**BURTON PERETTI CURRICULUM VITÆ**

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Clifton, VA 20124

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[www.burtonperetti.com](http://www.burtonperetti.com)

**EDUCATION**

Ph.D. History, University of California, Berkeley, 1989

M.A. History, University of California, Berkeley, 1985

B.A. American Studies, Pomona College, 1982, cum laude

**WORK EXPERIENCE**

**Assistant Dean of the Heavin School of Arts, Sciences, and Technology, Thomas Edison State University, Trenton, NJ,** 2020-

**Dean of Liberal Arts and Sciences, College of the Siskiyous, Weed, CA,** 2019-2020

* Supervised one assistant, 25 full-time faculty, 30 adjuncts, two library staff
* Oversaw general education program that offered 375 FTEs per semester
* Oversaw Academic Skills Center and Library
* Provided strategic planning during a budget crisis and COVID-19 preparation

**University of Maryland Global Campus**, **Adjunct professor**, 2019

**Dean of Liberal Arts, Northern Virginia Community College (NOVA), Annandale campus**, 2013-2018

* Supervised the associate dean, six assistant deans, 40 full-time faculty, 170 adjunct

instructors, and five staff members

* Managed a division that offers about 2,500 FTEs of instruction in 600+ courses to

9,000+ students per semester

* Oversaw division budgeting and procurement (Payroll: $4.7 million; M&O budget:

$70,000); academic program (A.A. in Liberal Arts, A.S. in Social Science; fourteen

disciplines); enrollment management; faculty hiring/evaluation; strategic planning, etc.

* Coordinated development of a new NOVA Summer Filmmaking program at the

Miroslav Ondříček Film Academy, Pisek, Czech Republic, 2017-18

* Member of Annandale Provost’s Staff, NOVA Academic Deans’ Council, Curriculum

Committee, Virginia Community College System Council of Deans and Directors,

Strategic Planning Learning Council, Budget Advisory committee, etc.

* Chaired  
  --the Liberal Arts A.A. degree program review;  
  --development of Liberal Arts degree Pathways;  
  --NOVA’s first Faculty Reward and Recognition program.
* Taught U.S. History II sections online.

**Chairperson, Department of History and Non-Western Cultures, Western Connecticut State University (WCSU), Danbury, CT,** August 2006-May 2010, September 2012-July 2013

* Course schedule; advising undergraduate majors; mentoring new faculty; assessment of teaching and course outcomes;
* Oversaw reevaluation and revision of undergraduate curriculum, 2008-2010;
* Oversaw review of Social Studies teacher certification for NCATE;
* Department liaison for Danbury public schools’ Teaching American History grant;
* WCSU Promotion/Tenure committee, 2008-10

**Interim dean, Graduate Studies and External Programs, WCSU**, July 2010 – July 2012

* Managed Graduate Studies, containing 20 Master’s programs and 2 Doctoral programs; $39,000 annual budget, employed 24+ adjunct instructors and teaching assistants; planned graduate open house, commencement, and marketing
* Managed WCSU at Waterbury campus; $540,000 budget; employing one secretary, one coordinator, and 8-10 adjunct instructors; oversaw marketing
* Member of the Deans’ group and Extended President’s Advisory Committee.

**Professor of History WCSU, Department of History and Non-Western Cultures,** August 1998 – July 2013

* American Studies co-coordinator (1999-2006); History graduate coordinator (2003-05);  
  Strategic Plan subcommittee on Comparative Advantage (co-chair) (2005-07); Promotion

and Tenure (2006-08); Planning and Budget committee (2000-06); International Center

committee (1999-2001); University Senate (1998-2001)

**Assistant professor of humanities, Pellissippi State Technical Community College (TN),** August 1995 – May 1998

**Visiting assistant professor of history, Middle Tennessee State University,** August 1994 – May 1995

**Visiting assistant professor of history, Colorado College,** August 1993 – May 1994

**Researcher/Lecturer in history, University of California, Berkeley,** July 1992 – July 1993

**Visiting assistant professor of American studies and history, University of Kansas,** August 1989 – May 1992

**UC Berkeley**, graduate student instructor, 1984-1989

**SKILLS/COMPETENCIES**

MS Office – Word, PowerPoint, Excel

Blackboard classroom management system

SharePoint

French, German – Intermediate Reading/Writing/Speaking

WordPress, Wix – Website publishing

**BOOKS**

*The Leading Man: Hollywood and the Presidential Image*, Rutgers University Press, 2012  
*Lift Every Voice: The History of African American Music*, Rowman and Littlefield Co., 2009 *Nightclub City: Politics and Amusement in Manhattan*, University of Pennsylvania Press, 2007  
*Jazz in American Culture*, Ivan R. Dee, Inc., 1997  
*The Creation of Jazz: Music, Race, and Culture in Urban America*, University of Illinois Press,

