, December 18, 2002 3:56 PM
To: 'peter.carlos@wcom.com'
Subject: Equipment

Peter,

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Help! (Remember---I'm not the technical one!)

Reg.

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Corporate Benefits
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Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Thursday, December 19, 2002 2:24 PM
To: Reggie.Cordoba@emrsn.com
Subject: RE: Interview

The zoo opens at 9am, so come then. We can either do the interviews in the break room at the house (where we sat and looked through notebooks) or I can see if one of the rooms in the Croft Center are available. Don't know if they will be but I can check. I will let you know where to meet when you let me know where you want to interview.
Do you still need copies of all the papers that we looked at when you were here last fall?
Tori

>From: "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com>
>To: 'Tori Mason' <grassmerefarm@hotmail.com>
>Subject: RE: Interview
>Date: Thu, 19 Dec 2002 10:31:56 -0500
>
>Tori,
>
>It's a "Go" for Saturday, 28th, AM. What is the earliest that we can meet
>at the Zoo entrance? Also, is there a nice office setting/conference room
>to set-up for interviews on the premises? I would really like to use a
>different area for these segments if possible. I've talked to Tim and he
>will be available that morning, too. He's just waiting on a time from us.
>
>Reg.
>
>-----Original Message-----
>From: Tori Mason [mailto:grassmerefarm@hotmail.com]
>Sent: Wednesday, December 18, 2002 4:40 PM
>To: Cordoba, Reggie [CORP/STL]
>Subject: Re: Interview
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>I will be there the 28th. What all are going to be doing.....what will you
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>Just let me know.
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>And what time.....from when to when?
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>Thanks

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 2:47 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Reggie,

Tell her I suggested the house and it should be okay.

Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Thursday, December 19, 2002 2:45 PM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

Tim,

The power was my main concern. The lights require quite a bit. If it's okay with Tori, we could conceivably use the sitting room or even the dining room area. If the house is closed to the public (and I believe it is) then if Tori approves we can set-up there. I'll ask her.

Reg.

-----Original Message-----
From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov]
Sent: Thursday, December 19, 2002 2:36 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Reggie,

10 a.m. on Saturday will work out fine. I am happy to be interviewed at the Croft Center, but is there a reason why we couldn't use a room in the house itself. With the new electrical system, there shouldn't be a problem meeting your power needs. Lighting would be the only concern.

Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com>]

Sent: Thursday, December 19, 2002 9:27 AM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

Tim:

Then, I'm going to confirm Saturday morning with Tori. I'll E-mail you with the time. Also, did you want to do the interview segment in an office setting? or would you prefer another place? I'm open for suggestions.

By the time we film I should have a pretty good handle on the research for questions, but if there is something significant you feel needs to be added--please tell me. You are the expert and surely know more than any of us--the reason we are interviewing you. I know we've talked about the structural changes, cemetery and gardens, but we haven't really talked about the "social" significance--the house as a timeline of Nashville society. I've been looking at some of the books in the bibliographies from the papers, and I think we should speak to that topic, too. Actually, I think it's probably the most important aspect of the film, and the house.

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Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Thursday, December 19, 2002 3:33 PM
To: Reggie.Cordoba@emrsn.com
Cc: bbaker@nashvillezoo.org
Subject: RE: Interview

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>To: 'Tori Mason' <grassmerefarm@hotmail.com>
>Subject: RE: Interview
>Date: Thu, 19 Dec 2002 15:47:14 -0500
>
>Tori,
>
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>which has been my major concern. He asked if we could tape in the house.
>I
>told him that would be okay with us, provided it wouldn't be a hazard and
>the public would not be a factor, but that it would be completely up to
>you.
>What do you think?
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>Reg.
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>-----Original Message-----
>From: Tori Mason [mailto:grassmerefarm@hotmail.com]
>Sent: Thursday, December 19, 2002 2:24 PM
>To: Reggie.Cordoba@emrsn.com
>Subject: RE: Interview
>
>
>The zoo opens at 9am, so come then. We can either do the interviews in the
>break room at the house (where we sat and looked through notebooks) or I
>can
>
>see if one of the rooms in the Croft Center are available. Don't know if
>they will be but I can check. I will let you know where to meet when you
>let
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>me know where you want to interview.
>Do you still need copies of all the papers that we looked at when you were
>here last fall?
>Tori
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Reggie Cordoba
Corporate Benefits
314-553-3826
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E-mail: reggie.cordoba@emrsn.com

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> >Subject: RE: Interview
> >Date: Thu, 19 Dec 2002 10:31:56 -0500
> >
> >Tori,
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> >It's a "Go" for Saturday, 28th, AM. What is the earliest that we can
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> >I will be there the 28th. What all are going to be doing.....what will
>you
> >be wanting to shoot? Is Tim available for your interview? Barbara?
>What
> >else will you need?
> >Just let me know.
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> >And what time.....from when to when?
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> >Thanks
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From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, December 19, 2002 3:34 PM
To: 'Tori Mason'
Subject: RE: Interview

Great! I'll advise Tim of your approval.

See you at 9:00AM at the zoo on Saturday, December 29th.

Until then, have a great Christmas, Tori.

Reggie.

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Tim,

The power was my main concern. The lights require quite a bit. If it's okay with Tori, we could conceivably use the sitting room or even the dining

room area. If the house is closed to the public (and I believe it is) then if Tori approves we can set-up there. I'll ask her.

Reg.

-----Original Message-----
From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov <mailto:tim.walker@nashville.gov>]
Sent: Thursday, December 19, 2002 2:36 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Reggie,

10 a.m. on Saturday will work out fine. I am happy to be interviewed at the

Croft Center, but is there a reason why we couldn't use a room in the house itself. With the new electrical system, there shouldn't be a problem meeting your power needs. Lighting would be the only concern.

Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com>
< mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> >]
Sent: Thursday, December 19, 2002 9:27 AM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

Tim:

Then, I'm going to confirm Saturday morning with Tori. I'll E-mail you with

the time. Also, did you want to do the interview segment in an office setting? or would you prefer another place? I'm open for suggestions.

By the time we film I should have a pretty good handle on the research for questions, but if there is something significant you feel needs to be added--please tell me. You are the expert and surely know more than any of us--the reason we are interviewing you. I know we've talked about the structural changes, cemetery and gardens, but we haven't really talked about

the "social" significance--the house as a timeline of Nashville society. I've been looking at some of the books in the bibliographies from the papers, and I think we should speak to that topic, too. Actually, I think it's probably the most important aspect of the film, and the house.

Anyway, I will firm a time, etc., today with Tori and get right back to you.

Reg.

PS: Maybe your friend would like to come along? We can go for a bite to eat at the lunch hour and then do the interview. Then he/she can enjoy being with you, too.

-----Original Message-----
From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov <mailto:tim.walker@nashville.gov>
< mailto:tim.walker@nashville.gov <mailto:tim.walker@nashville.gov> >]
Sent: Thursday, December 19, 2002 8:38 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Reggie,

Sorry about the confusion. Unfortunately, I am working a second job. I am scheduled for weekends. Also, on that weekend, I have a good friend who is coming in, and I only have Saturday to visit. I can do the filming on Saturday, December 28th. Just let me know the time. I only meant it would be helpful to know what times you would need me, so that I make the best use of my time on that day.

Thanks,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com>
< mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> >
< mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> <
mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> > >]
Sent: Thursday, December 19, 2002 8:29 AM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Interview

Tim:

I'm confused....But, if you can give us an hour on Saturday morning, especially for the B-roll footage inside the house, we can do the interview on Sunday?... if that works better for you. We can interview at your office, or if you have an area at home (with books or office type setting for background) that would work, too.

