Also this month:

- The Changing World: The Aid Trap
- Artist of the Month: Wendy Gillespie
- The New York Pops
- . . . and more!
Questions or Comments?  
Programming, Policies, or this Guide?  
If you have any questions about some thing you read on the radio, street, print, or this program guide, call Christina Kusmer, Station Manager/Program Director, at (812) 855-1157, or email her at wfiu@indiana.edu.

Listen Response:  
If you wish to offer a comment, please feel free to call us at Listener Response Line any time of the day at (812) 405-8585. We would also love to hear from you online. You can also email us at wfiu@indiana.edu. If you wish to send a letter, the address is WFIU, Radio Center, 1229 E. Seventh Street, Bloomington, IN, 47405-5501.

Membership:  
WFIU appreciates and depends on our members. The membership staff is on hand Monday through Friday between 8 a.m. and 5 p.m. to answer questions.  
Want to begin or renew your membership? Changing directors? Or would you like information on Questions About Membership? Call (812) 405-8585 or email us at wfiu@indiana.edu. We would love to hear from you!  

Underwriting:  
For information on how your business can underwrite particul ar programs on WFIU, call (800) 662-3311.

Volumes:  
Information about volunteer opportunities is available at (812) 855-1157, or by sending an email to wfiu@indiana.edu.

The Changing World

Honky Tonks, Hymns and the Blues

Get ready for two foot-tapping, smile-on-your-face hours featuring legendary musicians and the stories behind their music.

Based on the original Honky Tonks series that aired on NPR’s News: Morning Edition, these specials are perfect for August evenings.

The first program traces the meteoric rise of The Carter Family and Jimmie Rodgers. In the second hour, we listen as America’s country music electrifies, evolves, and teaches its tunes to swing. This fascinating history of rural music is hosted by NPR reporter Paul Brown.

From Field Recordings to Superstars

Sunday, August 7, 8 p.m.

In 1927, dozens of rural, mostly amateur musicians from the mountains of the upper South streamed into Bristol, Tennessee by horse and wagon to try out at a mega recording session organized by Victor Records. Their desire: to get that big break, and get off the farm.

This company’s idea: to find new talent for its roster of hillbilly artists.

Visitor made two huge discoveries: The Carter Family, with a rhythm, old-timey sound and powerful guitar work; and Jimmie Rodgers, a carefree, vodding, guitar-picking railroad man who broke away from his string band to try a few songs on his own and who would become the first true superstard of country music.

As we tell our story, the connection between Delta blues players and ladies’ parlour music of the time in the Northeast starts to emerge, and we’ll hear the start of the evolution of the guitar in the American, the dominant instrument in popular music.

Raising the Roof

Sunday, August 14, 8 p.m.

It was small, and portable. It could sing like a bird or wail like a moaning thing. You heard on the radio, station policies or this programming guide, call our Listener Response Line any time of the day at (812) 856-5352. You can email her at wfiu@indiana.edu.

“The Changing World” is usually broadcast during the summer, and is produced and directed by Michael Paskash.
August 2005

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MUSICAL HIGHLIGHTS FOR AUGUST

New Releases

This month we’re pleased to offer our listeners four wonderful new releases. Our first offering is a new EMI classics release of Beethoven’s Triple Concerto in C, Op. 56 and Schumann’s Piano Concerto in A minor, Op. 54 with Martha Argerich, piano; Renaud Capuçon, violin; and Mischa Maisky, cello with the Orchestra of Italian Switzerland under the direction of Alexander Rahbari-Borakovsky. The Schumann will air on Monday, August 1st, at 7:07 p.m. and the Beethoven on Wednesday, August 17th, at 10:12 p.m.

Next comes another EMI release of tenor Ian Bostridge and pianist Julius Drake performing songs of Debussy, Faure, and Poulenc. On Wednesday, August 3rd, at 7:07 p.m., we’ll hear Debussy’s “Fêtes galantes,” set 2; on Tuesday, August 16th, at 11:13 p.m., we offer Poulenc’s “Tel jour telle nuit;” and finally on Monday, August 29th, at 7:07 p.m., the Belcea Quartet joins Bostridge and Drake for a performance of Gabriel Fauré’s “La bonne chanson.