1992

**HONORS**

President’s Initiative Grant for Global Education, WCSU, to create Immigration and Memory

online oral history database ($2,700), 2006

Fulbright Senior Scholar Fellowship, University of Regensburg, Germany ($29,000), March-July 2005 Connecticut State University-AAUP Research grants ($4000-5000 ea.), 1999, 2002, 2006,

2010, 2013

Phi Alpha Theta, History honors society, inducted 1999  
Fellowship, National Endowment for the Humanities ($17,000), Spring-Summer 1998

Faculty Summer Research grant, Middle Tennessee State University, Summer 1995 (declined) Faculty Research and Development grant ($3,000), The Colorado College, Spring 1994  
Hall Humanities Center, University of Kansas, Research Travel grant ($2,500), Spring 1990

Max Farrand Fellowships, UC Berkeley Graduate Division, 1986-87, 1987-88

**MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS**

Organization of American Historians, 1987-present

American Studies Association, 1990-2011

American Historical Association, 1988-1999

Society for American Music, 1992-1994, 2007-2012

**INVOLVEMENT IN GRANTS**

Danbury Public Schools, Teaching American History grant, U.S. Department of Education, “Best Practices in Teaching American History,” $915,340 (2003-2006), $993,631 (2007-2011): primary academic advisor for programs, as well as instructor, lecturer, tour guide, and event facilitator

**PROFESSIONAL ACTIVITIES**

External reviewer, History department, Mount Saint Mary’s University, Emmitsburg, MD, 2019

Secretary, Virginia Community College System Council of Deans and Directors, 2014-17 Adjunct instructor in History, George Mason University, Spring 2015  
Member, Naugatuck Valley Community College (CT) Regional Advisory Board, 2010-2012 Member, Liberal Arts Advisory Board, Western Governors University, 2007-2009

Project coordinator, Immigration and Memory Oral History Project, WCSU, 2006-2010  
Grant proposal reviewer, National Endowment for the Humanities, 1994-present  
Faculty Consultant, U.S. history AP exam, Educational Testing Service, 1992-1998, 2019-2020

**COURSES DESIGNED AND TAUGHT**

The American Dream (2002, 2005)  
Introduction to Historical Research (2000-2011)  
American Studies Senior Seminar (2001, 2006, 2010)  
Popular Culture in the United States, 1850-2000 (2000)  
U.S. History lecture surveys, 1492-present (1990-2012; online 2017-18);

U.S. History lecture courses: 1815-1860 (1999), 1861-1877 (1994, 2000, 2002, 2009, 2012), 1877- 1920 (1992), 1920-present (1994, 1989), 1945-present (1999-2000, 2019), 1914-1939 (2004), 1919-1941 (2015)

Graduate seminars: 1919-1941 (1999), the Civil War era (2000, 2003, 2009), the 1950s (2003) Readings in American History Since 1877 (2001-2005), American Music (2005), Urban History

(2005)  
American Perspectives (1998-99)  
African American History lecture surveys, 1619-present (1995-97, 1993)  
U.S. Women’s History survey, 1607-present (1993)  
U.S. History topics course: Film and Society (1993)

Senior History reading seminars: Race Riots and American Cities, 1863-1992 (1993, 1994); Ethnic Identity (1988); Music in American Culture (1986)

**BOOK CHAPTERS**

“Signifying Freedom: Protest in 19th Century African American Music,” in Jonathan Friedman

ed., *The Routledge History of Social Protest in Popular Music*, Routledge, 2013, 3-18

“Music: The Composed Sound,” in Sarah Barber and Corinna Peniston-Bird eds., *History*

*Beyond the Text*, Routledge, 2008, 89-104

“Republican Jazz? Music and Conservative Ideology since 1969,” in Jeffrey Jackson ed., *Music*

*and History: Bridging the Disciplines*, University Press of Mississippi, 2005, 99-114

