

Motherload

celebrating the outsider inside us all

GRAM PARSONS
BIRTH OF THE COSMIC COWBOY

MUCHOLAPKA
THE DEVIL IS IN THE DETAILS



SONO ARTS
PROVINCETOWN 300
ROADKILL REVIVAL
ONE WAY PRODUCTIONS

VOL. II - FALL 2026

Verb



1271 Boylston Street Boston, MA 02215

Phone: (617) 566-4500 / www.theverbhotel.com

SAN QUENTIN

SEARCHING FOR THE MOTHERLODE

There is an old expression from the American West. The mother lode was the principal vein of ore from which all smaller veins emerged. Prospectors spent their lives searching for it. Some found fragments. Some found traces. A lucky few struck the source itself. Most never stopped looking.

Five years ago, Motherlode began as an experiment. A magazine. A website. A radio station. A collection of stories. Over time it became something else.

A search.

Not for gold, but for connection.

Every project featured in this issue began with a question. How does a small town at the tip of Cape Cod become one of the most influential cultural communities in America? How does a city's music scene tell the story of the city itself? How does a forgotten industrialist from Chicago become the key to understanding a Czech artist and the birth of a nation?

What can a highway reveal about America? How does a neighborhood remember itself? What happens to artists after the spotlight moves on? Why do certain songs continue to haunt us long after their creators are gone? What stories are hidden inside the boxes, shelves and artifacts of an archive?

At first glance these questions seem unrelated. They are not.

Every investigation eventually arrives at the same place. People searching for meaning.

People searching for belonging. People searching for community. People searching for identity. People searching for one another.

In other words, people searching for the Motherlode.

The projects in these pages are not separate endeavors. They are connected explorations of culture, memory, creativity and place. Some begin in Provincetown. Others begin in Boston, Chicago, Prague, South Norwood or somewhere along Route 1. All of them follow threads that lead outward and inward at the same time.

Along the way we encounter artists, musicians, writers, dreamers, activists, historians, collectors, outsiders and communities that refuse to disappear. Their stories remind us that history is not something trapped in books or museums. It is alive. It surrounds us. It is constantly being rediscovered.

Motherlode exists for those moments of discovery: the unexpected connection, the forgotten photograph, the song that sends you down a rabbit hole, the road that leads somewhere you never intended to go, and the realization that the most interesting stories are often hiding in plain sight.

The search continues.

Welcome to Motherlode.
And thank you for joining us on the journey.

MASTHEAD

MOTHERLODE MULTIMEDIA

CHARLES W. WHITE III

Motherlode.TV / Camp Provincetown /
David Bieber Archives

CONTACT

chuck@motherlode.tv
(508) 837-9607

ONLINE

motherlode.tv
campprovincetown.com
davidbieberarchives.com

PROVINCETOWN

PO Box 284
Provincetown, MA 02657

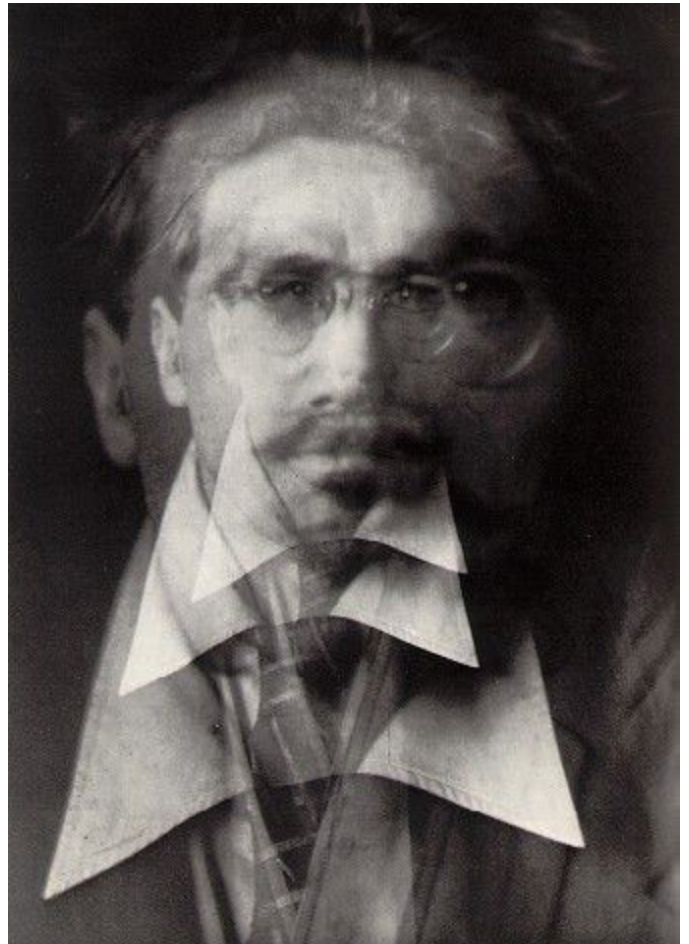
NORWOOD

83 Morse Street
Building 8, 2nd Floor
Norwood, MA 02062

FOLLOW

facebook.com/motherlodetv
facebook.com/campprovincetownma
instagram.com/motherlodetv
instagram.com/campprovincetownma/
x.com/motherlodetv

DESIGN: ABD



Ezra Pound by Alvin Langdon Coburn (1916)

Motherlode follows stories
across music, art, history,
memory and place.