Next we’ll sample a new cycle of Bartok String Quartets on Naxos as played by the Vermeer Quartet. We’ll hear the String Quartet No. 4 on Tuesday, August 9th, at 11:13 p.m.; and two weeks later, we’ll hear the late String Quartet No. 6, also at 11:13 p.m. on Tuesday, August 23rd.

Last but not least, be sure not to miss a new Virgin Classics release of virtuoso cantatas by Antonio Vivaldi as performed by countertenor Philippe Jaroussky and Ensemble Artaserse. We’ll hear three selections from this disc: On Wednesday, August 29th, with William Pianti, sospiri and “Qual per,” and on Tuesday, August 26th, we’ll hear Pianti, sospiri and “Tel jour telle nuit.”

Profiles

August 7 – Justices Sandra Day O’Connor and Stephen Breyer

When President Reagan nominated Sandra Day O’Connor to the Supreme Court, senators as ideologically diverse as Barry Goldwater and Edward Kennedy applauded the decision. O’Connor, who retired from the Court in July, encountered enormous obstacles in pursuing a career in law and became the first woman to serve on the United States Supreme Court. Her memoir “Lady B. Growing Up on a Cattle Ranch in the American Southwest” is a remarkable account of three generations of her family’s life in the southwest.

Stephen Breyer has worked in the U.S. Department of Justice as a special assistant to Assistant Attorney General Donald Turner, as an assistant special prosecutor in the Watergate investigations, and as the Chief Judge, U.S. Court of Appeals for the First Circuit. In 1994, President Clinton appointed him to serve on the United States Supreme Court, where he become known for thoughtful and independent opinions based on caring and thorough scholarship. In conversation with Orville Schell.

August 14 – Robert Bly and Donald Hall

Two poets, 50 years, 2800 letters. Robert Bly and Donald Hall are two of the leading men in American letters. Bly is a National Book Award-winning poet, a storyteller, a translator, and a voice of resistance, but he most recently published “The Insanity of Empire: Poems Against the Iraq War.” Hall has written numerous books of art and poetry and prose and has been nominated for the National Book Award. His most recent book, “The Painted Bed,” examines his grief at the loss of his wife, the poet Jane Kenyon, and explores the life she has lived since. They spoke with Garrison Keillor at the Fitzgerald Theater in St. Paul as part of the Literary Friendships series.

August 21 – Sally McKinney

In her 20 years as a travel writer, Bloomington resident Sally McKinney has visited 33 countries in five continents. Her books include “Adventures in Nature: New Zealand,” “The Indiana University Experience,” and “Hiking Indiana.” She’s dined on crocodile cabobs and pit pitt (an edible grass), hiked with the Maasai and cannibals, and lived in a hole dug by a python in and explored the life she has lived since. They spoke with Garrison Keillor at the Fitzgerald Theater in St. Paul as part of the Literary Friendships series.

August 28 – Patricia Pizzo

Patty Pizzo was awarded the 2005 Arts Advocate Award by the Bloomington Area Council Arts. The award recognizes her leadership, service, and financial support of the arts. Patty Pizzo has selflessly supported the arts in Bloomington since the 1950s. She founded the IU School of Fine Arts Bookstore and has volunteered thousands of hours there. She helped establish the Friends of Art at IU, and has been actively involved with other area arts and cultural organizations, such as the IU Theatre Circle, IU Society of Music, the Lilly Library and the IU Art Museum. Patty Pizzo served on the board of the BAAC for some fifteen years. She speaks with Shana Ritter in this hour-long interview. (repeat)

BROADCASTS FROM THE IU SCHOOL OF MUSIC

August 7 – “Sequoia” (P. Dallapiccola)

Conductor: Michael Morgan

Airs: 8/7 at 7 p.m., 8/8 at 7 a.m., 8/15 at 3 p.m.

August 8 – “Piano Concerto No. 2” (S. Rachmaninoff)

Conductor: Michael Morgan

Airs: 8/8 at 7 p.m., 8/9 at 7 a.m., 8/16 at 3 p.m.

August 9 – “Two movements: Allegro ma non troppo / Allegro moderato” (S. Rachmaninoff)

Conductor: Michael Morgan

Airs: 8/9 at 7 p.m., 8/10 at 7 a.m., 8/17 at 3 p.m.