Please let me know. I need to confirm with Tori.

Reg.

-----Original Message-----
From: Walker, Tim (Historical Commission) [mailto:tim.walker@nashville.gov <mailto:tim.walker@nashville.gov>
< mailto:tim.walker@nashville.gov <mailto:tim.walker@nashville.gov> >
< mailto:tim.walker@nashville.gov <mailto:tim.walker@nashville.gov> <
mailto:tim.walker@nashville.gov <mailto:tim.walker@nashville.gov> > >]
Sent: Thursday, December 19, 2002 8:20 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Interview

Sorry,

That is Saturday, December 28th. I work on the 29th, also. How much time do you need? I have company from out of town and Saturday is the only time I have to visit.

Thanks again,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com>
< mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> >
< mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> <
mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> > >
< mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> <
mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> > <
mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> <
mailto:Reggie.Cordoba@emrsn.com <mailto:Reggie.Cordoba@emrsn.com> > > >]
Sent: Wednesday, December 18, 2002 3:27 PM
To: 'tim.walker@nashville.gov'
Cc: 'michael.castro@usa.net'; 'peter.castro@wcom.com'
Subject: Interview

Tim:

As we discussed a few weeks ago, Dave Chapman and I are making the trip to Nashville after the Christmas holiday to film the interview segments. We will both be in Nashville by December 27th and would like to set-up your interview for either the 28th or the 29th. Tori should be at the house on the 28th, which would be our preference. We would like to get some "B-roll"

footage of you at the house pointing out the specific areas of change, (the hallway, moldings, staircase, etc.), to place over portions of your interview. We'd like to show them exactly what you're talking about, so it will have more impact. If we could do Tori's interview and your B-roll in the morning, break for lunch, and do your interview in the afternoon---that would be great.

Also, if you have a specific location (perhaps your office? library room?) where you would like us to set-up for your segment, we are open to suggestions.

I will be in the office until Friday, Dec. 20th, where you can E-mail me. After Friday, you can reach me at home -- 314-355-2596.

Get ready to say "Cheese!"

Thanks,

Reggie.

Cordoba, Reggie [CORP/STL]

From: Ben Scholle [benscholle@yahoo.com]
Sent: Thursday, December 19, 2002 4:01 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Video Equipment

Thanks Reggie. Good luck with everything,

Ben

--- "Cordoba, Reggie [CORP/STL]"
<Reggie.Cordoba@emrsn.com> wrote:
> Ben:
>
> Dave Chapman is going to pick-up the equipment
> needed for our Nashville trip
> tomorrow at the Spellman Center. Dave will be there
> between 4:00 and
> 4:15PM, allowing for Friday evening traffic. (He has
> a distance to travel
> from his place of work.) All equipment will be
> returned by January 2nd.
>
> We really appreciate all your help. Thanks again!
>
> Reggie Cordoba
>
>

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Turtlex@aol.com

Sent: Friday, December 27, 2002 3:09 PM

To: Reggie.Cordoba@emrsn.com

Subject: Re: Interview

Reggie,
Either Monday the 30 or Tuesday 31 would work for me. If the weather is not so good for out of doors I'll see if we can use the 'break room' (kitchen) at the House. Anytime after 7:30 a.m until 2 p.m. either day will work for me. Barbara

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Tuesday, December 31, 2002 5:47 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Fw: farm stuff

Hey Reggie

I filled Jim Bartoo in on what all was accomplished this weekend. His reply follows, so I will let you decide if you want to use him, and contact him either way. Hope you made it back ok. Have a happy new year.
tori

----- Original Message -----
From: "Jim Bartoo" <jbartoo@nashvillezoo.org>
To: "Tori Mason" <grassmerefarm@hotmail.com>
Sent: Monday, December 30, 2002 9:24 AM
Subject: RE: farm stuff

> Good job Tori. I don't think I need to add anything unless Reggie wants me
> to. I am certainly happy to write an intro if needed.
>
> Jim
>
> -----Original Message-----
> From: Tori Mason [mailto:grassmerefarm@hotmail.com]
> Sent: Monday, December 30, 2002 12:42 AM
> To: Jim Bartoo
> Subject: farm stuff
>
>
> Hey Jim
>
> Hope your holidays were happy.....
>
> Wanted to let you know that the cemetery graphic is UP and looks fabulous.
> Ryan and his dad and Tim Walker finished it on Saturday. You should come up
> and take a look.
>
> Also, we did interviews with Reggie Cordoba on Saturday, Tim and I. They
> shot some "B-roll" footage as well. I think they have most of what they
> need, they may be back to Nashville one more time. I did mention that I
> thought maybe you would want to say something more specific than what I said
> about the zoo and how the farm and house are part of the zoo overall. I'm
> not entirely sure what all I said..... I do know I talked about the zoo
> land being owned by Metro and the zoo leasing the land, and Tim talked about
> the house being a Metro property that the zoo is responsible for keeping up.
> But I don't know if there was more you would want to add in an official

Reggie Cordoba
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314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

> capacity. Reggie also suggested you might want to write an intro of sorts
> for Miss Tennessee to read at the beginning of the film. I can get more
> specifics from her if you would like. We spent almost the entire day
doing
> the interviews. Fun but tiring.
>
> Anyway, that's the latest. I'll be in on Tuesday if you want to talk more
> about it, or just email me. That works too.
> Thanks Jim
> tori
> ----------
--
> ----------
> "There are two means of refuge from the miseries of life:
> music and cats." -Albert Schweitzer
>

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314-553-3826
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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: David Cordoba [dcordoba@netzero.net]
Sent: Tuesday, January 07, 2003 9:14 AM
To: reggie.cordoba@emrsn.com
Subject: [Fwd: RE: Miss Tennessee 2001]

-------- Original Message --------
Subject:RE: Miss Tennessee 2001
Date: Tue, 07 Jan 2003 08:20:14 -0600
From: Peter Carlos <peter.carlos@wcom.com>
Reply-To:peter.carlos@wcom.com
To:'David Cordoba' <dcordoba@netzero.net>

Reg,

She looks great, but let's hope she can talk too. Make sure you have a makeup person there for her. And yes, I would hire a camera person from the PBS affiliate to cover the shoot so that you don't make any mistakes. Shoot different focal points, pan shots (walking into the frame), inside and outside. Have you looked at the footage yet? Good luck.

Peter

-----Original Message-----
From: David Cordoba [mailto:dcordoba@netzero.net]
Sent: Monday, January 06, 2003 6:04 PM
To: peter.carlos@wcom.com
Subject: Miss Tennessee 2001

Peter,

Arrangements made to use Stephanie Culberson, Miss TN 2001, second-runner up Miss America.
Take a look.

Reggie

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Tuesday, January 07, 2003 10:44 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Miss_Tennessee - Introduction

Reg,

I suggest that you write the introduction, since it's your project. Then let Jim read it. Have him give you a list of things he finds important, but it important that there be as few writers as possible. I will read your introduction before you send it out.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, January 07, 2003 10:38 AM
To: 'jbartoo@nashvillezoo.org'
Cc: 'Tori Mason'; 'peter.carlos@wcom.com'; 'michael.castro@usa.net'
Subject: Miss_Tennessee - Introduction

Jim,

Hope your holiday was a good one. I'm sure you've already heard from Tori about the shoot at the house after Christmas. I believe we have some wonderful commentary footage from Tori and Tim Walker, but I'll know more after we examine the tapes in the lab this week.