TABLE OF CONTENTS

**03 SEARCHING FOR THE
MOTHERLODE**

A Letter from the Editor

04 MASTHEAD

07 GRAM PARSONS
Birth of the Cosmic Cowboy

10 FOUR ROADS FROM GRAM
Radio / Musical / Route 1 /
Boston Babylon

13 MUCHOLAPKA
The Devil Is in the Details

22 PROVINCETOWN 300
300 Years of Art, Freedom and
Community

25 SONO
All Boats Rise

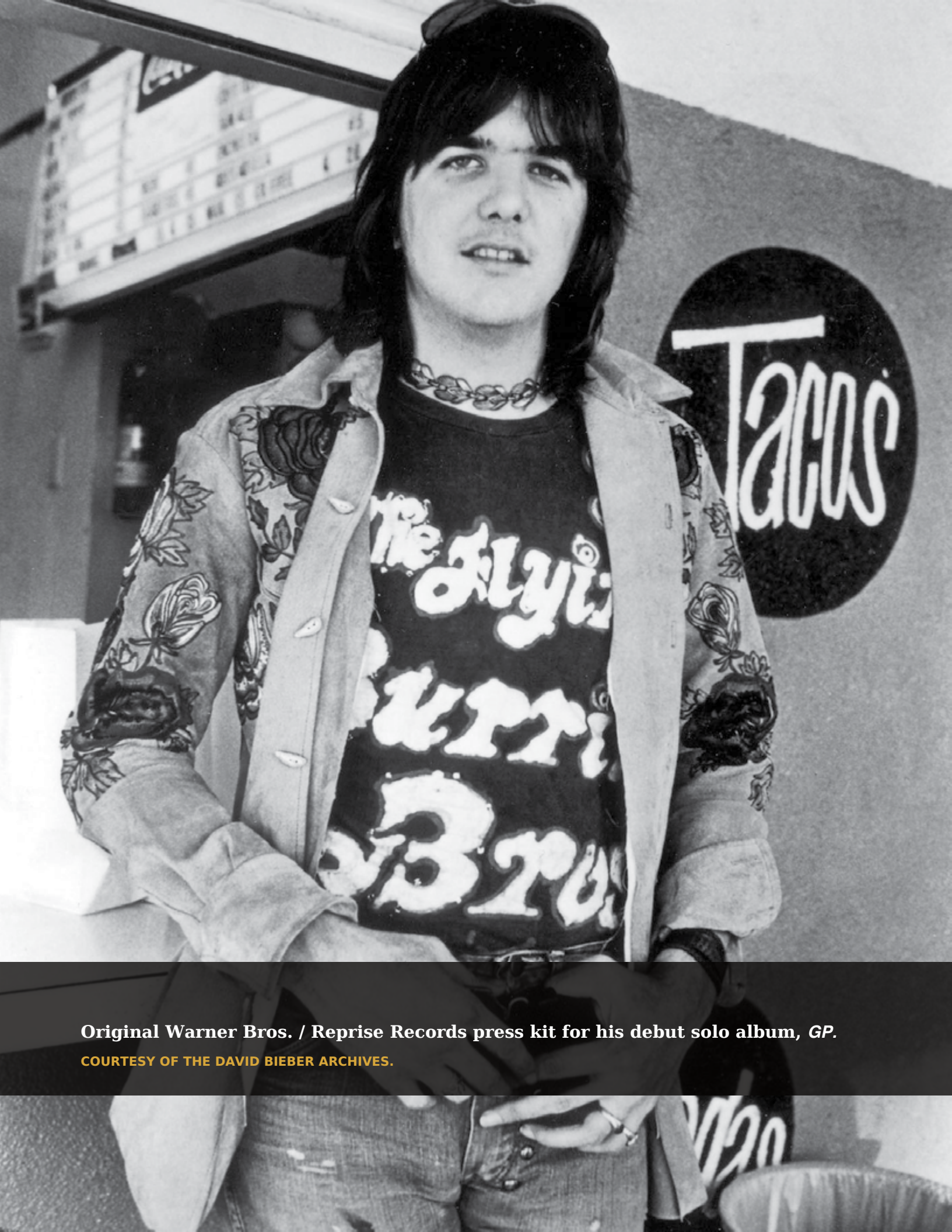
28 BOSTON 400
Music. Myth. Memory. Power.

29 BOSTON BABYLON
The Sordid History of Boston Rock & Roll

30 THE ROUTE 1 PROJECT
One Road. Countless Stories.

31 MOTHERLODE RADIO
Roadkill Revival

ONE STORY. MANY DOORWAYS.
The search continues on Motherlode.TV



Original Warner Bros. / Reprise Records press kit for his debut solo album, *GP*.

COURTESY OF THE DAVID BIEBER ARCHIVES.

gram.

THE BIRTH OF THE COSMIC COWBOY

GRAM PARSONS / 2026

ONE CONTINUOUS TRANSMISSION

COUNTRY

GOSPEL

RHYTHM & BLUES

SOUL

FOLK

ROCK & ROLL

In 2026, more than half a century after his death, Gram Parsons is finally entering the Rock & Roll Hall of Fame. His induction recognizes what musicians, listeners and fellow travelers have understood for decades: Gram did not simply combine country music with rock & roll. He heard American music as one continuous transmission—country, gospel, rhythm and blues, soul, folk and rock moving through the same landscape—and gave that sound a name: Cosmic American Music.

The recognition arrives at precisely the right moment for Motherlode. Gram's life reveals how culture actually travels: from a troubled Southern family and a childhood in Waycross, Georgia, through folk music, Harvard Square, the Boston rock underground, the Byrds, the Flying Burrito Brothers, the desert and the generations of music that followed. The Rock & Roll Hall of Fame induction supplies the occasion. Motherlode follows the roads that brought him there.

THE ROAD TO COSMIC AMERICAN MUSIC

It also strengthens the argument for why the Folk Americana Roots Hall of Fame belongs inside Boston's Wang Theatre. Gram's musical vision did not emerge exclusively from Nashville, Los Angeles or the Southern landscape of his childhood. It crystallized in Cambridge and Boston, where his Southern inheritance encountered Harvard Square, the folk revival, Merle Haggard, the Remains and a rapidly changing Boston rock underground. Less than five miles from Harvard, the Wang stands at the intersection of exhibition, performance, civic history and living musical culture—the right place to demonstrate that Americana was not born in one city or owned by one region.

Nine-year-old Gram was living in Waycross when the Louvin Brothers opened for Elvis Presley there on February 22, 1956. A decade later, he arrived at Harvard carrying the sounds of the South into the Boston and Cambridge world of folk revivalists, psychedelic experimenters and musical outsiders. From there, the road leads through the International Submarine Band, the Byrds and Sweetheart of the Rodeo, the Flying Burrito Brothers, GP, Grievous Angel and his defining partnership with Emmylou Harris.

Every part of that journey opens another Motherlode doorway. Gram Parsons: The Biography follows the complete life, work, death and cultural afterlife of the man behind Cosmic American Music. Roadkill Revival allows the musical transmission to be heard across ten broadcasts on Motherlode Radio. Waycross: The Route 1 Project returns to the landscape, people and events that shaped him. Boston Babylon places Gram inside The Sordid History of Boston Rock & Roll. Drawing upon all of this interconnected research, Gram: The Musical is now in development as the next form the story may take.

These are not shortened variations of the same story. Each follows a different road through the same interconnected history. Together, they demonstrate what Motherlode was built to do: uncover the relationships between people, places, recordings, memories and accidents that conventional history separates into different departments.