August 10 – “Symphony No. 3” (S. Rachmaninoff)

Conductor: Michael Morgan

Airs: 8/10 at 7 p.m., 8/11 at 7 a.m., 8/18 at 3 p.m.

August 11 – “Round”; Ronald Zollman/IU Ch. Orch.

Airs: 8/11 at 7 p.m., 8/12 at 7 a.m., 8/19 at 3 p.m.

August 12 – “Set 2: Three Movements; Trio Indiana

Airs: 8/12 at 7 p.m., 8/13 at 7 a.m., 8/20 at 3 p.m.

August 13 – “Hymnus”; Edmund Cord/IU Brass Choir

Airs: 8/13 at 7 p.m., 8/14 at 7 a.m., 8/21 at 3 p.m.

August 14 – “Consort Sett a 5” (E. Gliozzi)

Conductor: Michael Morgan

Airs: 8/14 at 7 p.m., 8/15 at 7 a.m., 8/22 at 3 p.m.

August 15 – “Membra ignota calle, RV677.”

Conductor: Michael Morgan

Airs: 8/15 at 7 p.m., 8/16 at 7 a.m., 8/23 at 3 p.m.

August 16 – “Anima fusa”; Edmund Cord/IU Brass Choir

Airs: 8/16 at 7 p.m., 8/17 at 7 a.m., 8/24 at 3 p.m.

August 17 – “Tel jour telle nuit”

Conductor: Michael Morgan

Airs: 8/17 at 7 p.m., 8/18 at 7 a.m., 8/25 at 3 p.m.

August 18 – “In Nomine a 5 Nos. 1-5”

Conductor: Michael Morgan

Airs: 8/18 at 7 p.m., 8/19 at 7 a.m., 8/26 at 3 p.m.

August 19 – “Quartet No. 4”

Conductor: Michael Morgan

Airs: 8/19 at 7 p.m., 8/20 at 7 a.m., 8/27 at 3 p.m.

August 20 – “Concerto in G Major”

Conductor: Michael Morgan

Airs: 8/20 at 7 p.m., 8/21 at 7 a.m., 8/28 at 3 p.m.

August 21 – “Triumphal March”

Conductor: Michael Morgan

Airs: 8/21 at 7 p.m., 8/22 at 7 a.m., 8/29 at 3 p.m.

August 22 – “Concerto in C”

Conductor: Michael Morgan

Airs: 8/22 at 7 p.m., 8/23 at 7 a.m., 8/30 at 3 p.m.

August 23 – “Concerto in G”

Conductor: Michael Morgan

Airs: 8/23 at 7 p.m., 8/24 at 7 a.m., 8/31 at 3 p.m.

August 24 – “Ciaccona”

Conductor: Michael Morgan

Airs: 8/24 at 7 p.m., 8/25 at 7 a.m., 8/32 at 3 p.m.

August 25 – “Concerto in E Minor”

Conductor: Michael Morgan

Airs: 8/25 at 7 p.m., 8/26 at 7 a.m., 8/33 at 3 p.m.

August 26 – “Concerto in A Minor”

Conductor: Michael Morgan

Airs: 8/26 at 7 p.m., 8/27 at 7 a.m., 8/34 at 3 p.m.

August 27 – “Concerto in E Minor”

Conductor: Michael Morgan

Airs: 8/27 at 7 p.m., 8/28 at 7 a.m., 8/35 at 3 p.m.

August 28 – “Concerto in G Minor”

Conductor: Michael Morgan

Airs: 8/28 at 7 p.m., 8/29 at 7 a.m., 8/36 at 3 p.m.

August 29 – “Concerto in G Major”

Conductor: Michael Morgan

Airs: 8/29 at 7 p.m., 8/30 at 7 a.m., 8/37 at 3 p.m.
This I Believe: A National Dialogue

About fifty years ago, Americans faced difficult questions and challenges as they entered a new era brought about by a series of historic events, including the onset of the Cold War, McCarthyism, and racial tensions.

That was when radio journalist Edward R. Murrow launched This I Believe, a series of radio essays in which both prominent Americans and everyday citizens expressed their core values in short radio segments.

NPR presents This I Believe

Essays included Presidents Harry Truman and Dwight D. Eisenhower, Helen Keller, Jackie Robinson, and Albert Einstein. The words expressed by famous and everyday Americans alike brought comfort to a country troubled by the state of affairs at that time, and the project was an amazing success.