I just spoke with Stephanie Culberson, Miss Tennesse of 2001 (see attached photo) and 2nd Runner-Up Miss America, and she will be doing the introduction for the video project. Stephanie is an attractive young lady and accomplished pianist. In addition, she was recently chosen to work the production of the Country Music Hall of Fame TV show. I'm sure Stephanie will represent the Nashville Zoo and Grassmere well.

Jim, my goal is an introduction that will please all parties, which is why I'm contacting you. Would you prefer she introduce the video outside the house, on the Zoo grounds, Zoo office with you, or... other? The Zoo is your house, Jim. What do you think? I'm open for suggestions.

Also, I'd like to schedule the shoot for the end of February or beginning of March, depending on the location and/or weather, and the availability of PBS help for this portion. Stephanie will be in school in Cleveland, TN, but she is able to make the trip on a weekend during this time frame with a 2-3 week notice.

Also, Tori indicated you might want to draft an intro? We want to be "politically correct" regarding the Zoo's interest in Grassmere, and would, of course, welcome your input.

Reggie Cordoba

Reggie Cordoba
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314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Tuesday, January 07, 2003 11:05 AM
To: Cordoba, Reggie [CORP/STL]
Cc: 'Tori Mason'; peter.carlos@wcom.com; michael.castro@usa.net
Subject: RE: Miss_Tennessee - Introduction

Ms. Cordoba,

Thanks for the information regarding your shoot. I'm happy to hear the process is going well. I think the intro should be shot either at the Zoo's entrance or in front of the house. I am happy to write the intro although it would help if I could see a rough of the piece or at least a narrative draft with a video shot sheet. If you feel you can write an intro for your project, please do. I would like to request to see it to make sure it is factually correct.

The timeline for the shoot looks good to me. If I remember correctly, I was going to contact the local PBS folks when you gave me an idea of what materials and/or personnel you needed. This is not a guarantee that they will help... but I am happy to ask.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, January 07, 2003 10:38 AM
To: 'jbartoo@nashvillezoo.org'
Cc: 'Tori Mason'; 'peter.carlos@wcom.com'; 'michael.castro@usa.net'
Subject: Miss_Tennessee - Introduction

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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

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Reggie Cordoba

<<MissTennessee2001-Stephanie_Culberson.jpg>>

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Jim Bartoo [jbartoo@nashvillezoo.org]
Sent: Tuesday, January 07, 2003 11:45 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Miss_Tennessee - Introduction

Sounds great. Thanks.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, January 07, 2003 11:13 AM
To: 'jbartoo@nashvillezoo.org'
Subject: RE: Miss_Tennessee - Introduction

Jim,

I will write the introduction and submit to you for review.

After meeting with Prof. Carlos, I will forward additional information and equipment requirements for the shoot. Any assistance the PBS Station can provide would be appreciated. Thank you for asking in our behalf.

Reggie Cordoba

-----Original Message-----
From: Jim Bartoo [mailto:jbartoo@nashvillezoo.org]
Sent: Tuesday, January 07, 2003 11:05 AM
To: Cordoba, Reggie [CORP/STL]
Cc: 'Tori Mason'; peter.carlos@wcom.com; michael.castro@usa.net
Subject: RE: Miss_Tennessee - Introduction

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The timeline for the shoot looks good to me. If I remember correctly, I was going to contact the local PBS folks when you gave me an idea of what materials and/or personnel you needed. This is not a guarantee that they will help... but I am happy to ask.

Jim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Sent: Tuesday, January 07, 2003 10:38 AM
To: 'jbartoo@nashvillezoo.org'
Cc: 'Tori Mason'; 'peter.carlos@wcom.com'; 'michael.castro@usa.net'
Subject: Miss_Tennessee - Introduction

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Also, Tori indicated you might want to draft an intro? We want to be "politically correct" regarding the Zoo's interest in Grassmere, and would, of course, welcome your input.

Reggie Cordoba

<<MissTennessee2001-Stephanie_Culberson.jpg>>

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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Ben Scholle [benscholle@yahoo.com]
Sent: Wednesday, January 08, 2003 11:14 AM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Equipment

Reggie,

I really don't have any evening classes, but I'm usually here until 6pm or so. I don't mind sticking around, if there's a night that works for both of us. Let me know when you'd be available, and hopefully there'll be some time we can get together.

Ben

(oh, and if you reply, send it to my school address, bscholle@lindenwood.edu - I check that much more frequently)

--- "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com> wrote:
> Ben,
>
> I'm getting ready to schedule another shoot in
> Nashville at the Zoo with
> Miss Tennessee 2001 doing the intro for our
> documentary (See attached
> photo). Tentative time frame -- end of February
> into March. My big
> concern is availability of good equipment. ... I'm
> sure Dave told you about
> the problem with the lavalier mic.
>
> Would it be possible to meet with you? Do you have
> an evening class during
> the week when I might see you before, or after, to
> talk about schedule and
> our equipment needs?
>
> Thanks,
>
> Reggie Cordoba
>
> <<MissTennessee2001-Stephanie_Culberson.jpg>>
>
>
>

> ATTACHMENT part 2 image/jpeg
name=MissTennessee2001-Stephanie_Culberson.jpg

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: System Administrator [postmaster@wmg.com]
Sent: Wednesday, January 08, 2003 1:39 PM
To: Reggie.Cordoba@emrsn.com
Subject: Delivered: We Will Worship - College Heights Baptist Church - CD

We Will Worship - College Heig...

<<We Will Worship - College Heights Baptist Church - CD>> Your message

To: 'questions@wordmusic.com'
Subject: We Will Worship - College Heights Baptist Church - CD
Sent: Wed, 8 Jan 2003 14:37:02 -0500

was delivered to the following recipient(s):

Carter, Christy (Word Ent) on Wed, 8 Jan 2003 14:39:08 -0500
MSEXCH:MSExchangeMTA:WMGGLOBALSERVICES:WMGGSEX02

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Jeremy Stockwell [jstockwell@gaithermusic.com]
Sent: Wednesday, January 08, 2003 2:28 PM
To: reggie.cordoba@emrsn.com
Subject: RE: Artist-Related Questions Question

Regina,

I'm not entirely clear on how you are planning on using the song, but since you mentioned recording, here is some information about that part of it. Some of this may not apply to you depending on exactly what you use is.

In order to begin the licensing process, we need you to resubmit your request with all of the following information: the song(s) administered by our company that you want to record, the party to whom the license should be issued and their mailing address, the title of your recording project, the recording artist, the release date, and the number of units you plan to have manufactured. If you're not completely sure about all of these details, just give us your best guess. Changes can be made on the license once you receive it if necessary.

The royalty rate involved will be $0.08 per song, per unit that you have manufactured. This rate applies to songs administered 100% by our company. If we administer less than 100% of a song, this rate should be made proportional to our administration percentage and you will need to contact the remaining publishers for their additional permission. Our office also charges a one-time, per-project processing fee of $10.00. Please wait to receive our license before sending any royalties. Thanks.

Hope This Helps!

Jeremy Stockwell
Licensing Administrator
Gaither Copyright Management
P.O. Box 737
Alexandria, IN 46001
(765) 724-8233
(765) 724-8290 fax

-----Original Message-----
From: reggie.cordoba@emrsn.com [mailto:reggie.cordoba@emrsn.com]
Sent: Wednesday, January 08, 2003 5:25 AM
To: customerservice@gaithermusic.com
Subject: Artist-Related Questions Question

Date: 2003-01-08 10:24:39

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

User: Regina Cordoba

E-Mail: reggie.cordoba@emrsn.com

Member: No

Category: Artist-Related Questions

Message: I\'m seeking permission to use the song, \"It is Finished\", in a scholastic Master\'s Thesis documentary project I\'m doing on Grassmere at the Nashville Zoo. Chris Rouse, Music Director at College Heights Baptist Church, will be recording for us. Please advise how I should proceed.

