

D: David K. Dunnaway

R: Rafael Hagemeyer

L: Luciano Pyn

E: Eduardo S. Bailo

RN: Rádio Narrador

RP#: Rádio Participante + a ordem de sua aparição. Então RP1: Rádio Participante nº 1

Transcrição feita por Eduardo S. Bailo

Transcrição de Entrevista com Prof.º David King Dunnaway

D: So, it's a pleasure to meet you all. I'm very glad to hear that... Meu português é bem fraco, e por isso falo ingles. Mas vocês podem falar depois espanhol. É possível que eu vou (sic) entender perguntas na (sic) português. Não é certo, não é certo, ok? English, French, Spanish, these I speak. So, I went to graduate school and I went in to radio at the same time, and it was like two warring worlds. Neither world knew anything about the other. And I was like a spy that would go from one place, to the other. Ok? My professors never listened to the radio, and my fellow producers in radio never listened to academic discourse, and I went back and forth. So, this radio was a different kind of radio. This is Pacifica Radio, which is left-wing. Left-wing, gochista(?), esquerda. Left-wing radio. It is a "rede nacional" of five stations. Washington, New York, Houston, Los Angeles, San Francisco... These big cities, the biggest in the country, all have this little left-wing radio, and I went to Berkley...

R: It's a kind of network?

D: It's a network, it's a network.

R: How is it called?

D: Pacifica Radio. Pacifica. So, it was very close to campus, and as I say Berkley was a kind of left-wing...

R: University.

D: University.

R: Since 1968?

D: Well, 64. But yes, from a long time anyway. And that's why I look like I look, I'm straight outta Berkley. It's a different kind of radio. Meaning that yes, they play music, but they play punk, they play avant-garde music, folk music. They don't play the hits. No hits (Risos). And in particular, they do a kind of documentary radio, radio like film documentary only in radio, in sound. And I, you might say, grow up in my twenties producing for them, and became a... Sometimes full-time producer on "bolsas", and sometimes, full-time scholar, being a disc jokey on the radio. So I'm still on the radio. Forty years, I've been a disc jokey. Saturdays in the morning you can hear me on the radio. On the net.

R: Live? On the radio?

D: Live, on the radio, yeah. DJ, you know. I like doing that. But as I say, I was caught between the two worlds, I've lived in two worlds. And in the end, after I got my doctorate in American Studies, I've basically decided I wanted a job teaching so I could support my radio habit. So I could continue to produce radio. 'Cause radio can reach millions, and a classroom can reach twenty. So the kind of radio that I did and do is this documentary radio. And my connection with Brazil is that the radio guy at USP, at ECA, invited me to teach the first course in radio documentary in Brazil, and that was two years ago. I have come here to give lectures, four or five times, but it was only for an hour, or two hours, and then I would go home. Long way to go for a couple of hours. Musimid, I don't know if you've heard of this conference, but I have lectured there twice as keynote speaker, to talk about my dissertation which was on music and politics, the relationship between them, and my dissertation became my first radio series. And what you will hear, very soon, is that my specialty, my little corner, is taking books that I write, and turning them into radio series, and taking radio series and turning them into books. We would say multi-platform, but I did this long before there was a multi-platform. It just seems like, they are different ways. When you work sound, the other will work words. And at this point I have written ten books, published ten books. Oxford, many names that you might know. And produced more radio series than I could count. But one of them, you are going to hear from right now. Because I distribute... I hate MP3s. You know what I mean? I hate them, I just hate them. I hate computer sounds...

R: You like to have a material support, like CD...

D: I want full fidelity, full fidelity, full sound spectrum. MP3, you know, is like this, but our ears hear here, and CDs, here. MP3, here.

R: Yeah it's compact.

E: Compressed!

D: It is compressed in the technical sense of that word, which means to put a limit on the sound, how loud it can be, how soft it can be. It's compressed. But it is also stripped of audio complexity, and the sound floor, uh...

R: It's kind of a flat sound.

D: Yeah, it's a flat sound.

E: It sounds muted.