Now, This I Believe has revived for the 21st century.

Since April, NPR has featured This I Believe on Morning Edition and All Things Considered. Each three-minute essay is read by its author and introduced by producer Jay Allison.

As in the 1950s, this is a time when belief is dividing the nation and the world,” says Allison. “We are not listening well, not understanding each other—we are simply disagreeing, or worse. Working in broadcast communication, there’s a responsibility to help that, to cross borders, to encourage empathy.”

Co-producer Dan Gediman says one of the goals of the series “is to create a safe, respectful space where Americans from all walks of life can participate in a dialogue with the potential to inform, inspire, and transform.” Murrow realized people needed a respectful space where Americans from all walks of life can participate in a dialogue to encourage some empathy.

“I’ve been attracted to a monastic life for many years,” Robert says. “Over the last ten years I’ve been yearning for a more deeply lived spiritual life has grown to the point where I would not see it joining an order was still possible. I had been interested in the Trappists at Gethsemani for some time, and after visiting with them and talking over the situation, we both agreed it would be worth a try.”

Robert started and became a Trappist in 1939.

“Even in the first minutes of our interview,” George recalls, “I thought to myself, ‘This is a voice that people are going to love to hear.’”

“ algumas misteriosas,” he says. “Hay, con todos, que también tenemos un tremendo optimismo sobre el futuro.”

“Hay que hablar sobre los desafíos del mundo y el futuro que los humanos en el futuro...”

“Hemos escrito cartas de amor y paz para todos los seres humanos.”

“Thank goodness south-central Indiana will meet unexpected challenges, but I believe Robert will rise to the occasion. If we all agree I should continue, I’ll take simple vows for three years. I will continue to support the monastery community to see if they’re right for each other.”

“After that comes a two-year novitiate,” he says. “During this period, I move into the community, taking an active part in services, learning about the order and the monastic life in general and finding out what talents I have that might be of service. After the novitiate, if we all agree I should continue, I’ll take simple vows for three years, committing myself to the group for that year each time. Finally after these five and a half years, I take solemn vows for life.”

“Robert no longer needed them, but every time I see them now I think of him. He has paper arrows to help him. At first, I chuckle, but Robert goes and photocopied it for me.”

“Thank goodness south-central Indiana was the hardest thing they ever did. With a lot of hard work, Robert started the learning process in the monastery. Robert began to record messages throughout the day. For me it has been the greatest pleasure working with Robert.”

“I even spent time in Europe as what I described ‘white-knuckle beginner.’ He says, ‘You never have a beautiful part of music, it’s going to take a while...’”

“His broad knowledge of music and musicians with his keen ear for radio were very much in evidence. Robert began to record creative and sometimes teasing introductions for our evening programs. One of my favoritebeginnings was, ‘Okay, It’s Malones, so it’s going to take a while...’”

“Robert was a natural at the organ for many years,” Robert says. “I have the heart and the soul of WFUF to close for ten years. His music programming material and internal coordination were superb. And of course, we will miss that trademark mellifluous ‘Support the monastic life’”

“Robert’s music director, according to George, “his broad knowledge of music and musicians with his keen ear for radio were very much in evidence. Robert began to record creative and sometimes teasing introductions for our evening programs. One of my favoritebeginnings was, ‘Okay, It’s Malones, so it’s going to take a while...’”

“The guys are completely out to make a name for themselves. One of the organists there, please!” He could also help with administration, according to George, “That is the guy who responded ‘white-knuckle beginner.’”

“The voice was just a starting point—Robert even enjoyed accompanying singers on the piano. I had found song repertoire very beautiful in itself and also very satisfying pianistically,” he says. “When Gediman compares the original series and the current version, he says, ‘We’re not interested in the Trappists at Gethsemani for some time, and after visiting with them and talking over the situation, we both agreed it would be worth a try.’ Robert started and became a Trappist in 1939.

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Scott Simon on his First Novel

Weekend Edition Host Scott Simon released his first work of fiction this spring. Inspired by his work reporting from Sarajevo, “Pretty Birds” is a tale of the harrowing realities of life in a city under siege. Through the eyes of Irena Zaric, Simon shows us a world where even teenage girls become killers. Using the sensitivity, perspective, and humor that make his Weekend Edition essays popular, Simon brings readers into a startling, intensely human story of hard choices and cataclysmic consequences.