Thank you!

Regina Cordoba

Reggie Cordoba
Corporate Benefits
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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, January 09, 2003 12:12 PM
To: 'Cordoba, Reggie [CORP/STL]'; 'Tori Mason'
Subject: RE: Piano

Reggie,

I haven't seen any record of purchase or recall any mention of the piano. It could require a bit of digging. I'm not sure if Tori has any knowledge of the piano's purchase.

I wish I could visit the Bissell house this weekend.

Good luck with everything,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>]
Sent: Thursday, January 09, 2003 10:50 AM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Piano

Tori/Tim:

Question: Is there any record of purchase (generation or year) of the piano in the women's parlor that either of you know about? According to my research, the piano would indicate status and wealth during the early 1800s. Doesn't seem important, but I think it is,... especially in light of cultural and architectural (Federalist) connection with the East, and that it was an instrument of "women" at that time.

Also, the Daniel Bissell house (Fort Belle Fontaine) that is nearby, built in 1812 is Federalist style with rose garden and drive. Very similar to Grassmere. He built upon his return from War of 1812. The outside would be identical except for the Italianate updates to Grassmere. Really cool! I'm planning closer on-site inspection this weekend. Hope to take some tape and digital stills of the moldings on windows and inside rooms, etc., for visual comparison.

Reggie.

Reggie Cordoba
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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, January 09, 2003 2:24 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Piano

Thanks. I will look forward to seeing it.

Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>]
Sent: Thursday, January 09, 2003 1:03 PM
To: 'Walker, Tim (Historical Commission)'
Subject: RE: Piano

I will tape outside, and with their permission, inside, then you can see the house next trip on the footage.

-----Original Message-----
From: Walker, Tim (Historical Commission) [<mailto:tim.walker@nashville.gov>]
Sent: Thursday, January 09, 2003 12:12 PM
To: 'Cordoba, Reggie [CORP/STL]'; 'Tori Mason'
Subject: RE: Piano

Reggie,

I haven't seen any record of purchase or recall any mention of the piano. It could require a bit of digging. I'm not sure if Tori has any knowledge of the piano's purchase.

I wish I could visit the Bissell house this weekend.

Good luck with everything,
Tim

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>
< <mailto:Reggie.Cordoba@emrsn.com>>]
Sent: Thursday, January 09, 2003 10:50 AM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Piano

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Tori/Tim:

Question: Is there any record of purchase (generation or year) of the piano in the women's parlor that either of you know about? According to my research, the piano would indicate status and wealth during the early 1800s.

Doesn't seem important, but I think it is,... especially in light of cultural and architectural (Federalist) connection with the East, and that it was an instrument of "women" at that time.

Also, the Daniel Bissell house (Fort Belle Fontaine) that is nearby, built in 1812 is Federalist style with rose garden and drive. Very similar to Grassmere. He built upon his return from War of 1812. The outside would be identical except for the Italianate updates to Grassmere. Really cool! I'm planning closer on-site inspection this weekend. Hope to take some tape and digital stills of the moldings on windows and inside rooms, etc., for visual comparison.

Reggie.

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Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Thursday, January 09, 2003 4:38 PM
To: Reggie.Cordoba@emrsn.com; tim.walker@nashville.gov
Subject: Re: Piano

Hey guys

The piano in the front parlor is a 1910 Fisher upright. I don't know of any records that indicate where it came from. It appears to be a "replacement" piano, as we have sheet music from earlier than that year that is inscribed to and from various family members (Elise, Margaret, Vennie Shute (their aunt), and Lavinia Shute (their grandma.)) I haven't seen any records that indicate what type of piano they may have had earlier.
Hope that helps.....
Take lots of pictures of the Bissel House!
Tori

>From: "Cordoba, Reggie [CORP/STL]" <Reggie.Cordoba@emrsn.com>
>To: 'Tori Mason' <grassmerefarm@hotmail.com>, "'Walker, Tim (Historical
>Commission)'" <tim.walker@nashville.gov>
>Subject: Piano
>Date: Thu, 9 Jan 2003 11:49:38 -0500
>
>Tori/Tim:
>
>Question: Is there any record of purchase (generation or year) of the
>piano
>in the women's parlor that either of you know about? According to my
>research, the piano would indicate status and wealth during the early
>1800s.
>Doesn't seem important, but I think it is,... especially in light of
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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: County Library [circadm@showme2.slcl.lib.mo.us]
Sent: Friday, January 10, 2003 8:38 AM
To: reggie.cordoba@emrsn.com
Subject: St. Louis County Library Notice

ST. LOUIS COUNTY LIBRARY
1640 S. LINDBERGH
ST. LOUIS, MO. 63131-3598
RETURN SERVICE REQUESTED

REGINA CORDOBA
6690 HYDE PARK SQUARE
FLORISSANT MO 63033

Fri Jan 10 2003

The item(s) listed below are being held for you. Please note the PICKUP LOCATION, and bring this notice with you. The item(s) will be held through the date listed below the title.

We now offer the option to receive notices by email!! To change to email, go to: www.slcl.org, choose "Catalog - Main Menu" and enter your email address on the Email Notification form provided.

AUTHOR: Karp, Ben.
Ornamental carpentry on nineteenth-cen
CALL NO: Q 729.3/K18O
BARCODE: 31360514
LOCATION: Headquarters
PICKUP AT: Lewis and Clar BY: 01-18-03

AUTHOR: Lovett, Bobby L.
The African-American history of Nashvi
CALL NO: 976.855 L911A
BARCODE: 59029264
LOCATION: Natural Bridge
PICKUP AT: Lewis and Clar BY: 01-18-03

AUTHOR:
First families of Tennessee : a regist
CALL NO: Q 976.8 F527
BARCODE: 64895782
LOCATION: HQ Special Col. Open
PICKUP AT: Lewis and Clar BY: 01-18-03

3:4

Reggie Cordoba
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314-553-3826
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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Friday, January 10, 2003 5:11 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Piano

I'm sure there are dates.....we can check and I'll let you know.

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Loridave2@aol.com
Sent: Tuesday, February 18, 2003 4:53 PM
To: reggie.cordoba@emrsn.com
Subject: equipment update

Reggie:

I E-mailed Ben and told him we needed the equipment for March 14-16. I also told him I needed to pick up the equipment on March 7.

I gave him your work phone# in case he needed to talk to someone. He can't get a hold of me during the day, so I gave him your number just in case. Hopefully this won't be a problem. If it is then we can sick Peter or Michael on him!

Talk to you later,

Dave

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Loridave2@aol.com
Sent: Saturday, February 22, 2003 1:35 PM
To: reggie.cordoba@emrsn.com
Subject: Fwd: Dave Chapman/Reggie Cordoba Project

RE: Dave Chapman/
Reggie Cordob...

Reggie can you call one of these two people a call and reserve the equipment.
I can't call from school.

Thanks, Dave

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Monday, February 24, 2003 3:31 PM
To: 'Loridave2@aol.com'
Subject: RE: Dave Chapman/Reggie Cordoba Project

Dave--

I managed to get ahold of a Kathy Korkorian at the lab to reserve the equipment. I told her to hold the JVC camera, the Sony digital hand-held mini (which also has hook-up for the lavalier mic), a light kit, a monitor, the tripod and 2 lavalier mics (remote). I duplicated what we took last time, except for extension cords? Do we need them? Also, what about batteries/charger for outside? Didn't know, so I didn't put on the reservation. Because the JVC is so heavy, I thought that one of the new Sony's would be good for outside and tight shots. Anyway, I did the best I could without knowing. You will have to let Ben know when you are picking it all up, and you have it reserved for that whole week before.