D: It's muted. There is no high, there is no low. So some of my series I would put on the web, but mostly, not interesting to me. I want people to hear everything. Like you, I care about sound. I spend hours and hours and days and weeks, and months, trying to

get that sound just right as it goes under, as it comes up... The hell with MP3s, ok? You just can't get the subtlety of sound. Those of us that love sound, hate MP3s. Now, you know there are other possibilities out there, technical formats that we could discuss, but that's where I come from. So, let me play you a first piece, it will be about six minutes. It's the one you just loaded. And I'll give you a little introduction. This is America's most famous road, Route 66. Believe or not, there is a Brazilian society of Route 66. There is one in Japan, there is one in Switzerland; there are ones all over the world. And I am a consultant to the government agency that works on Route 66. My training and my talk tomorrow is on something called oral history, history written from interview, history from interview. Not casual interview, not "oh, so what are you doing here?", not that stuff. No, this is researched interview. Weeks of research go into one interview. And I wrote the first... Edited the first book on this subject, which I am talking about tomorrow, and I was trained in this field and it's a natural partner of radio, of podcasting. Because, well, the short version is like this. People's stories are best heard, and not seen. I called it in this book a radiographic process. By which we take the sounds and the people that we hear, and we make pictures of them. Television and film is more explicit. Sound, image, sound, image, sound, image. It doesn't leave too much room for the brain. Radio, podcasting, if it's done right, evokes, makes possible, a new world that you make in your head. We say theater of the mind. Theater of the mind. Can you all understand me? É melhor se fala... É difícil nesse momento para mim espanhol porque está tudo confundido. Eu posso entender espanhol mas não gosto tanto de falar por essa razão.

L: I don't know about my colleagues, but your English is very clear.

D: Well, I'm a radio guy. If I'm not clear, I'm in trouble. So this, what you're going to hear now, is the beginning of three one hour radio documentaries about this road. And I wanna just tell you, a little bit... You've all heard of Route 66, probably, the most famous road in the world. Chicago to Los Angeles. Once there was a railroad there, and Route 66 came and took the passengers, because it was easy and cheaper to drive. Three people could get in the car, five people could get in the car, whereas in a train they need five tickets. So Route 66 took over, and it was the way west, the way west. The beginning, the first two minutes that you will hear, sound pretty standard, ok? But at some point, you'll hear a change. And suddenly, instead of talking about an old road, we'll be talking about racism in the United States. Because for me, Route 66 is a Trojan Horse. Can you say that to me in Portuguese?

L: Cavalo de Tróia.

D: Yes, that's right. In which you see the horse, but of course underneath, out comes the reality. And so I take the road that everyone loves and I look at American history. And so while they think they are "vruuuuum"

R: Easy riders.

D: Yeah, they think Easy Rider, which is set on Route 66; they're expecting that but they get something different. And this is my cultural work. My politics of culture, is to

present in a way anyone can hear. Now this series, that you are about to hear, was on two-hundred-thirty-eight, "duzentos e trinta e oito" stations. It was heard in Denmark. It was heard in Australia. It was heard in Canada. But in my country, that is a lot of stations, because each station has to decide themselves if they wanna take the show. So, watch when you hear this, listen to see when it begins to turn, to pivot, from just regular, what you'd expect, to something different. And then you will also hear how oral history can be made into radio. So, let's play it out there.

RN: Across The Tracks, a Route 66 Story. On Public Radio International.

[Música: Woody Guthrie]

D: Woody Guthrie!

R: Woody Guthrie.

RN: Route 66 is America's main street from Chicago to Los Angeles, the old road. Few of us can imagine the time when she wasn't there; she laid down many of our cities and towns right where they are today. Route 66 determined the future, we fondly recall, as the past. A magical time of adventures and neon-lit diners, famed in story and song. The [?] Route 66 was America's Mother Road. Here are the stories people made up, and left behind, on America's most famous road. This is Across The Tracks, and I'm Martin [?]. I explore the old road in a fast Corvette on the Route 66 TV Series.

[Música: Rolling Stones - (Get Your Kicks On) Route 66]

D: Rolling Stones!

RP1: We would travel Route 66 to go back home, visit grandparents, aunts, uncles, cousins, and all that kind of thing.

RN: Bob Moore is the editor of Route 66 Magazine.

RP1: It was quite [?] for my mom, because at that time Route 66 was two-lane, and my dad was a big car man. Packards, and Cadillacs, and Lincolns, and lots of power... And trucks were a nuisance, so you cannot pass every truck on the road. You know, there were permanent indentations on the arm rest for my mom which was squeezing it.