MOTHERLODE RADIO

ROADKILL & REVIVAL

INAUGURAL SERIES: GRAM PARSONS

SUNDAYS • 8 PM ET

BEGINS SEPTEMBER 13, 2026



FOUR ROADS FROM GRAM

ROADKILL REVIVAL

Motherlode Radio launches Roadkill Revival with ten half-hour programs exploring the life, music and continuing influence of Gram Parsons. Beginning September 13 and carrying the story toward his November 14 induction into the Rock & Roll Hall of Fame, the series follows the musical transmission that shaped Cosmic American Music—from Elvis Presley, the Louvin Brothers and the Everly Brothers through folk music, Harvard Square, the International Submarine Band, the Byrds, Bakersfield country, the Flying Burrito Brothers and Gram's defining partnership with Emmylou Harris.

More than a retrospective of Gram's recordings, each thirty-minute broadcast follows the people, places and sounds flowing into and out of his work. Together, the ten programs reveal how country, gospel, soul, folk and rock & roll became part of the same American conversation—and why Gram's influence continued growing throughout the half-century it took the Rock & Roll Hall of Fame to recognize him.

GRAM: THE MUSICAL

Now in development, Gram: The Musical grows out of the interconnected research gathered across the Gram Parsons biography, Boston Babylon, the Route 1 Project and Motherlode Radio. Rather than treating Gram's life as an isolated rise-and-fall story, the musical follows the transmission of American music through Waycross, Harvard Square, the International Submarine Band, the Byrds, the Flying Burrito Brothers and Emmylou Harris.

Boston becomes a central stage in that journey, making the Boch Center's Shubert Theatre—the theatrical counterpart to the Folk Americana Roots Hall of Fame at the Wang—the natural home for a musical about how country, gospel, soul, folk and rock & roll converged in Gram's Cosmic American Music.

The magazine is the beginning of that journey, not its boundary. Beyond these pages, the archive continues through the Motherlode Viewer at Motherlode.TV, the ten-part Motherlode Radio series and Patreon—the Motherlode Inner Room and Gift Shop, where the research, recordings, artwork, restored materials, musical development and new discoveries remain in motion.

THE ROUTE 1 PROJECT

The Route 1 Project returns to Waycross, Georgia, where Gram Parsons spent his childhood and first encountered the musical world that would shape his life. On February 22, 1956, the Louvin Brothers opened for Elvis Presley in Waycross while nine-year-old Gram was living nearby. That evening places him at the meeting point between the close-harmony country music of the Louvins and the emerging force of rock & roll—two currents that would eventually converge in his own Cosmic American Music.

But Waycross is more than a historical marker on the Gram Parsons timeline. The Route 1 field report enters the landscape itself: the Parsons family home, the creek, the people who carried the local memories, the Gram Parsons Guitar Pull, House of Rust, Abby Owens and the musicians still translating the region into songs. By returning to the place rather than repeating the legend, the Route 1 Project uncovers the living geography beneath the biography.

BOSTON BABYLON

Before Gram Parsons became the architect of Cosmic American Music, he passed through Harvard Square and the volatile Boston music scene of the mid-1960s. Chapter Six of *Boston Babylon: The Sordid History of Boston Rock & Roll* follows Gram from Harvard and the folk revival into the formation of the International Submarine Band, placing him among the musicians, clubs and competing cultural forces transforming Boston at the moment folk music collided with electric rock & roll.

Boston was not a footnote in the Gram Parsons story. It was the laboratory where his Southern musical inheritance encountered the counterculture—and where the first recognizable shape of his future music began to emerge. Gram's story makes the case for Boston not merely as a stop along the route, but as one of the places where modern Americana found its voice.

Every story is a doorway.
All doors open to Patreon.



GRAM PARSONS GUITAR PULL
AND
TRIBUTE FESTIVAL

Waycross, Georgia

GPGPfest.com

OCT 15-16-17, 2026

MUCHOLAPKA

THE FLYTRAP

Chicago, 1893. The White City glowed beside Lake Michigan like a vision of the future delivered ahead of schedule.

The World's Columbian Exposition was not simply a fair. It was a machine for manufacturing the twentieth century. Daniel Burnham built the dream city. Frederick Law Olmsted shaped its landscape. George Westinghouse and Nikola Tesla illuminated it with alternating current. The Ferris Wheel rose above the midway. Buffalo Bill performed outside the gates. New machines, new architecture, new music, new religions and new ideas arrived from around the world, competing for attention beneath thousands of electric lights.

Chicago had rebuilt itself after fire, labor unrest and industrial violence. Now it presented technology as spectacle and capitalism as destiny. Among the industrial families helping to build that new America were the Cranes. Their factories manufactured the valves, pipes and fittings moving steam, water and power through the modern city. Richard Teller Crane had created the company. His son Charles Richard Crane inherited the wealth—and spent much of his life trying to determine what that wealth was for.

Alphonse Mucha was not yet the Alphonse Mucha the world remembers. He was a Moravian artist living in Paris, still a year away from

the theatrical poster that would transform his life. On January 1, 1895, his elongated image

of Sarah Bernhardt as Gismonda appeared on the streets of Paris. The poster made him famous almost overnight. Collectors tore copies from walls. Bernhardt offered him a contract. Soon the flowing hair, elaborate borders, halos, flowers and idealized women of “le style Mucha” appeared on advertisements, packaging, jewelry, interiors and decorative panels.

Mucha had become one of the defining artists of Art Nouveau. He had also become trapped inside his own success.

The public saw beautiful women, arabesques and ornament. Mucha saw art as a means of transmitting history, identity and spiritual purpose. He did not want his life's work to be remembered as a collection of advertisements. Behind the Paris celebrity remained a Moravian patriot imagining something enormous: a cycle of paintings that would tell the history of the Slavic peoples.

All he needed was someone rich enough, idealistic enough and perhaps reckless enough to pay for it.



CHAMPAGNE
PARIS

Mucha

THE AMERICAN

Charles R. Crane does not fit neatly into the role of benevolent patron.

He was a manufacturer who preferred ideas to factories, an heir who used industrial wealth to travel through Russia, Eastern Europe, China and the Middle East. He cultivated professors, journalists, diplomats, religious leaders, revolutionaries and future presidents. He supported educational institutions and scientific research, sponsored lectures and inserted himself into international politics with the confidence of a man accustomed to entering rooms closed to everyone else.