I gave them your cell phone number for contact.

Reg.

-----Original Message-----
From: Loridave2@aol.com [mailto:Loridave2@aol.com]
Sent: Saturday, February 22, 2003 1:35 PM
To: reggie.cordoba@emrsn.com
Subject: Fwd: Dave Chapman/Reggie Cordoba Project

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I can't call from school.

Thanks, Dave

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Monday, February 24, 2003 3:40 PM
To: 'bscholle@lindenwood.edu'
Cc: 'Loridave2@aol.com'
Subject: Equipment

Ben,

As a favor to Dave Chapman, I called the lab and spoke with a young lady named, Kathy Korkorian, to reserve the needed equipment for the (hopefully!) final Nashville shoot for our Masters Thesis Project. I told her to reserve the JVC, a small Sony mini-DV, 2 lavaliers, a light kit, monitor and tripod for the weekend of March 14th - 16th. I'm assuming that Dave will want to pick-up everything a week in advance to test, which I told Kathy, because Miss Tennessee is coming up from Chattanooga and we only have the one day to get it right.

Dave's cell phone number is 314-477-8463 if you need to leave a message with him about any of the above.

Thanks,

Reggie Cordoba

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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Scholle, Ben [BScholle@lindenwood.edu]
Sent: Monday, February 24, 2003 7:04 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Equipment

Reggie,

Kathy already talked to me about it, and it sounded like everything should be fine. If you have any questions for me, or if either of you need help testing the equipment, let me know.

Thanks,
Ben

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>]
Sent: Monday, February 24, 2003 3:40 PM
To: 'bscholle@lindenwood.edu'
Cc: 'Loridave2@aol.com'
Subject: Equipment

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Dave's cell phone number is 314-477-8463 if you need to leave a message with him about any of the above.

Thanks,

Reggie Cordoba

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Tuesday, February 25, 2003 11:12 AM
To: 'Scholle, Ben'
Subject: 16mm Microfiche Reader

Ben:

I received "Grassmere" tapes from the archives in the Tennessee State Library - 9 spools (3in. diameter). These tapes contain all the documentation and photographs.

Does the lab at Lindenwood have a reader? and if so...print capability? (I can read them at the Florissant Branch of SLCL, but they don't have a printer.)

Any suggestions other than digital still shots from the viewer to download to Final Cut Pro?

Reggie Cordoba

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Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Tuesday, February 25, 2003 3:06 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: Microfilm Tapes

Reg,

I would say print what you think and then scan. But I would do a test print and scan and then shot digital shot off monitor. See which one works the best for you. You are not annoying. Questions are good.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, February 25, 2003 2:58 PM
To: 'peter.carlos@wcom.com'
Subject: Microfilm Tapes

Peter,

I received the 9 - 16mm microfilm tapes from the Tennessee State Library. Did some checking with the library for machines, etc. Florissant has a reader, but no printer. Other option was the SLCL Headquarters, paying for the printer.

After further checking....turns out Emerson Corporate has two (2)...yes, TWO readers. The older one has a larger screen, but no printer. The new model has a CRT-size screen and instant printer. The new one also has a mechanized advance system on the spooler. COOL!!!!!! Anyway....I made arrangements with the department to use it after hours -- no problem -- which means I don't have to go downtown -- HOORAY! -- I just knew I'd be gettin' lost down there.

Anyway....my question...and I always have questions....I know you must get tired of it.....

Anyway, ...Should I print everything I think I might need for exhibits and scan (photoshop the tinted color or use the Final Cut) ? or try taking digital stills off the monitor? Will I get glare? Suggestions, please?

Your every annoying student,

Reg.

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Cordoba, Reggie [CORP/STL]

From: Loridave2@aol.com
Sent: Tuesday, February 25, 2003 8:13 PM
To: reggie.cordoba@emrsn.com
Subject: Fwd: FW: Equipment

FW: Equipment

Thanks, Reggie

I just thought it would be easier since I can't call from school. I had planned on going to the lab on Wed., right before my class. I'm glad I checked my mail. I will still go to the lab and make sure everything is fine. I might see if I catch Ben there on Wed.

Thanks again,

Dave

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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Wednesday, February 26, 2003 6:19 PM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Visit

Tori & Tim:

Scheduled visit for Miss Tennessee portion of the shoot is Saturday, March 15th, approx. 9:00AM. She will be driving in from Chattanooga the night before. I will drive down a day or two prior. Dave will drive in and meet us at the zoo. We will videotape her portion going into the Nashville Zoo entrance, B-roll footage in the zoo area, and subsequent movement over to the entrance to the house (by the Longfellow sign). We are keeping this casual. She and my grand-daughter Alex will be "visiting" the zoo, and Stephanie (Miss TN) will introduce Alex & at the same time, the audience, to Grassmere. Because the rest of the video is informal, it would look very strange to overdue her introduction and I want it to be viewer friendly for both adult and child audiences. Grassmere is the star, not Miss TN. It also gives us a transition to let the audience know from the start the Grassmere is at the Nashville Zoo---sets the stage so to speak. Stephanie is a sweetheart. I know you will like her, Tori.

If possible, I would like for you, as director of the house, to greet them as they approach the house, and if Tim's available, him too. That way we get both the Zoo and the Metro jointly receiving them and us for the visit. What do you think? And, Barbara, too, if she is available. That way we get the whole meal deal and your videotaped pieces in the house, cemetery, and on the grounds makes sense---like you are talking to her and the audience.
(You will have no actual speaking parts other than a natural greeting...hello, etc. What you would normally do if you were accepting visitors.)

Now....I have a question. On the table of residents for 1880 there is a "Huet Shute - While male, 28" listed. Who is he? I haven't got a clue. Please enlighten me. I know that William remarried, but the divorced 2nd wife is not listed. Who is "Huet?"

And...the piano...culturally significant. In Downing's Country Houses, "The *piano-forte* is the universal accompaniment of the drawing-room or parlor in America. Even in simple cottages, where such a thing would excite astonishment in Europe, the piano will be found. ...but the desire for it (music) certainlyu is....musdic demands more age and higher culture than our young nation has yet attained, we will have faith...do not give any designs for *piano-fortes*, because they are usually made in better taste than any other article of furniture in this country--perhaps, because more expensive than any other."

"Music stools, music stands, and musici canterburies, are all indispensable pieces of

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furniture for the drawing room of the country-house, when there is decided muscial taste in the family." (430)

I have the tapes from the archives and will be perusing them this next week. We have a microfilm viewer w/printer here at the corporate office where I work and have permission to work late into the evening, after hours. So by the time you see me, I'm sure I will have more questions, but will be well into the writing phase.

And, if you know who "Huet" is,...please?

Reggie.

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Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Wednesday, February 26, 2003 7:03 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Visit

Hey Reggie

As far as I can tell, that date works fine. Do you have a rain date scheduled, or will we do it rain or shine? I forwarded your email on to Jim Bartoo just to fill him in also.

As for Huet.....I have no idea. I'll have to do some digging. Where did you find his (her?) name again? In what reference was he/she mentioned? What year?