RP2: From [?] I drove to Los Angeles on the Route 66 in the early 60's.

RN: David [?], president of the National Route 66 Federation.

RP2: To me, I've never been further west than St. Louis. It was the west as you go on, the many, many, Indian businesses selling blankets and pottery, and around that corner is a [?] state farm, and around the next corner was the so and so caves, and then the family would stop and see the three-headed cow. It was constant, and it was this 24 hundred mile carnival.

RN: Who among us has never traveled, or thought of traveling, Route 66? It's a road for all classes. It hosted the Model T Ford, Jellopies, and broken down trucks during the Depression. In the 50's and 60's, there were Packards and slick convertibles. 66 is more than a road, it's a living history.

[Música:]

RP3: Route 66 is the perfect example of the open road, you know, the romance and adventure and mystique that come with that.

RN: Tom Tigg is a founder of the Route 66 Association in Springfield, Illinois.

RP3: Most of all is the idea, of a road two-thousand and four hundred miles long that you can get on at any time, at any place, and travel as far as you want to, as fast as you can get away with, and never have to pass through a national checkpoint.

[Música:]

RN: Route 66, like the railroads, transformed this country, making it what it is today. And yet at our time she seems to exist only as an historic marker, a t-shirt, a coffee mug, a broken-down sign, an abandoned gas station in the old part of town. In 1984, Route 66 was finally bypassed by the Interstates. The old road isn't as well kept as she used to be; huge stretches are missing, allowed to fall into disrepair or [?] around into a field. And America is so used to nostalgic travel on 66, that we forget its darker sides. Michael Wallace is the well-known author of "Route 66: The Mother Road".

RP4: This highway really is like a mirror held up to the nation and I do think it reflects who we are, where we've been and in a way where we are going. And sometimes the reflection is good, sometimes it's a bit cloudy, sometimes it's ugly. It's a bittersweet journey. Let's face it. Not every traveler has felt welcome on the highway.

RN: Part of what's reflected is a country and a road whose history is mired in prejudice. America's images of Route 66 are predominantly white, from its books and TV series. Many have forgotten the Native Americans and Hispanics who first lived along its path. The Japanese-Americans interned there. Or the African-Americans who lived and traveled on America's Main Street. For Ernie Edwards, owner of the now closed Pig Hip Restaurant in Illinois, racism was part of business.

RP5: The Mexicans were pretty rough sometimes. They would come in and uh... If you see them coming you'd lock the doors, really. And if they stole two tires and a quarter of [?] you'd say "well, I was lucky this time" [Risos]. But goddamn, they could steal you blind, and Gypsies were the same. And of course we had to coward, [?].

RN: [?], a black farmer whose family gave land to build 66, remembers how this racism worked in rural Oklahoma.

RP6: You couldn't go out [?], to get a [?], if [?] was out there on the road. [?] don't you open that, right on Route 66, in the early eighties.

RN: Michael Wallace.

RP4: There were discouraging times, there were bad times.

RN: Michael Amundsen, historian at Northern-Arizona University.

RP7: We have to be very careful [?] not the "Disneyfication" of history. When you create this wholesome, white, Route 66, you give up a lot of its history. 66 didn't cause segregation, but the places that Route 66 went through were very segregated. And I think it's important that we don't just white-bred Route 66.

RN: Before there was a road, there was a way. A stagecoach trail. A Pony Express riders [?]. Before that, a path barely a foot-wide allowing tribes to trade with one another.

RP4: I always considered the railroad and the old road as [allies?]

RN: Michael Wallace.

RP4: They both follow the same path. That's very, very important to know that, it's such an old path in reality before it was even Route 66.

RN: In the 1880's the overland way to California from the Midwest was a set of [?]. Wolfpacks hiding at night, quicksand in marsh, wind and duststorms, and long trips across mountains and deserts. Long before anyone thought of highways across America, traveling from Chicago to...