Crane was fascinated by peoples living inside empires. He believed that language, religion and national culture could become the foundations of political independence. At the University of Chicago, he helped establish serious American attention to Russia and the Slavic world. In 1902 he invited Tomáš Garrigue Masaryk, then a professor in Prague, to deliver lectures at the university.

That invitation created one of the central relationships in the founding of Czechoslovakia.

Masaryk was a philosopher, politician and relentless opponent of intellectual dishonesty. He challenged forged nationalist manuscripts, defended a Jewish man falsely accused of ritual murder and argued that Czech independence had to be built upon democratic and moral principles rather than mythology alone. Crane became his supporter, advocate and family friend.

Mucha entered Crane's orbit in America. The artist had crossed the Atlantic repeatedly, searching for commissions and, more impor-

tantly, for someone willing to finance the monumental history he carried in his imagination. Crane understood immediately that the proposed Slav Epic was more than an art project. It was cultural infrastructure for a nation that did not yet exist.

On Christmas Day 1909, Crane agreed to support it.

The arrangement was audacious. Mucha would paint twenty monumental canvases tracing more than a thousand years of Slavic history. Crane would finance the work. When completed, the cycle would be given to the City of Prague on the condition that the city provide a permanent building worthy of it.

Mucha returned home in 1910. At Zbiroh Castle in western Bohemia, he found a space large enough to contain the canvases and began the work he believed he had been born to complete.

WOODS HOLE

Crane's world did not move in a straight line from Chicago to Prague.

His family connections reached Woods Hole, Massachusetts, where scientists gathered each summer at the Marine Biological Laboratory to investigate the mechanisms of life. Crane's sister Frances married the biologist Frank Rattray Lillie, who became director of the MBL. Charles became one of the laboratory's early and consequential financial supporters.

The Crane Laboratory, dedicated in 1913, gave the MBL its first permanent laboratory building. Crane later donated the Candle House, a former spermaceti factory and supply building from the whaling era. He also acquired a controlling interest in the General Biological

Supply House and gave the stock to the MBL, creating a source of income that supported the institution for decades.

The connection matters because Mucholapka is not only a story about art and nationalism. It is also a story about the people attempting to reorganize the modern world through science, education, industry and culture. At Woods Hole, researchers studied cells, heredity, evolution and the origins of biological form. In Bohemia, Mucha attempted something equally ambitious on canvas: to show how a people developed, survived and understood themselves across centuries.

One project examined the construction of life. The other examined the construction of identity. Crane helped finance both.

MAKING A COUNTRY

ART, INDEPENDENCE AND THE VISUAL IDENTITY OF A NATION

While Mucha painted, Europe moved toward catastrophe.

The Slav Epic began as a vision of cultural unity inside a continent still ruled by empires. Then the assassination of Archduke Franz Ferdinand in 1914 ignited the First World War. Austria-Hungary began to collapse under the pressure of military defeat and nationalist movements. Masaryk left his homeland and organized an international campaign for Czech and Slovak independence.

Crane's friendship became politically useful. He helped Masaryk gain access to American officials and introduced him to President Woodrow Wilson. Crane's family became intertwined with the new country: his son Richard would serve as the first United States min-

ister to Czechoslovakia; his son John worked as Masaryk's secretary; his daughter Frances married Masaryk's son Jan.

On October 28, 1918, Czechoslovakia declared independence. Masaryk became its first president.

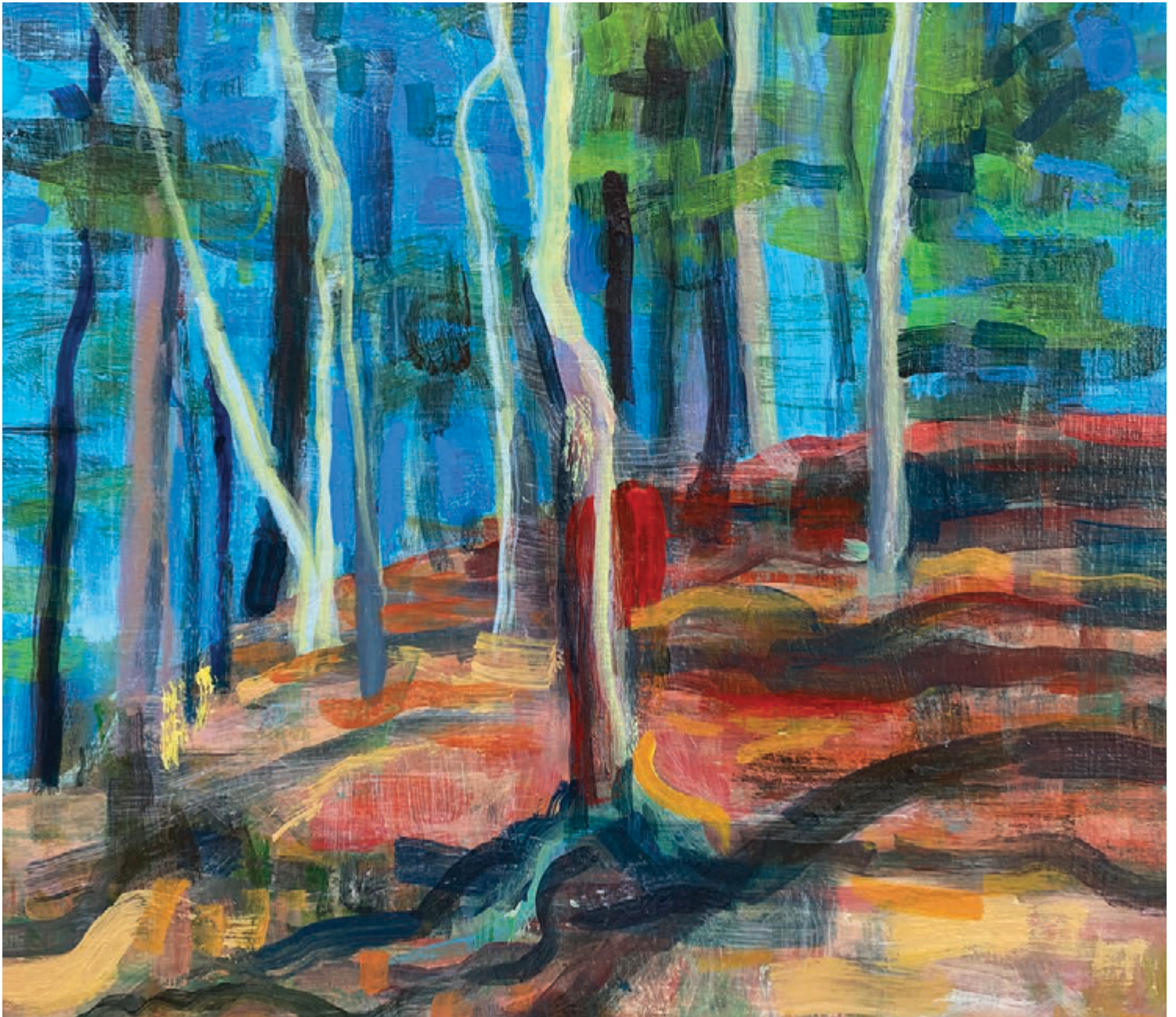
Mucha immediately helped give the new country a face. He designed stamps, banknotes and official documents without charging the government. On the first 100-koruna note, the figure of Slavia was based upon Josephine Crane Bradley, Charles Crane's daughter. A Chicago industrial family had entered the visual identity of a new Central European republic.