Keep me posted.....
tori

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Cordoba, Reggie [CORP/STL]

From: Walker, Tim (Historical Commission) [tim.walker@nashville.gov]
Sent: Thursday, February 27, 2003 7:52 AM
To: 'Cordoba, Reggie [CORP/STL]'; 'Tori Mason'
Subject: RE: Visit

Reggie,

Don't know the answer to your question. I would hope Tori or maybe someone like Barbara could find the answer.

Unfortunately, I will be on vacation until the night of March 15th when my flight arrives back. Therefore, I will not get to meet up with you. I hope all goes well. I will be out of the office beginning at 2:30 p.m. this afternoon until March 16th.

Good luck with the taping, and I will talk to you once I get back.

Thanks,
Tim Walker
MHC

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>]
Sent: Wednesday, February 26, 2003 6:19 PM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Visit

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, February 27, 2003 9:06 AM
To: 'Tori Mason'
Subject: RE: Visit

Tori,

If it rains, we will wait for a clearing, or try on Sunday. Miss TN can't make the trip again because she has mid-terms approaching. If the whole weekend is bad, we can try a greeting a the door, shooting from the inside of the hallway as you open the door. Overcast is workable in that situation. As a matter of fact I had to do the same type of shot for a family documentary in undergrad when the weather was bad. Worked great.

As for "Huet"....His name was on the occupancy listing from the Vanderbilt study. I'm assuming that they got it from the archival tapes, which I will be examining next week. He is listed in 1880. Then in 1890....gone. Before in 1870....not there. Just shows up as a 28-year-old white male. Illegitimate? Adopted?

Also,...the music sheets at the house were published as far back as ??? That will give us a better indication for the date of the first piano in the parlor. If it's late 1870s/into 1880s/even early 1890s...it would be significant and coincide with the Italianate update in the late 1870s.

Finished up the archeological study...really interesting stuff...especially about the Knoll/spring area. The prehistoric settlement takes it all the way back. Was the burial site every verified? Caucasian, Negro, Indian remains? In the study from Vanderbilt they indicated it would be done at a later date. Thought you might have more on this.

I'm going to spend more time there this trip. Going down early and staying over a few days. After I go through the tapes next week, I'm sure I will have even more questions, so I'd like to go over some of my queries with you and Tim. Tim says he will be on vacation until the 16th, so I would have to see him after the shoot, but that's okay...I will be there.

I'm really getting into it....Can you tell?

Reggie.

PS: I'm giving the house it's own feminine voice in the video. As they approach the house, it will also welcome them...as you do. The voice of "Place"...like the James Fennimore Cooper Leatherstocking novels of the mid-1800s. It's significant.

-----Original Message-----
From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Wednesday, February 26, 2003 7:03 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Visit

Hey Reggie

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Scholle, Ben [BScholle@lindenwood.edu]
Sent: Thursday, February 27, 2003 3:51 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: 16mm Microfiche Reader

Reggie,

Sorry it took me so long to get back to you. Nobody I've talked to knows about our microfiche capabilities, and frankly, I've never had to read any here. If I were you, I might try calling the people at the library to see what they've got. I'd be surprised if it's better than SLCL, though.

Also, I talked to my grad. assistant, and he showed me where you guys have the equipment reserved for about 10 days total. That's fine if you guys need everything for that long, but if you're not shooting that whole time and can bring things back in between shoots, it would really help us out a lot. We only have the 5 JVC cameras, and there have been frequent occasions when they've all been checked out this semester.

Thanks,

Ben

-----Original Message-----
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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, February 27, 2003 4:16 PM
To: 'Scholle, Ben'
Cc: 'peter.carlos@wcom.com'; 'michael.castro@lindenwood.edu'
Subject: Equipment

Ben,

In the interim I checked with SLCL, and the Florissant Branch has a reader --but, no printer. Only other option was the Main Headquarters. Then, I checked here at Emerson Corporate. Turns out we have 2 microfilm viewers that the Legal Department uses for their archive information. One is the older kind, but the other is new with a printer, which is fabulous for the research and scanning. Anyway....I'm going to campout here at work over the next couple of weeks. Good thing we have showers in our Fitness Center. Ha! Ha!

We will be needing all of the equipment for the 10 days. I'm going down in advance to do B-roll footage and fill-in on the interviews as needed. Dave will join me at the Nashville Zoo for the Miss TN shoot that weekend. She will be driving from Chattanooga, and it is the only weekend she can do it. After that she will be studying for mid-terms and doing other engagements.

If all goes as planned, this will be the last shoot and the last time we will be using the equipment from the lab. I have Apples at home with an external fire-wire hard drive (120 gig), Final Cut Pro 3.2, Photoshop, etc., so we won't be in the lab unless Peter wants us to do something special there.....maybe the needledrops? But, that shouldn't interfere with the other students.

Dave should be contacting you soon about the pickup time and examination of the equipment.

Thanks for everything!

Reggie Cordoba

-----Original Message-----
From: Scholle, Ben [mailto:BScholle@lindenwood.edu]
Sent: Thursday, February 27, 2003 3:51 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: 16mm Microfiche Reader

Reggie,

Sorry it took me so long to get back to you. Nobody I've talked to knows about our microfiche

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capabilities, and frankly, I've never had to read any here. If I were you, I might try calling the people at the library to see what they've got. I'd be surprised if it's better than SLCL, though.

Also, I talked to my grad. assistant, and he showed me where you guys have the equipment reserved for about 10 days total. That's fine if you guys need everything for that long, but if you're not shooting that whole time and can bring things back in between shoots, it would really help us out a lot. We only have the 5 JVC cameras, and there have been frequent occasions when they've all been checked out this semester.

Thanks,

Ben

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [<mailto:Reggie.Cordoba@emrsn.com>]
Sent: Tuesday, February 25, 2003 11:12 AM
To: 'Scholle, Ben'
Subject: 16mm Microfiche Reader

Ben:

I received "Grassmere" tapes from the archives in the Tennessee State Library - 9 spools (3in. diameter). These tapes contain all the documentation and photographs.

Does the lab at Lindenwood have a reader? and if so...print capability? (I can read them at the Florissant Branch of SLCL, but they don't have a printer.)

Any suggestions other than digital still shots from the viewer to download to Final Cut Pro?

Reggie Cordoba

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Cordoba, Reggie [CORP/STL]

From: ptervin@yasuda-u.ac.jp
Sent: Friday, February 28, 2003 10:40 AM
To: reggie.cordoba@emrsn.com
Subject: User Password for Reggie

Welcome to Literary Calendar Reference Portal!

You or someone else has used your email account (reggie.cordoba@emrsn.com) to register an account at Literary Calendar Reference Portal. Following is the member information:

-Nickname: Reggie
-Password: soncolorcs

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Tori Mason [grassmerefarm@hotmail.com]
Sent: Friday, February 28, 2003 5:06 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Visit

Hey Reggie

The plan sounds good in case of rain. I am usually off on Sundays, so if we can do the shoot on Sat regardless, that would be best. What is your timeframe for showing up, setting up, shooting, and wrapping? Anything special I need to wear, or just the usual zoo uniform?

As for Huet..... we looked in the geneology records we have and there is no Huet to be found. However, William had 8 siblings, so it could be a cousin or nephew that was there when the census was taken in 1880. They did them every 10 years, so that's possibly why that was the only time he showed up. He may have been there to help finish the remodeling of the house, or helping with harvest that year. Who knows. It possibly could be a nickname too.

We haven't found any actual dates on the sheet music, but we do have a bound set of sheet music that has "Lavinia Hilliard" on the front. I don't know the date Lavinia and William were married, but I think she died in the 1870's and I believe the first child was born in teh 1850's. So early 1850's or earlier would be my guess on the music. BTW, William's second wife was Sudie Winn.