D: So, you see the mix, eh? A lot of voices, a lot of music, fast, cut fast. Like that. And that's partly the way we listen to radio. You gotta imagine all those people in Los Angeles, in their cars, in Seattle... You have to grab them, within thirty seconds... Thirty seconds, maybe you have a minute. If not, they are on to the next station. People in America listen radios in their cars. Because we have a lot of cars. So, in time I got pretty good at interviewing people, and smooth at mixing. This series I wrote, produced, and directed. I used the famous actor, who was in the Route 66 TV Series as my narrator. I had to walk into the station with ten one-hundred dollar bills, because he wouldn't be paid any other way other than cash. Actors. But this was no way to earn a living. I needed a job so that I could produce radio. And my job was becoming a professor. Again, there was a complete separation, between my life teaching literature, like this, and teaching sound. Later on, I was lucky enough to teach radio in Africa, in Bogota, in Copenhagen, in many places. And that's what I do now, I teach radio all over the world. Radio and podcasting, of course. But it's not easy. If you're gonna produce... I have to raise the money. Because the networks [thank you?]. Networks don't pay you hardly anything for your productions. And it can take me three months, six months, two years, to produce a series like this. In this series, there are a hundred and twenty interviews.

All of them broadcast quality, transcribed, indexed so I can get [?]. A hundred and twenty interviews. You're not gonna do that in a week, right? [Risos] And not in a month. It takes a long time. But I would rather go slow. You know, sometimes we talk about the difference between writing and journalism. And I think journalism is like the motorboat, you know, skimming across the surface. But writing is like the ocean liner, goes very slow but carries a lot. So I write, I'm more a writer than a journalist, though I can do short pieces, have done NPR - National Public Radio. This series is for Public Radio International; it's the private one, as opposed to the government one, NPR. But they took ten minutes out of this for their morning drive-time show, and that was pretty unusual. The two networks don't like to work together so, I had to push [?]. For me, radio is a process for a word that you have in Portuguese, and I probably can't pronounce right, "conscientização", from Paulo Freire. The process of understanding what triggers in the minds of people certain issues. And from that point on, to begin this consciousness raising, that's what we would call "conscientização". Consciousness raising. So, that's what I do, I'm not interested... I love playing music on the radio, and it's fun, and I play all kinds of music, and a lot of it is very political, but this is different. This documentary tradition is different. And it goes back in the United States to the 1930s. It's eighty years old. And I'm just a, sort of typical child of the 70's who was brought up listening to this kind of radio, and said "huh, I can do this". Nothing mysterious about it, you know. You take your Pro-Tools, or your Audition, or your Audacity or better still your Hindenburg, that's my favourite now. Pro-Tools is the best. It's the most subtle. You redraw the waveform, it has [?] capacities that other audio editing software does not have. But if I were to start out today doing this kind of work, I'll go with Hindenburg. It's cheaper, it allows you to do Skype interviews, it's got many things to it. So as I say, I moved to Southwest. I became a professor at the University of New Mexico, and I learned to listen. I learned to listen in Spanish, I learned to listen to different kinds of people. And I would like to play you just three minutes, barely that, mostly in Spanish, from this book. This is a thirteen part series; thirteen half-hours. To present literature to an unsuspecting public. To people who just turn on their radio and they don't know what they're gonna hear, and suddenly, they are listening to me. Or rather they are listening to Dom Rudolfo Anaya, New Mexico's most famous author. Can I get some sound off...? Attached to here?

R: And these audio documentaries, where are they set?

D: Where are they produced?

R: They are on the net as well?

D: Well, some of them I put on the net, it's the MP3 dilemma. Never have we had so much access to sound, and never has sound sounded so poor.

R: Yeah.

D: And that to me is a profound issue. And many other radio producers I work with just hate net radio because all the subtleties of sounds that come in and come out, it's gone.

It's just gone. And so we try not to do that. CDs are the best way to sell radio. It sounds oddly odd [Risos]. But ok, let's go to Denise Chavez, and go to minute twenty-fifty-two.

[Programa de rádio]

D: This is a woman who writes about the border. Her name is Denise Chavez, and she lives in this third country, not Mexico, not the United States, but the Frontera. We say two-thousand miles long, and thirty miles wide. It has its own music, its own literature, its own culture. I guess you must have something like this with, say, Venezuela or some other countries.

E: Maybe Paraguay.