The connection was now complete. Masaryk supplied the political philosophy. Crane supplied money, influence and access. Mucha supplied the symbols through which a nation could recognize itself.

But the Slav Epic was never uncomplicated propaganda. Its paintings contain victories, but they also contain invasion, persecution, religious conflict, exile and grief. Mucha's heroes are preachers, teachers, reformers and ordinary people as often as generals. The cycle argues that a nation is not created only through conquest. It is created through language, memory and the repeated decision to survive.

Ten canvases tell episodes from Czech history. Ten extend outward into the histories of other Slavic peoples. Mucha wanted the cycle to inspire unity, peace and service to humanity. It was nationalism imagined not as domination, but as a pathway toward mutual recognition.

History would not honor that distinction for long.



NORWOOD OPEN STUDIOS

SATURDAY & SUNDAY, NOVEMBER 21ST & 22ND 2026, 11^{AM} – 4^{PM}

NSC-Norwood Space Center at 83 Morse Street, in Norwood MA

and SONO ARTS – the NSC creative arts community –

**will be welcoming the Winter season with Artists' Open Studios,
vendors, food trucks, and Salvage Angel's Holiday Stroll.**

FREE AND OPEN TO THE PUBLIC.

Enter through Building 6.

www.norwoodspacecenter.com/sono-arts

SONO
ARTS



Workspace to Create and Collaborate



Image: Mark Dooley, Trees On Hill, 2024, Acrylic, 14x11"



THE RECORDS DIDN'T DISAPPEAR.
THEY WERE WAITING TO BE HEARD.

RICK BARTON / NATALIE FLANAGAN / JOHN FELICE
EMILY GROGAN / SHAKE THE FAITH / LAST STAND
LEFT NUT / OUTLETS / THE MIGHTY MIGHTY BOSSTONES

ANDREA GILLIS / MONIQUE ORTIZ / BINGE
BLACK MARKET MEDALLIONS / JILL KURTZ / RAY MASON

MOTHERLODE.TV/ONEWAY

PRESERVING THE CATALOG. UPDATING THE STORIES.
PUTTING THE MUSIC BACK INTO CIRCULATION.

THE EPIC

TWENTY CANVASES / A PROMISE LEFT UNBUILT

Mucha worked on the Slav Epic from 1911 through 1926. Some of its canvases were nearly twenty-six feet wide. He staged scenes with models, costumes and photographs, building vast compositions in which individual figures appear suspended between historical fact and spiritual vision.

The cycle begins with the Slavs hiding in their original homeland while armed invaders approach. It moves through religious conversion, Jan Hus, the Hussite wars, the printing of the Bible of Kralice, the abolition of serfdom in Russia and other turning points in Slavic history. It ends with The Apotheosis of the Slavs, where suffering, resistance, war and liberation converge in a vision of independence.

In 1928, the tenth anniversary of Czechoslovakia, Mucha and Crane officially presented the completed cycle to Prague.

The promised building was never constructed.

The paintings were exhibited, rolled, stored, moved and hidden. Public taste had changed. The decorative artist once accused of being too commercial was now dismissed by some modernists as too historical, too nationalistic and too grand. The new country accepted the gift but never fully resolved what to do with it.

That unfinished obligation became part of the story. The Slav Epic was created to give a people access to their history, yet the cycle itself became homeless.

CRANE IN THE WORLD

THE IDEALIST, THE INTERNATIONALIST AND THE MORAL FAILURE

Crane continued moving.

He participated in American diplomatic missions to Russia, China and the Middle East. After the First World War, the King-Crane Commission traveled through former Ottoman territories to ask residents what political future they wanted. He advocated Arab independence, entered the emerging world of Saudi Arabia and helped finance early searches for oil.

He also helped rescue the bells of Moscow's Danilov Monastery after the Soviet government closed it. Crane purchased the bells before they could be melted and brought them to Harvard, where they rang from Lowell House for more than seventy years before their return to the monastery in 2008.

Industry, biology, Slavic nationalism, Arab independence, Russian bells, American universities, oil and monumental art all passed through the same life. Crane seemed determined to stand wherever the twentieth century was changing direction.

But the same appetite that made him curious also made him dangerous. He romanticized nations and civilizations, formed sweeping judgments about entire peoples and carried prejudices that cannot be explained away as eccentricities of his era. His antisemitism became increasingly explicit. As Hitler rose to power, Crane expressed admiration for him and failed catastrophically to apply his professed belief in national freedom to the Jewish people facing persecution.

The man who helped Masaryk create a democratic Czechoslovakia could not recognize—or

refused to recognize—the force preparing to destroy it.

Crane must remain in the greys. Without him, the Slav Epic might never have been painted. Without his money, relationships and persistence, Masaryk's American campaign would have faced a more difficult road. His philanthropy strengthened science, education and culture across continents. His prejudices also placed him on the wrong side of the century's defining moral crisis.

He helped build the dream. He also failed to defend its meaning.

THE TRAP CLOSSES

PRAGUE / 1939

The title Mucholapka began with a word encountered near Opava: flycatcher. Then came Mucha. The sound changed. The word became a trap.

Who killed Alphonse Mucha?

There is no single murderer and no simple answer. Age killed him. Pneumonia killed him. The Gestapo interrogation weakened him. The invasion of his country broke something inside him. But the larger answer lies in the collision between art, nationalism, money, idealism and power that had shaped the entire project.

Charles R. Crane died in Palm Springs on February 15, 1939.