As far as I know, the burial site was deemed a slave cemetery, but I don't know if any further study was done. That would have been the Museum's tenure, so I don't know.

Let me know what else you come up with! Fun, isn't it? :)
Tori

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314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Friday, February 28, 2003 6:13 PM
To: 'Tori Mason'
Subject: RE: Visit

Great information, Watson! The sheet music really does it for documenting the presence of the piano ...even before the Civil War and the renovation in the 1870s.

Also, I found reference by one of the VP from Sotheby's (historian) that rats would have indeed been heavy in population during the period, so Vanderbilt's findings about the great #'s of large rat skeletons makes sense. The reconstruction of the servants/slave cabin behind the house using a saddlebag/dovetail construction is also indicative of the English/Scottish style used in the area...also coincides with the family's emigre' status from the isles. The Hermitage cabins are similarly built. I might go get some digital stills of those while I'm there this time to make the comparison. Yeah, and the daffodils were the flower of Wordsworth, who lived and is buried at Grasmere in England. I'll show you the poem about the daffodils....and then on Michael (written in 1808?) ---Michael Dunn?) It's all too much! This time...let's do lunch when I go alone beforehand? There's just so much to talk about!

My plan is to meet at 9:00AM at the zoo for the shoot with Miss TN. (Of course, I'll be there a little before...and I'm bringing my grandaughter, Alex with me for the shoot, too.) As for the clothes. Remember that green zoo sweatshirt you wore for the interview? That would be perfect. That way when we cut to interview you have the same clothes on. Tim won't be there for the intro, so his clothes aren't a factor. I'm planning on going down on couple of days before. I want to get some digital still shots inside the house, and weather permitting more B-roll with the smaller camera. Also, maybe more taped interview with you, more for information/research purposes....like what you sent me in the e-mail today. That way I can document it as an interview, after all...it's supposed to be a video project.

Toodles, Tori!

Reggie.

-----Original Message-----
From: Tori Mason [mailto:grassmerefarm@hotmail.com]
Sent: Friday, February 28, 2003 5:06 PM
To: Cordoba, Reggie [CORP/STL]
Subject: Re: Visit

Hey Reggie

The plan sounds good in case of rain. I am usually off on Sundays, so if we can do the shoot on Sat regardless, that would be best. What is your timeframe for showing up, setting up, shooting, and wrapping? Anything special I need to wear, or just the usual zoo uniform?

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too.

We haven't found any actual dates on the sheet music, but we do have a bound set of sheet music that has "Lavinia Hilliard" on the front. I don't know the date Lavinia and William were married, but I think she died in the 1870's and I believe the first child was born in teh 1850's. So early 1850's or earlier would be my guess on the music. BTW, William's second wife was Sudie Winn.

As far as I know, the burial site was deemed a slave cemetery, but I don't know if any further study was done. That would have been the Museum's tenure, so I don't know.

Let me know what else you come up with! Fun, isn't it? :)
Tori

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Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Monday, March 03, 2003 3:08 PM
To: 'culbyten@aol.com'
Subject: Grassmere Video Shoot

DIRECTIONS:

Nashville Zoo at Grassmere
3777 Nolensville Road
Nashville, TN 37211

Nashville Zoo at Grassmere can be accessed from either I-65 or I-24 at the Harding Road Exit.

From I-24, take Harding Place Exit 56 and head west to Nolensville Pike. Turn right on Nolensville Pike. The Zoo is about 1 mile on your left.

From I-65, take Harding Place Exit 78 and head east to Nolensville Pike. Turn left on Nolensville Pike. The Zoo is about 1 mile on your left.

Nashville Zoo at Grassmere
3777 Nolensville Road
Nashville, TN 37211

Map to Grassmere.jpg

Hi! Stephanie,

Hope you are well and happy at school.

As we discussed, I've attached written directions and a small locator map for the Nashville Zoo. If you need any other assistance, please call me.

I've confirmed Saturday, March 15th, with Tori Mason, the Director of the Grassmere. Everything is set. We are scheduled for 9:00AM arrival. Park in the zoo parking lot. Go up to the front gate, where Alex (my granddaughter) and I will be waiting for you. If you need to reach me, I will be staying with my daughter, Andrea, in Hendersonville, from March 13th thru March 18th. Her phone number at home is 615-822-5513 . Also, I will have a cell phone with me which you can access at 314-369-0284. I should have it on most of the time I am in Nashville. On Saturday morning, you can reach me at the Grassmere House. Tori Mason's number is 615-833-1534 Ext. 50.

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314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

I look forward to meeting you! Have a safe trip to Nashville from Chattanooga.

Sincerely,

Reggie Cordoba

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314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Tuesday, March 04, 2003 11:13 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: An Article You Should Read

Yes, but get it in writing. I will get the name of the person for music for you. Work on the
other stuff first. Music usually goes in last. Not always, but mostly kind of sort of.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, March 04, 2003 9:30 AM
To: 'peter.carlos@wcom.com'
Subject: RE: An Article You Should Read

Peter,

I started the microfilm tapes last night. The printer is a reverse negative, so using the printed copies, which are really bad, won't work. I'm going to try using the other viewer, which is much larger and clearer (Bell & Howell) with the digital camera. If that doesn't work, I can try digital still shots of the portrait paintings in the house (w/flash), which I planned on doing anyway on the Monday/Tuesday after the shoot. I'm also going to make a trip over to the Hermitage to take a few shots of the original cabins...make comparison to the slave quarters, and original cabin style, which would've been the same. Tim will be back from his vacation, and if I have more questions after reviewing the tapes, he will be accessible for interview. Also, do I need to get permission from the TN State Library to use any reproduction in the video? The tapes state that scholarly reproduction is permitted with proper credit.

And, the music? You said you knew someone who could do an original score for us? I'd like to contact him. Don't want to wait until the last minute.

Thanks,

Reg.

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Tuesday, March 04, 2003 8:21 AM
To: Reggie.Cordoba@emrsn.com
Subject: An Article You Should Read

Reg,

Hey, did you get my message yesterday about the auditions? Go to this link and read it. Have Dave read it.

Reggie Cordoba
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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, March 06, 2003 8:55 AM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Piano

Hey!

Found what I was looking for last night in the archival tapes - Corespondence from (Otey) to (Hardeman). Cousin states that he is excited to visit (he was at school in the East) because he could hardly wait to sit down with the family at Piano (which he underlined)--- dated January 12th, 1825. "I am really anxious to see you and your little wife out there with her piano."

Just thought I'd pass it on.

Toodles!

Reggie.

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, March 06, 2003 12:33 PM
To: 'michael.castro@usa.net'; 'peter.carlos@wcom.com'
Subject: FW: Piano

Turns out the "piano" in the house goes back to 1825. Surviving sheet music reflected early 1850s. The piano that is currently in the house dates back to the early 1900s according to Tim Walker. So, the first piano must have been destroyed during the Civil War. Piano is significant because it is a sign of wealth & education for that time period. (Sotheby's) Also, some of the correspondence indicates requests for specific books from cousins traveling to visit Grassmere from the East and North Carolina. Letters from President James Polk and Andrew Jackson indicate high degree of political stature in Tennessee/Nashville, and on the federal level. Polk and Jackson ask for advice in many cases. Higher education -- North Carolina (Literary references). So, the assumption that the initial family was "middle class" is not true. Indications from the research so far show a level of education and monetary resources from land & agriculture, traceable to North Carolina and the East.