D: Or maybe Paraguay. I just don't know enough about your geography yet. And so, its neither one, neither one. And so, she is a playwright, "dramaturgo" [sic], who acts in her own plays. So she's an actress. And so what she's going to do for you now, is portray four different characters.

R: Ok. That she created?

D: That she wrote and created. She is not reading from a script. She is just being the characters.

R: She is improvising, with the characters?

D: Yes, improvising, that's right. So let's see... One of these is a "abuela", a grandmother, who is telling her granddaughter why she should become a nun. "Think about it, you should become a nun!"

R: Uma freira.

D: Another is a homeless person, who lives under the highway.

R: Sem-teto.

D: Corine Delgado is her name. And you hear her speak. And I chose this speak 'cause it's part in Spanish, part in English, although the Spanish will sound a little funny to you. Because it's our Spanish, not Castellano and certainly not Madrileño. Ok, so there is that character, and then there's another character who is a playwright, like she is. And very quickly, you'll hear her change from one to the other, ok? And you'll hear her actually bring you into the radio station too.

[Programa de rádio]

R: It's a kind of Speedy Gonzalez! [Risos]

D: That's the same mexicana, mexicano accent. Well, I know you have comments, questions, and I will just get to them in just a moment. I'm going to finish, though, talking about this course that I teach. And how much I would like to teach something like this here. For me... You know, I'm a scholar. I have a doctorate, ok? I write thick books like this, but I also have an ear, and I also want to share that ear with other people. Dziga Vertov, the famous Russian cineast, made this film "I'm a Camera"...

R: Dziga Vertov.

D: Dziga Vertov. I see myself as a "I'm an Ear". And I'm an ear for a lot of people. And just like Denise Chavez says, I channel these voices. I channel them. You know, I do an hour long interview, and I take one minute, one and a half minutes, and that's all I need. You know? And that's the art of doing what I do. Where you take its artistry of assembly of parts. Like a conductor, you have to hear the whole thing, and then you cut into two-hundred parts, and then you fit the parts together, like it was a giant puzzle. Those little puzzles, you know? That have the funny edges to them. That's what I'm trying to do. So, this is what I teach at ECA, and I would just quickly go through my [?] here. This one has... This time it has eight sessions, eight class sessions. You are all welcomed to come, if you're on the mood, and can get up to São Paulo. The first one, I start with acoustics. You can't learn to record until you know how sound functions in a room, outside in the air, you must start with acoustics. From acoustics, we go to microphones, the kinds of microphones, placement of microphones, and there are a whole lot of microphones, with a whole lot of different patterns. And you need to know this stuff if you're gonna be successfull at bringing sound back. They need to understand the idea of ambience. Is that the word you use?

R: Yeah. Ambiência.

D: "Ambiência". That's the floor on which we sit. That's the floor on which all these voices speak.

R: In this case there was a sound of train, there was a sound of accordions...

D: Oh, many sounds.

R: And where did you pick this sounds?

D: Well, some I record myself; some I take off of a CD...

R: And then mix with the voice?

D: Yes, yes. I run ten-twelve-fourteen tracks, so... Four sound effects, so that you can fade on to stereo, one set of effects, or layer them, like a cake. You know, you have that cake with a little tiny, little bit of cake, you know what I'm talking about? "Mila-folia?" [sic]

L: Mil-folhas.

D: Mil-folhas. That's how we produce. So, four tracks of music, so I can crossfade. Four tracks of audio and sound effects, so I can crossfade those or layer one on top of the other. And then narrator track... First interview track, second interview track. Those are mono, usually, because it's just a voice, you know? And then you mix, and then you remix, and then you remix, until you find... You know... But all the pieces or what we call elements, they are all preproduced. You walk in with not an hour long interview. You walk in with that one minute. And it's scripted. And then you lay on the narrator at the end, pretty much. So it's all... We say "canned". That's a strange word. It's in the can, meaning, like, you know, when pineapples are out of season you buy a can of "abacaxi", right? You come in with all the pieces, and they are all prepared, and the script is all prepared, you laid it out, then even the narrator... You have many takes, right? You [?] each piece of narration eight times. Slow, fast, passionate, calm. And then you make those choices when you come to start loading in what mood are we creating at that moment. Let's have a calm one, you know? Let's hear him angry.

R: You have to try different versions of interpretation.