“Plantation Cafés: Jazz, Modernism, and Postcolonial Theory,” in *Postcolonial Discourse and*

*Changing Cultural Contexts: Theory and Criticism*, ed. Radhika Mohanram and Gita

Rajan, Greenwood Press, 1995, 89-100

“Oral Histories of Jazz Musicians: The N.E.A. Transcripts as Texts in Context,” in *Jazz among*

*the Discourses*, ed. Krin Gabbard, Duke University Press, 1995, 117-33

“Emerging from America's Underside: The Black Musician from Ragtime to Jazz,” in *America's*

*Musical Pulse: Popular Music in the Twentieth Century*, ed. Kenneth J. Bindas,

Greenwood Press, 1992, 63-71

**ARTICLES**

“[Jelly Roll Morton: ‘Black Bottom Stomp](https://www.loc.gov/static/programs/national-recording-preservation-board/documents/BlackBottomStomp.pdf),’” “[Lift Ev’ry Voice and Sing](https://www.loc.gov/static/programs/national-recording-preservation-board/documents/LiftEveryVoiceAndSing.pdf),” *Library of Congress Registry of Recorded Sound*

“Whale-Oil Lamps to Electric Billboards: Illuminating the Industrial City” (review essay), *Journal of Urban History* 46:1 (2020), 229-34

“The History of Jazz: Views from Outside and Inside the Mainstream” (review essay), *Journal of*

*African American History* 101:1 (2016), 180-91

“Popular Music,” *Oxford Encyclopedia of American Social History*, ed. Lynn Dumenil (Oxford

University Press, 2012)

“Jazz and Social Class,” *The New Encyclopedia of Southern Culture*, v. 20, James G. Thomas,

Jr., Peggy G. Hargis, and Larry Griffin eds., (University of North Carolina Press, 2012)

“Jazz, Culture, and Race in the New Deal Era” (review essay), *Reviews in American History* 39:1

(2011), 156-62

“Louis Armstrong,” “Count Basie,” “Coleman Hawkins,” *Encyclopedia of the Great Black*

*Migration*, ed. Steven A. Reich (Greenwood Press, 2006)

“Duke Ellington,” “Benny Goodman,” “Radio,” “Norman Thomas,” in *Encyclopedia of the*

*Great Depression*, ed. Robert S. McElvaine (Gale Research Group, 2004)

“Speaking in the Groove: Oral History and Jazz,” *Journal of American History* 88:2 (2001), 582-

95

“Jazz,” “Miles Davis,” in *Oxford Companion to United States History*, ed. Paul Boyer

(Oxford University Press, 2001), 173, 403-404  
“William (Count) Basie,” “George (Pops) Foster,” “Irving Mills,” and “Elmer Schoebel,” in

*American National Biography*, ed. John Garraty (Oxford University Press) (1999)  
“Chief Amusements: New Work on the Centrality of Music and Leisure in City Culture,”

*Journal of Urban History* 24:4 (1998), 534-41  
“All Made of Tunes: Composers, Music, and American Culture," *American Studies* (1997), 139-

49

“Jazz,” *American Folklore: An Encyclopedia*, ed. Jan Harald Brunvand (Garland Publishing Co.,

1996), 405-407  
“Caliban Reheard: New Voices on Jazz and American Consciousness,” *Popular Music* 13:2

(1995), 151-64  
“The Jazz Studies Renaissance,” *American Studies* (1993), 139-49  
“Democratic Leitmotivs in the American Reception of Wagner,” *19th Century Music*13:1

(Summer 1989), 28-38  
“White Hot Jazz,” *Chicago History* 17:3-4 (Fall/Winter 1988-89), 26-41

**BOOK REVIEWS**

Kenneth H. Marcus, *Schoenberg and Hollywood Modernism*, *Journal of American History* 107:1 (2020), 242-43

Stephen R. Duncan, *The Rebel Café: Sex, Race, and Politics in Cold War America’s Nightclub Underground*, [*Gotham: A Blog for Scholars of New York City History*](https://www.gothamcenter.org/blog/the-rebel-cafe-sex-race-and-politics-in-cold-war-americas-nightclub-underground?fbclid=IwAR0iu9Tiv8OjrgwdIdqf0l0dVmsyDYNZDgiXymjJlGHj0jgZ_FxeSdG9370), May 2019

Anna Harwell Celenza, *Jazz Italian Style: From its Origins in New Orleans to Fascist Italy and*