The downturn in the economy during the 1840s probably took its toll, but the Civil War had a bigger impact. Livestock records also indicate that the Union Army depleted the cattle & swine population of the farm. Records show increased livestock numbers after the war, so monetary resources picked-up. Also, the records show that the family silver,china & crystal was buried during that time, so the smaller items survived during the Union Army occupation of Nashville, which was early on in the war. -- result: Little pillage & devastation like other parts of the South. Continued livestock breeding and need for food after the war increased revenues for the family. Result: Late 1870s rennovation of the house. But, the family doesn't move forward with the industrialization at the turn of the century, and eventually blends itself into an "upper middle class" status.

Family continues with status & position (documented travel to Europe & Australia) well after 1900 due to investment in property & Cement Construction Co. in Havana. Cuban business records indicate regular revenues until the nationalization of the company by Castro (Fidel). Records from the U.S. Govt. show substantiated claim made for $240,000+ value, (Plant, Land, Business, and separate residence/property) for which they were recompensed $0. A loss of monthly revenues and property of that magnitude forced the Grassmere property into decline and eventual donation to the Children's Museum/Cumberland Museum, and alas the Metro, with leasing of the property for the new zoo.

Still going through the tapes.....More to come.

Reggie.

-----Original Message-----

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

From: Cordoba, Reggie [CORP/STL]
Sent: Thursday, March 06, 2003 8:55 AM
To: 'Tori Mason'; 'Walker, Tim (Historical Commission)'
Subject: Piano

Hey!

Found what I was looking for last night in the archival tapes - Corespondence from (Otey) to (Hardeman). Cousin states that he is excited to visit (he was at school in the East) because he could hardly wait to sit down with the family at Piano (which he underlined)--- dated January 12th, 1825. "I am really anxious to see you and your little wife out there with her piano."

Just thought I'd pass it on.

Toodles!

Reggie.

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Peter Carlos [peter.carlos@wcom.com]
Sent: Monday, March 10, 2003 3:43 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: An Article You Should Read

Reg,

We're back on for Thursday, Sverzup Hall, room 131, Big Bend and East Edgar, 7 pm to 10 pm. Some people can't make it, but we're going to go ahead. Hey, I'm dizzy from the changes. But that's life. Talk to you soon.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, March 07, 2003 2:56 PM
To: 'peter.carlos@wcom.com'
Subject: RE: An Article You Should Read

Dave called the house last night while I was here doing research with the microfilm tapes. He said he met with Ben and checked out the equipment. Hopefully, he will practice with the camera, etc., before we make the trip next week.

Last night I was going through some of the correspondence from the Civil War period. The Shutes wrote back and forth during the war, and the letters are passionate. He was in Huntsville and then moved on to New Orleans with the Confederate troops. She remained at Grassmere, but made a trip to New Orleans to meet-up with him. What was really sad....she got there and he had already left for the field of battle again. Great love story! I found his instructions to her regarding the care of the farm very telling about the occupation. He couldn't return, because he said the Union troops would kill him. He told her to be strong, hire an overseer, try to save enough corn from the Union troops to seed a crop, and produce bread and meat for the coming days ahead. He had the foresight to see the starvation that was at hand. Also, his instructions included specific references to slaves by name, asking each one he names to take care of the horses, pigs, crops, etc. From his "voice" in the letter, it was not an order, but the voice of a father.

I really got into it.
Monday evening I will start again. I'm taking the weekend to do stuff at home, and finish loading up the software for the editing process. Can't download the I-Movie 3.0 from the internet. It would take almost 8 hours, so I'm going to just buy the package at the Apple Store tomorrow.

Hopefully, a few extra hours of sleep this weekend will help before the long drive next week.

Have a great weekend!

Reg.

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E-mail: reggie.cordoba@emrsn.com

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Friday, March 07, 2003 2:21 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: An Article You Should Read

It's Spring vacation and a lot of the Conservatory Actors from the Rep are on gone. So we'll do it later. Carrie thought we could try it at another time. Not a big deal. How are you doing? I met with Ben and looked at the new equipment. It should be in great shape. Dave does, however, need to check it out and check it out.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Friday, March 07, 2003 2:13 PM
To: 'peter.carlos@wcom.com'
Subject: RE: An Article You Should Read

What happenned?

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Friday, March 07, 2003 1:50 PM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: An Article You Should Read

Reggie,

We're not going to have auditions next Thursday. Go ahead and go early if you want. We'll reschedule it again.

Peter

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Tuesday, March 04, 2003 12:54 PM
To: 'peter.carlos@wcom.com'
Subject: RE: An Article You Should Read

Scoop!

Keep under your hat, Peter, but I can tell you....Cliff Froelich is resigned as head of CineSTL. Took job as A&E Editor for the Post-Dispatch. Mark Botterman just gave me the info at lunch. And this is top secret....I mentioned that we were doing the auditions with Carrie, and he said she is one of the people that the Board is considering for the position. Can't

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mention that we know anything, especially around Carrie, but I thought you should know.

Reg.

-----Original Message-----
From: Peter Carlos [mailto:peter.carlos@wcom.com]
Sent: Tuesday, March 04, 2003 11:13 AM
To: 'Cordoba, Reggie [CORP/STL]'
Subject: RE: An Article You Should Read

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Peter

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To: Reggie.Cordoba@emrsn.com
Subject: An Article You Should Read

Reg,

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Hey, did you get my message yesterday about the auditions? Go to this link and read it. Have Dave read it.

Peter
http://www.digitalvideoediting.com/cgi-bin/getframeletter.cgi?/2003/02_feb/editorials/cw_editorial70.htm

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Wednesday, March 12, 2003 11:03 AM
To: 'Collections@thehermitage.com'
Subject: JPEGs

I'm currently working on a Master's Thesis Video Project in conjunction with the Nashville Zoo at Grassmere. Any digital photographs/JPEGs you have of Jackson, Hermitage, Cabins, etc. would be appreciated, along with permission to use the same in the video.

Thanks,

Reggie Cordoba
6690 Hyde Park Square
Florissant, MO 63033
314-553-3826 (work)
314-355-2596 (home)

Reggie Cordoba
Corporate Benefits
314-553-3826
314-553-3681 (Fax)
E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: Cordoba, Reggie [CORP/STL]
Sent: Wednesday, March 12, 2003 11:05 AM
To: 'Marketing@thehermitage.com'
Subject: Photo Op

I will be in Nashville this weekend working on a Masters Thesis Video Documentary on Grassmere at the Nashville Zoo and would like to visit on Monday to take some digital stills of the Hermitage, especially the cabins (same circa).

Please advise on procedure for access.

Reggie Cordoba
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314-355-2596 (home)

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E-mail: reggie.cordoba@emrsn.com

Cordoba, Reggie [CORP/STL]

From: McElhiney, Simonne [smcelhiney@thehermitage.com]
Sent: Thursday, March 13, 2003 10:26 AM
To: Cordoba, Reggie [CORP/STL]
Subject: RE: Photo Op

Reggie~ I hope to see you when you're here. I'll leave the form and press passes at the ticket office for you. Thanks

Simonne McElhiney
Director of Marketing
The Hermitage-Home of President Andrew Jackson
4580 Rachel's Lane
Nashville, TN 37076
smcelhiney@thehermitage.com <mailto:smcelhiney@thehermitage.com>
615-889-2941 x223
615-889-9909 fax
www.thehermitage.com <http://www.thehermitage.com>

-----Original Message-----
From: Cordoba, Reggie [CORP/STL] [mailto:Reggie.Cordoba@emrsn.com]
Sent: Wednesday, March 12, 2003 11:05 AM
To: McElhiney, Simonne
Subject: Photo Op

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Please advise on procedure for access.

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