D: Absolutely, you've got it. Ok, so second one, second class, is documentary form and stance. And here, we talk about the grammar of media. Because just like a language has a grammar, media has a grammar. And we have to understand that grammar. The difference between telling a story and telling a fact, for example. Narration, exposition. You have to think about what sound will create what impact on the listener. Is it a near sound of a train, like it's about to hit you, or is it a distant sound? [Assovio] Which one do you want at that moment? How do you build emotion. Because radio works with emotion. You want to get a set of facts, go to "Folha de São Paulo", ok? Lots of facts there. But it's a different grammar, and you handle it different. Then we form groups. So we have a big board, bigger than that one you have, and I say "ok, what are the problems in Brazil?" And we write all the problems in Brazil on the board. And I say "ok, who wants what? Let's vote". And some people vote for traffic, and some people vote for political corruption, and some people vote for police violence, and then we form production groups. Editor, producer, announcer, field-recordist, and they trade roles. So we have five or six, sometimes, depends on the number of production groups within the course. And they spend the whole rest of the course producing. And we [?] start with little productions - tell a story, ninety seconds, no words. No words. And we have to be able to understand that story, in sound. If we can't get the story then it has failed. And that teaches people to really dig deep into sequences of sounds, and how those sequences fit together. Are you following me here?

R: I'm trying to follow you. But for me it is hard to imagine. How can you tell a story in ninety seconds, without words?

D: Easy. It's easy.

R: It's just a sequence of...

D: Sounds.

R: ...Kind of sounds, with [?], and some kind of...

D: No, no. There's no linkage. There's no narration. There's no glue.

R: Ok, ok.

D: Ok, here's the one that students always choose to do, and I usually say "no more of this one", but "I get up in the morning and I go to school". And you hear the shower, and you hear the coffee [?] [Sons de cafeteira]. And you hear them, you know, getting in their car, slam the door, you hear the key turn...

L: It's like a soundscape.

D: It's a soundscape, sure. But a soundscape I think of as a passive situation. This is learning to narrate using just sound. It wakes you up a bit, because you have to think about it.

R: Different actions with different noises.

D: Exactly.

L: Remembers me of concrete music.

D: Yeah, it could be that. Ok, so that's the first assignment, you have to tell me a story, just sound. Second story is you have to show me how good you are at using a microphone, and how good you are at editing. So I say "Do an hour long interview, give me three minutes". That's what it takes, you know, you gotta learn how to cut, cut, cut... You have to hear for the passion and the speed. The next one... The next class, the third class, is documentary storytelling. We talk about, you know, long-form and short-form. Short-form is anywhere from sixty seconds to eight minutes. Long-form is anywhere from eight minutes to an hour. And it can be podcast, radio, whatever you wanna call it, it's a complex mix. And so we talk about how you tell stories, how you do sound design - because you have to think about at each minute of the production... Each minute you have to know where is your reader. Know where is your listener. What mood are they in at that particular moment. Then we do a session just on podcasting in Europe and in the US and in Brazil, and everybody brings their favourite podcast. And they then produce a podcast, two to three minutes. Fourth one is about writing. Writing a documentary script. What do you do when you write a script. How do you move from a set of sounds, to something that is woven together. Story structure. What order do you tell something, in order to get people to understand story and hold their interest. Next one is how do you move from that script to sound. Production, mixing, editing, how do they all fit together an effect. Next class after that is distribution. How do you get the thing on the air. Who is gonna air it? What does it take to get it to air? What stations, what networks, are appropriate to each story. And that's it. Then we have a social evening where everybody gets together, play their pieces, and critiques. And if you are interested I would leave that with you. That course is beginning April 3, and it will end when I go

back to the US which is the end of May. Just eight sessions. It's nothing magical, it's just... I feel that those of us who are scholars, those of us who live in the academy, live too far from the ears of the people around us. Fact is, they pay our salaries, but they don't get much back. A few of the privileged sons and daughters, they get to come and listen to all the wisdom we have. But I'm not interested in that so much. I wanna write for the newspaper. I wanna write for the magazine. I wanna write books that people can read, but I really wanna make sounds and put them together, so that you can grab people, and make them feel. Straight from the heart. Because radio is a heart medium. If it's done well it makes you feel. That's my presentation. Thank you.