One month later, German troops entered Prague and Czechoslovakia disappeared beneath Nazi occupation. Mucha, whose art had helped create the identity of the republic, was among the first people arrested and ques-

tioned by the Gestapo. He was seventy-eight years old, a Czech patriot, a Pan-Slavist and a Freemason. He was released, but his health deteriorated. Alphonse Mucha died in Prague on July 14, 1939. The two men who had created the Slav Epic died in the same year that the country it celebrated was dismantled.

The canvases survived.

They survived Nazi occupation, concealment, Communist rule, official indifference, changing tastes and the continuing failure to provide the permanent home promised to them. Their survival does not prove that Mucha and Crane were right about everything. It proves that history outlived both their ideals and their mistakes.

That is the real subject of Mucholapka.

It is not the story of a rich American who paid a famous Czech artist to paint twenty enormous pictures. It is the story of how money becomes culture, how culture becomes identity, how identity becomes politics and how politics can become a trap. It is the story of people trying to paint, finance and manufacture a future without understanding everything that future might contain.

The White City promised that industry, electricity, architecture and imagination could build a better world. The Slav Epic promised that history and cultural memory could help a people enter that world without surrendering themselves.

Between those two visions stands Charles R. Crane. Inside them both stands Alphonse Mucha.

And waiting beyond them is 1939.

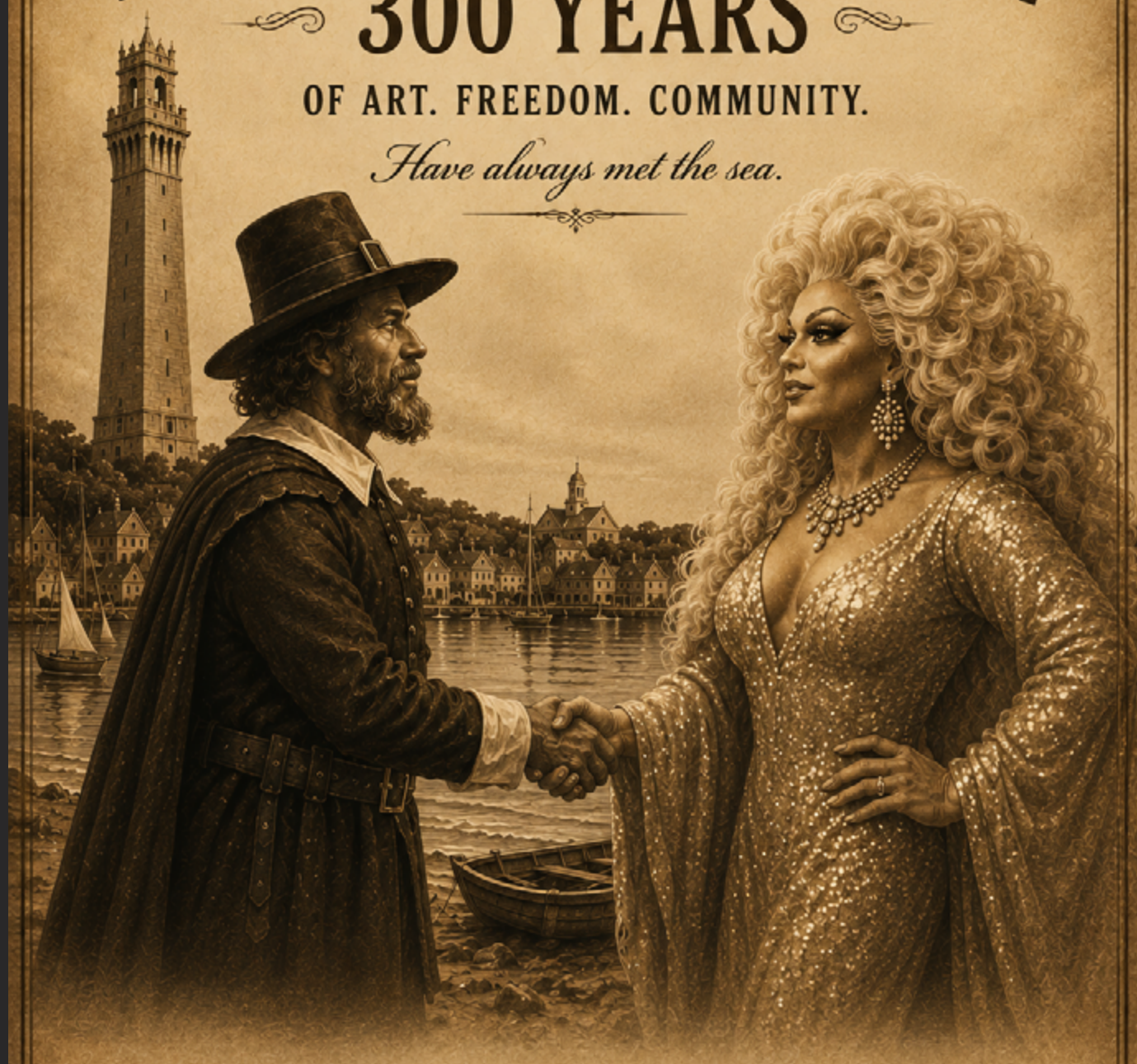
1727 - 2027

PROVINCETOWN

300 YEARS

OF ART. FREEDOM. COMMUNITY.

Have always met the sea.



ESTABLISHED 2015

CAMP PROVINCETOWN



PROVINCETOWN 300

THE OUTSIDER FESTIVAL

FROM MISSING TIME TO PROVINCETOWN 300

The success of the 2026 Outsider Festival, Missing Time, established the working model for Provincetown 300. Rather than containing the festival inside a single venue, Camp Provincetown connected exhibitions, performances, fashion, storytelling, public art and archival investigation across town. The Provincetown Commons, Berta Walker Gallery, Spiritus Pizza, the Fine Arts Work Center, the Red Room and Coastline Tattoo became parts of one cultural landscape.

At the center of Missing Time were two portals created from discarded telephone booths. They became instruments of memory and transmission—places where visitors could enter, speak, listen and leave something behind. Portal transmissions recorded at the Provincetown Commons extended the project beyond the festival itself, while the physical portals remained in public view through Labor Day at Salty Market in Truro and Coastline Tattoo in Provincetown. What began as an outsider art experiment became a continuing public presence.