*Sinatra*, *Journal of Popular Music Studies*, 30:1-2 (2018), 175-78

Bill Dal Cerro and David Anthony Witter, *Bebop, Swing, and Bella Musica: Jazz and the Italian*

*American Experience*, *Journal of Italian-American Studies*, 7:2 (2017), 211-13

Paul H. Santa Cruz, *Making JFK Matter: Popular Memory and the Thirty-Fifth President*,

*American Historical Review*, 121:3 (2016), 991-92

John F. Kasson, *The Little Girl Who Fought the Great Depression: Shirley Temple and 1930s*

*America*, *The Historian*, 77:4 (2015), 793-94

Fiona I. B. Ngô, *Imperial Blues: Geographies of Race and Sex in Jazz Age New York*, *Journal of*

*American History* 101:4 (2015), 1303

David Nasaw, *The Patriarch: The Remarkable Life and Turbulent Times of Joseph P. Kennedy*,

*American Historical Review* 118:4 (2013), 1198-99

Susan Whitall with Kevin John, *Fever: Little Willie John: A Fast Life, Mysterious Death, and the*

*Birth of Soul*, *Michigan Historical Review* 39:1 (2013), 153-54

Peter C. Baldwin, *In the Watches of the Night: Life in the Nocturnal City, 1820-1930*, *American*

*Historical Review* 117:4 (2012), 1235-36

Kevin Fellezs, *Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion*, *Journal of American*

*History*, 99:1 (2012), 357

David Freeland, *Automats, Taxi Dances, and Vaudeville: Excavating Manhattan’s Lost Places of*

*Leisure*, *Winterthur Portfolio* 45:4 (2011), 357-58

Lewis L. Gould, *The William Howard Taft Presidency*, *The Historian* 73:3 (2011), 563-64  
Bruce Boyd Raeburn, *New Orleans Style and the Writing of American Jazz History* (review

essay), *Jazz Perspectives* 4:3 (2010), 369-72  
Patrick Burke, *Come In and Hear the Truth: Jazz and Race on 52nd Street*, *American Historica*

*l Review* 112 (2009), 1105-6  
John Ogasapian and N. Lee Orr, *Music of the Gilded Age*, *The Historian* 71 (2009), 862-63  
Charles Hersch, *Subversive Sounds: Race and the Birth of Jazz in New Orleans*, *Journal of*

*American History* 96 (2009), 1184-85  
Iain Anderson, *This is Our Music: Free Jazz, the Sixties, and American Culture*, *American*

*Historical Review* 111 (2008), 870  
Thomas Brothers, *Louis Armstrong’s New Orleans*, *The Historian* 69 (2007), 768-69  
Douglas Henry Daniels, *One o’clock Jump: The Unforgettable History of the Oklahoma City*

*Blue Devils*, *Journal of American History* 93:3 (2006), 922-23  
Michael Broyles, *Mavericks and Other Traditions in American Music*, *American Historical*

*Review* 110 (2005), 465-66  
Joel Dinerstein, *Swinging the Machine: Modernity, Technology, and African American Culture*

*between the World Wars*, *Journal of American History* 91 (2004), 279-280  
Barry Lee Pearson and Bill McCulloch, *Robert Johnson: Lost and Found*, *American Studies*

(2004), 162-163  
Kenneth J. Bindas, *Swing, That Modern Sound*, *American Studies* (2003), 308-309  
Paul Lopes, *The Rise of a Jazz Art World*, *Notes: Journal of the Association of Music Librarians*

59 (2003), 890-92  
Paul Allen Anderson, *Deep River: Music and Memory in Harlem Renaissance Thought*, *Journal*

*of American History* 89:3 (2002), 1100-01  
Richard A. Reuss with JoAnne C. Reuss, *American Folk Music and Left-Wing Politics 1927-*

*1957*, *Notes* 58 (2001), 364-65  
Steve Waksman, *Instruments of Desire: The Electric Guitar and American Expression*, *Notes* 57

(2000), 418-20  
Robert G. O’Meally ed., *The Jazz Cadence in American Culture*, *Notes* 56 (2000), 671-73  
Earl Robinson and Eric A. Gordon, *Ballad of an American: the Autobiography of Earl Robinson*,

*Notes* 56 (1999), 159-61  
Lewis A. Erenberg, *Swingin’ the Dream: Big Band Jazz and the Rebirth of American Culture,*