Can you tell us a little bit about this book?

It's the story of two teenage girls on the same high school basketball team in Sarajevo when the siege begins in the spring of 1992. Irena is Muslim, Amela is a Serb, but none of that made any difference. She remembers Irena as a young girl who was a sniper for the Serbian Army. You'd covered war stories before, but was this a particular shock to you?

A lot more was more shocking. Women turn out to be very desirable spotters. They tend to be meticulous in ways boys often are not. The whole Sarajevo story was a shock. But ultimately, an irruption, too. The murder going on there every day, and the genocide in Bosnia, was widely reported. Most of the world turned away. Sarajevo shook up my convictions about the world, what I was doing, and what I believed. But the posse, pluck, and inhumanity of Sarajevoans also flabbergasted me. They didn't wait, wring their hands and wait on the rest of the world to rescue them. They helped themselves.

Q What has been ten years since the end of the war, and you're telling us of what's happening there today?

A The city is smaller and duller than it was before the war. The wounds of war are still visible and raw. But it is also a place of culture, diversity, and even joy. My wife and I stayed in the same hotel where we were staying ten years ago. We walked through the Old City, where many of the cafes we used to go to were new… this is new… this is new…” At one point Hamel, our local guide, smiled at a group of school kids running past us. The children, he pointed out. “They are new, too.”

Q Is there a fiction writer whom you admire?

A I admire anyone with the nerve to write a novel. It exhausts all the intellectual senses, and exposes the author like no other. My favorite novelists are Graham Greene, John LeCarre, V.S. Naipaul, Mark Helprin, Nick Hornby, and Mordecai Richler. I admire Scott Turow as a citizen-novelist—his novels are always about something, and subtly different.

Q Can we expect more works of fiction from you?

A I hope. Realistically, it depends on the success of “Pretty Birds.” I’ve had a rich life as a reporter and I’d like to make creative use of my experiences all over the world.

As a planned giving adviser, Pam Davidson teaches people how to leave a financial legacy.

The legacy she’s leaving will be to WFIU.

“I love my community and want to participate in its being even better. My family and I value public radio so I have included WFIU in my will.”
A PRAIRIE HOME COMPANION
terrific bird music, he decided to do another
Media.
our "Wayne and Shuster – the Radio Years"
Game," and the drawings for the winners in
"Sarah Vaughan and Billy Eckstine"
"When Mr. Wrong is Mr. Right, Pt. 2"
Philharmonia
Harmonique
Laurens, ms.; Vincent Dumestre/Le Poeme
CASTALDI: Echo notturno; Guillemette
Music from Ralph Burns and David Amram
Ballads & Blues"
Bullmoose Jackson, Vol. 2, 1940s/1950s
With host Georges Collinet
whistle for us.
the human voice. Chris Norman, Cathal
The flute may be the closest any instrument
7 Tuesday
9 AM CLASSICAL MUSIC WITH GEORGE WALKER
9am TU RINA: Piano Trio No. 2 in C, Op. 78;
Eisen Piano Trio
Ranjan Piazzolla; ZHOU HISTORIE DU TANGO:
Three Movements; Tino Indiana
HUMPERDINCK, H.: String Quartet No. 1 in C
Sara Vaughan; en Corey, ms.; Di William
Chiara of the Four Strings; then close
9 Wednesday
10 AM CLASSICAL MUSIC WITH GEORGE WALKER
9am SCHUBERT: Piano Sonata No. 14 in D, D. 9
10am CHOPIN: Nocturnes Nos. 1 and 2;
Schiff
11am TCHAIKOVSKY: Variations on a Rococo