The Missing Time exhibition, Not Your Mother's Runway, the DRAGNET Fishnet

Fashion Collection and the festival's performances demonstrated that Provincetown history does not have to be delivered from a podium. It can be worn, performed, argued over, recorded and returned to the street. Missing Time proved that Camp Provincetown could connect independent artists, established cultural organizations, local businesses and the public without sacrificing its guerrilla, do-it-yourself spirit.

That success becomes the foundation for the next Outsider Festival, running April 29 through May 9, 2027. As a central public expression of Provincetown 300, the festival will carry the eight themes—Refuge, Memory, Agreement, Transmission, Identity, Reinvention, Transformation and Refusal—into exhibitions, performances, gatherings and public interventions throughout town.

The 2027 festival will not simply commemorate Provincetown's past. It will ask artists, residents and visitors to help determine what Provincetown means now, what deserves to be carried forward and what evidence of this moment should remain when the Provincetown 300 Time Capsule is opened in 2127.

THE TIME CAPSULE

In spring 2027, Provincetown 300 will convene a public charrette—date and location to be determined—to decide what belongs inside the Time Capsule. Artists, residents, historians, archivists, businesses, community organizations and young people will help determine whose voices must be represented, which physical and digital materials can survive for a century, how contributions will be selected and how the complete collection will be documented and protected. The community will use the spring to create an honest record of Provincetown in 2027. The completed Time Capsule will be buried in fall 2027 and opened one hundred years later, in 2127.

THE TAROT CARD DECK

The Cookie Mueller Tarot Card Deck will be developed through a series of public workshops in spring 2027, inviting artists, writers, historians, performers and members of the Provincetown community to help identify the people, places, symbols and transformative forces represented by its cards. The workshops will treat the deck as both an artwork and a collective archive, translating Cookie's world and Provincetown's outsider inheritance into a form that can be handled, interpreted and continually rediscovered. The completed deck will be available for sale during the 2027 holiday season as an official *MADE IN PROVINCETOWN* project.

365 DAYS

365 Days of Surviving in Style carries Cookie Mueller's voice and outsider philosophy through an entire year. Structured as a daily encounter rather than a conventional biography, the book draws upon Cookie's writing, observations, wit, survival instincts and refusal to separate art from everyday life. Public workshops in spring 2027 will help shape the book and invite the Provincetown community into its development. Completed copies will be available for sale during the 2027 holiday season as an official *MADE IN PROVINCETOWN* project.





The Seven Last Words, 1898

Photographic work by American artist F. Holland Day.



ALL BOATS RISE

Norwood as a whole is the incubator. SONO is the stage.

Across Norwood, artists, musicians, makers, historians, designers, businesses, archives, industrial spaces and community institutions generate ideas, relationships and cultural work. That creativity does not belong to one neighborhood or organization. It is produced throughout the town.

SONO—the South Norwood Cultural District—is where that work becomes visible.

SONO provides the shared identity, gathering places and public platform through which Norwood can present its creativity to itself and to the world. It does not claim ownership of the work incubated elsewhere. It gives that work a stage.

The district brings together an unusual concentration of cultural and commercial infrastructure: the David Bieber Archives, the Fallout Shelter, Irish Brewing Boston, Castle Island Brewing, the Norwood Space Center, Norwood Press, the Winsmith Mills, restaurants, shops, hotels, studios and gathering places. Individually, each has its own identity and audience. Together, they can create a destination. The operating principle is simple:

All Boats Rise.

A performance should benefit the restaurant down the street. An exhibition should lead visitors into nearby shops. A brewery can become a doorway into local music and history. A hotel guest should be able to discover what exists beyond the lobby. An archive should participate in the life of the community surrounding it.

No partner must surrender its identity to become part of SONO. The district succeeds by making those identities more visible, connecting their audiences and creating opportunities that no single participant could generate alone.

A CULTURAL DISTRICT BUILT FROM WHAT EXISTS

Traditional cultural districts are often imagined from the top down. Boundaries are drawn, committees are formed and branding arrives before anyone determines what the place actually does.

SONO begins with the opposite approach.

South Norwood already has the physical ingredients of a cultural district. Its industrial buildings preserve evidence of the town's manufacturing history while housing contemporary businesses, studios and creative work. Its breweries and restaurants provide gathering places. Its stages and production spaces support live music. Its archives contain an extraordinary record of American popular culture. Its rail line and proximity to Route 95 make it accessible without separating it from the neighborhood around it.

The district is organized through six connected areas, each with its own concentration of activity and reason to visit. Together, they form a navigable cultural landscape where visitors can eat, drink, shop, stay, listen, look, learn and continue down the street. The map matters. People are more likely to explore a place when they understand how its pieces connect. SONO transforms isolated destinations into parts of a larger route.

Create. Make. Gather. Belong. Renew. Transmit.

Those six actions describe the district more accurately than a conventional list of attractions. SONO is not only a place where culture is displayed. It is where the culture incubated throughout Norwood can be gathered, presented and transmitted.

THE HISTORY WAS ALREADY HERE**Norwood's creative identity did not begin with SONO.**

At the turn of the twentieth century, Norwood became connected to an important circle of photographers, writers, artists and printers. F. Holland Day emerged as one of the defining figures of American pictorial photography. Alvin Langdon Coburn, who spent formative time in Norwood, became an internationally important photographer whose experiments helped push the medium toward abstraction.

Their world connected Norwood to Boston, London and the expanding international conversation about photography as art.

Printing, publishing, manufacturing, photography and design were not separate histories. They developed through the same town. Norwood's presses transmitted images and ideas far beyond the community that produced them. Its factories built objects. Its artists built ways of seeing.

That relationship between making and transmission remains central to SONO.

The industrial infrastructure has not disappeared; it has changed purpose. Buildings created for manufacturing now contain businesses, studios, rehearsal rooms, performance spaces, restaurants and new forms of production. SONO does not erase the industrial past to install a cultural future. It reveals that the two belong to the same history.

THE DAVID BIEBER ARCHIVES**At the center of the district is the David Bieber Archives, a vast collection of music, media, art, advertising and American popular culture.**

The Archives preserve more than objects. They preserve connections: radio stations and rock clubs, artists and promoters, political campaigns and underground newspapers, record companies and local scenes, national celebrities and the people working behind them. Much of that material passed through Boston, but its reach extends across the country and through generations of cultural history.

An archive of that scale can easily become invisible. The work of organizing, protecting and interpreting it happens behind closed doors, even when the collection belongs to the larger cultural memory of the region. SONO creates a way for the Archives to participate in public life without pretending that the entire collection can become a conventional museum overnight.