*Journal of American History* 85 (1999), 1642-43  
Ingrid Monson, *Saying Something: Jazz Improvisation and Interaction*, *Notes* 55 (1998), 278-79 Samuel E. Floyd, Jr., *The Power of Black Music*, *Journal of American History* 83 (1997), 489-90 Kenneth J. Bindas, *All of This Music Belongs to the Nation: the WPA’s Federal Music Project*

*and American Society*, *Notes* 53 (1997), 808-809  
James P. Kraft, *Stage to Studio: Musicians and the Sound Revolution, 1890-1950*, *Journal of*

*American History* 84 (1997), 684  
David W. Stowe, *Swing Changes: Big Band Jazz in New Deal America*, *Notes* 52 (1996), 825-26 John Edward Hasse, *Beyond Category: The Life and Genius of Duke Ellington*, *Popular Music*

14 (1995), 383-85  
Ronald M. Radano, *New Musical Figurations: Anthony Braxton's Cultural Critique* and Robert

Dupuis, *Bunny Berigan: Elusive Legend of Jazz*, *American Studies* (1995), 211-12 William Howland Kenney, *Chicago Jazz: A Cultural History, Journal of American History* 80

(1995), 1499-1500  
Rick Kennedy, *Jelly Roll, Bix, and Hoagie: Gennett Studios and the Birth of Recorded Jazz*,

*Journal of American History* 91 (1994), 306

Steven Loza, *Barrio Rhythm: Mexican American Music in Los Angeles*, *Western Historical*

*Quarterly* 25 (1994), 517-18

Audrey Smedley, *Race in North America: Origin and Evolution of a Worldview*, *Sociological*

*Inquiry* 64 (1994), 363-64

Graham Marsh and Glyn Callingham eds., *California Cool: West Coast Jazz of the 1950s*,

*Sonneck Society Bulletin* (1993)

Wiley L. Housewright, *A History of Music and Dance in Florida, 1565-1865*, *Journal of*

*American History* 79 (1993), 1574

**WEB SITE REVIEW**

*The Red Hot Jazz Archive*, *Journal of American History* 89 (2002), 1181

**CONFERENCE PAPERS**

“Forgetting the Gulf of Tonkin Incident: Selective Historical Amnesia on the 50th Anniversary,” History of the Twentieth-Century U.S. (HOTCUS) Winter Symposium, Canterbury Christchurch University, UK, February 2015

“Origins and Tendencies of Hollywood Liberal Activism in the New Deal Era,” Society of

Cinema and Media Studies, Seattle, March 2014

“Translating Child Welfare: British and US Motifs in Charlie Chaplin’s Films,” International

Conference on History, Institute for Education and Research, Athens, Greece, July 2013

“The Cinematic Turn in Presidential Image Making,” History Social Science Association,

Boston, November 2011

“Presidential Charisma—Its Rise and Fall in 1960s American Culture,” HOTCUS conference, St. Anne’s College, Oxford, UK, July 2011

“Reagan, the Historians, and Cinematic Presidential Imagery Revisited,” HOTCUS conference, University of Sussex, UK, July 2010

“‘The Beaut Champs Extant’: Nightclubs, Burlesque, and Regulation in 1930s Manhattan,” The

World of Governor Lehman conference, Columbia University, June 2008

“Republican Jazz? Music and Conservative Ideology Since 1969,” Culture and Society

conference, Edmonton, Canada, May 2003

“Quantifying Prostitution: The Committee of Fourteen and New York City Culture, 1920-1933,”

New England American Studies Association, Boston, April 2002

“Beau James Reconsidered: Jimmy Walker’s Mayoral Papers,” Researching New York

conference, SUNY Albany, November 2001

“*Glorifying the American Girl*: Translating Broadway to the Motion Picture Screen,” Mid-

Atlantic Popular Culture Association, Albany, November 2000

“Billy Rose’s Re-conception of the Nightclub,” American Culture Association, New Orleans,

April 2000

“Daybreak Express: Railroads and the Construction of Postindustrial Popular Culture, 1915-

1940,” American Studies Association, Nashville, 1994

“Numbers and Community: African Americans in Harlem and the Policy Racket,” California

American Studies Association, Reno, Nevada, April 1993

“Competing Muses: Folk and Classical Training of Midwestern Black Jazz Musicians, 1915-