1 Thursday
9 AM CLASSICAL MUSIC WITH GEORGE WALKER
9am FARKAS: Ancient Hungarian Dances of
the 17th century. Borales Wind Quintet
VIVALDI: Quatuor pour sept apples, RV 507;
Phillippe Jaroussky, etc.; Ensemble Arturo
BEETHOVEN–Symphony No. 3 in C
Finale; Dominique De Willanxcoult, etc.;
ENRICO: "Viva la Vida!"; Loure Antal, p.
SACCHERI: "Rita in versi": Germaine Rose
Mozart: String Quartet No. 23 in E, K.
1090, Tokyo Mr. Q.
TECHNOLOGY
A PRAIRIE HOME COMPANION
With host Garrison Keillor
7 Sunday
10:00 AM THIS AMERICAN LIFE
With host Ira Glass
7:00 PM LIVING ON EARTH
With host Steve Curwood
11:25 AM CLASSICAL MUSIC
CASTALE: Echo notturno; Guillemette
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10am CHOPIN: Nocturnes Nos. 1 and 2;
16 Tuesday

9:45 AM CLASSICAL MUSIC WITH GEORGE WALKER

10am DEBUSSY: Sonata for Flute, Viola and Harp
5pm WAGNER: MEISTERSINGER VON NURNBERG

9pm JEROME KERN – A SYMPHONIC PORTRAIT

11pm MARIAN McPARTLAND’S PIANO JAZZ

19 Friday

9am CLASSICAL MUSIC WITH GEORGE WALKER

10am TITLE TBA

11am HOURGLASS

12noon PORTRAITS IN BLUE

19 Saturday

7:00 PM EVENING CLASSICAL MUSIC

8:00 PM llLATE NIGHT MUSIC

10:00 PM Compact Discs

19 Sunday

10:00 AM LIVING ON EARTH

12:00 PM HOMETOWN

15 Monday

9:05 AM CLASSICAL MUSIC WITH GEORGE WALKER

5pm SCHUBERT: Symphony No. 8

8:00 PM SPACE

22 Monday

9am CLASSICAL MUSIC WITH GEORGE WALKER

10am Title TBA

1:00 PM COMPACT DISCOVERIES
10:09 AM  CLASSICAL MUSIC WITH GEORGE WALKER

9am CLASSICAL MUSIC WITH GEORGE WALKER

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The Open Road: America Looks at Aging

Tuesday, August 9 at 9pm on WTIU

The Open Road: America Looks at Aging examines the impending retirement of 77 million Baby Boomers and the challenges and choices they will face as they transition to the “third phase” of life. This insightful one-hour program was produced, written, and directed by Emmy Award-winning producer Nina Gold Seavy.

Similar to the growing pains they experienced in their earlier years, Boomers are now anxiously asking “What’s Next?” This is the fundamental question that Seavy tackles in The Open Road: “Baby Boomers aren’t going to retire, at least not in the way their parents and preceding generations retired,” says Seavy. “We will redefine the concept of retirement.”

“In fact,” she adds, “Baby Boomers simply don’t identify with the aging process. Our image of aging is Sun City and shuffleboard—”killing time before it kills you.” That’s not us and never will be. In our minds, we’re still the revolutionaries who came of age in the 1960’s and 70’s—refusing to conform to conventions, never accepting something just because it’s always been done that way. I see this film as a way to shake up my generation’s view of aging,” Seavy explains.

For the project, Seavy traveled the country seeking individuals whose stories represent how people deal with larger concerns related to aging and who successfully anticipate and navigate these obstacles.

The Open Road provides an intimate look at the experiences of a diverse range of successful, physically and mentally active older Americans. Some of the featured characters in The Open Road come from being unprepared. Viewers meet others who feel more relaxed about their future. The Open Road: America Looks at Aging explores the shift in their daily lives and are taking time out before pursuing some adventures. Some of America’s foremost experts on aging share their vision of the next step for America. The experiences in The Open Road are enriching themselves through volunteer work or re-creating, while others revel in the freedom of hitting the road in their RV. Their stories are universal, illustrating that way. I see this film as a way to shake up my generation’s view of aging,” Seavy explains. The Open Road: America Looks at Aging is a new documentary film that deals with aging in a normative way, looking at the opportunities as well as the obstacles inherent in longevity. It examines how everyday people without major health issues successfully navigate these obstacles.

Some of the featured characters in The Open Road are reinventing them for a new way of hitting the road in their RV. Their stories are universal, illustrating their vision of the next step for America. Some of America’s most prominent experts on aging share their vision of the next step for America. The experiences in The Open Road are enriching themselves through volunteer work or re-creating, while others revel in the freedom of hitting the road in their RV. Their stories are universal, illustrating their vision of the next step for America.

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