

Foster, Guthrie, & Walden:

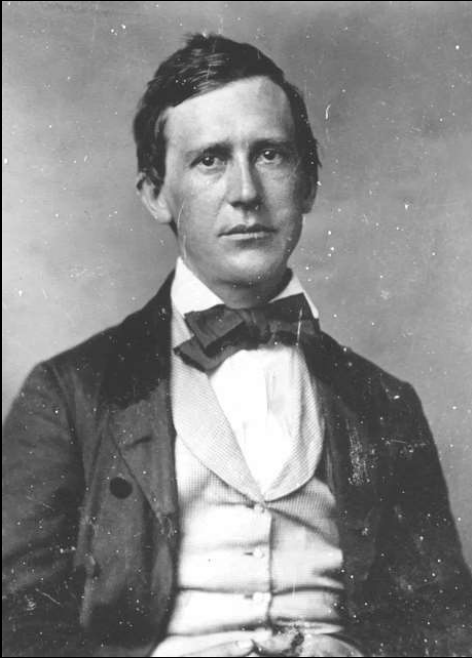
Three Case Studies in American Music Copyright and Cultural Depictions of the White Working Class

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OVERVIEW

- **Supported by a MEIEA Faculty Research Grant**
- **Popular Music as a Cultural Lens**
- **Cultural Depictions of the White Working Class**
- **Case Study Coverage**
- **Copyright and Cultural Meaning**
- **Contribution to Intersectionality**

STEPHEN FOSTER



- **First American to make a living as a songwriter**
- **“Oh Susanna!” creates the U.S. Music Industry**
- **Publishing Industry offers favorable contracts**
- **Mismanagement of copyright interests**
- **The “sentimentalization” of Blackface Music**
- **Foster’s music in the Public Domain**

WOODY GUTHRIE



- Folk Singer, Print & Radio Journalist, Activist
- Blue collar, working class ethos
- Early ambivalence to copyright
- Evolution of copyright understanding
- Recent copyright cases and the discourse surrounding the Public Domain

PHIL WALDEN



- **Band Manager, Record Executive, & CEO**
- **Managed 60s R&B acts in his twenties**
- **Signed The ABB and other Southern Rock acts**
- **Combatting southern “bootlegging”**
- **Used political connections to influence the 1976 Copyright Act**

CONCLUSION

- Romantic Notions of Class and Race
- Shrewdness of Discourse
- Evolving Understanding of Copyright
- Less Privileged than Industry Elites
- More Privileged than Women and Minorities
- Possible Title: “Poor Man’s Copyright”