1935,” Black Heartland II, Washington University-St. Louis, March 1992

“Musicians, Labor, and Technological Obsolescence, 1925-1940,” Mid-America Conference on

History, Springfield, Missouri, September 1991

“Oral Histories of Jazz Musicians: The NEA Transcripts as Texts in Context,” American

Historical Association, New York City, December 1990

“The Mingling of Rich and Poor in 1920s Nightlife,” American Studies Association, New

Orleans, November 1990

“Porgy and Ike: Musicians and 1950s Cultural Diplomacy,” Ike’s America conference,

Lawrence, Kansas, October 1990

“Early Jazz and the Ambiguity of Categorization in Music,” California ASA, Santa Cruz, May

1989

“The Education of the Early White Jazzmen, 1900-1930,” American Culture Association, New

Orleans, March 1988

**INVITED LECTURES**

“The Kennedy Administration,” WCSU, January 2011  
“Nightclubs and Regulation, 1920-1940,” Dangerous Games: New Yorkers at Play panel,

Gotham Center, CUNY Graduate Center, October 2010  
“Duke Ellington and African American History,” Ball State University (IN), February 2010

“The Roots of Ragtime and Jazz,” Norwalk (CT) Community College, February 2010  
“Those Lincoln-Obama Comparisons,” WCSU, February 2009  
“African American Women in Popular Music,” Women’s History Month, WCSU, March 2008 “Republican Jazz?” (June-July 2005) Austria: University of Salzburg; Germany: University of

Dresden; University of Magdeburg; Ludwig-Maximilian University, Munich

“‘Culture Wars’ and 1990s American Politics,” (April-July 2005) American consulate seminar

for English teachers, Eisenach, Germany; University of Leipzig, Germany

“Hip-Hop and Jazz: Cultural Continuities,” University of Chemnitz, Germany, June 2005

“Over the Hudson and *Unter den Linden*: Urban Studies in Transatlantic Perspective,” keynote

address, inaugural of international Metropolitan Studies program, Technical University of Berlin, July 2005

“Jazz and American Culture,” Eisenach, April 2005; NOVA, February 2018

“Manhattan Nights: Leisure and Civic Life between the World Wars,” University of Regensburg,

Germany, June 2005

“Jazz and African American Culture,” Black History Month, WCSU, February 2004  
“Jazz and 1930s American Culture,” American Studies lecture survey, UC Berkeley, November

1992

“The Musical Innovations of Duke Ellington,” University of Kansas, October 1990

**OTHER SCHOLARLY ACTIVITY**

Roundtable participant, “State of the Field: Popular Culture,” Organization of American

Historians meeting, Atlanta, April 2014

Manuscript referee for *Western Historical Quarterly*, *American Studies*, *American Quarterly*, *Journal of American History*, Northeastern University Press, Oxford University Press, University of California Press, University of Minnesota Press, University of Tennessee Press, Prentice-Hall Co., Houghton-Mifflin Co., University of Chicago Press, University Press of Kansas, etc.

Consultant for NEH-funded Bix Beiderbecke exhibit, Putnam Museum, Davenport, Iowa, 2000

Panel commenter, “Kansas City Jazz,” American Studies Association meeting, Kansas City,

October 1996  
Consultant to *Storyville*, PBS- and NEH-funded film project, 1993-94  
Panel chair and commenter, “Music in the 1930s and 1940s,” American Studies Association

meeting, Los Angeles, October 1992  
Research assistant to Dr. Lawrence Levine, UC Berkeley, 1992-93; assisted in development of

multicultural studies general education course and course reader  
Organizer of panel, “French and American Culture in the 1910s and 1920s,” American Studies

Association meeting, New Orleans, 1990

**TELEVISION APPEARANCES**

*Boardwalk Empire: The Money Decade*, short documentary, HBO, premiered 13 September

2011

*Secrets of New York*, “Speakeasies” episode, WNYC-TV, premiered 2 August 2011  
*Who Do You Think You Are?* with Susan Sarandon, NBC, episode 102, premiered 23 April 2010 *History Detectives*, episode 603, PBS, premiered 14 July 2008

**RADIO SCRIPT**

“Freedom: The Jazz Groove Special,” narrated by Sheryl Lee Ralph, [JazzGroove.org](https://www.jazzgroove.org/posts/33), July 2018 (broadcast every July 4)