Exhibitions, performances, broadcasts, publications, tours and collaborations can allow individual stories to emerge from the collection. A poster can lead to a concert. A photograph can lead to a neighborhood history. A recording can return to the air. An artist represented in the Archives can become the subject of a live presentation elsewhere in the district.

The archive becomes active cultural infrastructure.**MUSIC AS A CONNECTING FORCE****Music is one of SONO's strongest common languages.**

The Fallout Shelter provides a stage and production environment for live music. Irish Brewing Boston and Castle Island Brewing provide gathering places where cultural programming can reach

audiences beyond a traditional theater. The David Bieber Archives supplies the history. Motherlode Radio can carry those stories beyond the district's physical boundaries.

Norwood also has deep connections to the Boston music story. Musicians, producers, sound engineers, designers and collectors have moved through the town and the Archives. The Mighty Mighty Bosstones, Tony Rombola, Asa Brebner and generations of Boston artists create lines between Norwood, the region's music history and the work still being made.

SONO can bring those lines into public view.

A cultural district does not require every participant to produce the same kind of programming. It requires connection. A performance at one location, an exhibition at another and a related broadcast can become parts of the same story. Visitors may enter through music, food, beer, history, architecture, shopping or curiosity. The district gives them somewhere else to go.

NOVEMBER 21–22, 2026

SONO will make its first public presentation on November 21 and 22, 2026.

There will be no SONO events before the launch weekend. The weeks leading to November will be used to build the district's identity, connect its participating locations, prepare the map and establish the infrastructure required to present South Norwood as one coordinated cultural stage.

The November launch will demonstrate what becomes possible when venues, archives, businesses and cultural partners act together—not as isolated destinations, but as parts of one connected district. It will introduce the public to SONO while allowing each participating location to retain its own purpose, character and audience.

The launch is not the completion of the district. It is the first public presentation of the framework.

No recurring event calendar has been established beyond November 21 and 22. Future programming will grow from what is learned during the launch, the interests and capacities of participating partners, and the creative work continuing to emerge throughout Norwood. SONO will not announce a schedule simply to make the district appear finished. The next stage will develop from the district itself.

HISTORY. CREATIVITY. COMMUNITY.

SONO is an invitation to see South Norwood—and Norwood as a whole—differently.

The district can support artists without pretending that artists exist separately from businesses. It can support businesses without reducing culture to decoration. It can preserve history without freezing the community in the past. It can welcome visitors while remaining useful to the people who already live and work here.

Most importantly, SONO creates a shared platform without requiring a single controlling institution. Every partner maintains its own identity. Norwood supplies the ideas, artists, makers, history and creative energy. SONO provides the stage upon which that work can be seen.

The magazine is the introduction. The district begins publicly on November 21 and 22, while its identity, partners, map and continuing development will remain accessible through motherlode.tv/sono. From there, the archive, behind-the-scenes work, recordings, artwork and future collaborations open into Patreon—the Motherlode Inner Room and Gift Shop.

Norwood is the incubator. SONO is the stage. All boats rise.

BOSTON 400

Boston turns 400 in 2030.

MOTHERLODE IS BEGINNING THE WORK NOW.

Boston 400 approaches the anniversary not as a single civic celebration, but as an opportunity to recover the people, places, inventions, arguments and cultural transmissions that made Boston. The project follows the city beyond its familiar monuments into radio stations, rock clubs, theaters, newspapers, political movements, laboratories, publishing houses, neighborhoods and underground scenes.

The David Bieber Archives provides an extraordinary point of entry. Posters, recordings, photographs, correspondence, advertising, ephemera and artifacts reveal a city continually reinventing itself. A Boston Tea Party handbill opens into the history of psychedelic rock. A radio promotion leads to WBCN and the cultural power of FM broadcasting. A concert poster connects local musicians to national movements.

Objects become evidence; evidence becomes story.

Boston 400 also connects the work already underway across Motherlode: Boston Babylon, the Gram Parsons project, the Folk Americana Roots Hall of Fame, SONO, the Route 1 Project and the developing Boston for the Record exhibition. Together, they create a cultural history told from the edges inward.

The goal is not to wait until 2030 and manufacture an anniversary. It is to spend the years leading to it identifying the stories, preserving the evidence and building the public framework through which Boston can encounter four centuries of its own cultural life.

The magazine is an early doorway. The archive, exhibitions, broadcasts, publications and continuing discoveries open through Motherlode. TV and Patreon.

Four centuries. One city. Many doorways.

MOTHERLODE.TV / BOSTON

BOSTON BABYLON

THE SORDID HISTORY OF BOSTON ROCK & ROLL

THE STORY FROM THE EDGES INWARD

Boston rock & roll did not begin with a record contract or end when the clubs closed. It was built through radio stations, college campuses, basement rehearsals, record stores, newspapers, promoters, photographers, artists, hustlers, failures, accidents and the occasional act of genius.

Boston Babylon: The Sordid History of Boston Rock & Roll follows that history from the edges inward. The familiar names are present, but they do not stand alone. Each chapter restores the people, places and collisions surrounding them: the Boston Tea Party, WBCN, Harvard Square, the Modern Lovers, Gram Parsons, the Cars, Aerosmith, punk, hardcore, alternative rock and the neighborhoods that gave each scene somewhere to happen.

The David Bieber Archives provides the evidence. Posters, photographs, recordings, correspondence, promotional material and accumulated ephemera reveal how the city's music actually moved. A handbill opens into a nightclub. A radio sticker opens into a cultural revolution. A forgotten recording returns a musician to the story.

This is not a clean institutional history. It includes ambition, exploitation, addiction, reinvention, bad decisions, damaged friendships and the people written out after the mythology hardened. Boston Babylon is interested in what happened backstage, across the street and after closing time.

The developing book connects directly to Boston 400, the Gram Parsons project, the Route 1 Project, Motherlode Radio and exhibitions drawn from the David Bieber Archives. Its chapters continue through Motherlode.TV, while the research, documents, recordings and unfinished business open into Patreon.

**Every city creates a mythology.
Boston buried the evidence. We kept it.**
MOTHERLODE.TV / BOSTON BABYLON



A LINEAR PATH THROUGH A NONLINEAR CULTURAL LANDSCAPE

The Route 1 Project follows America's oldest continuous highway from Key West, Florida, to Fort Kent, Maine—not as a conventional road trip, but as a linear path through a nonlinear cultural landscape. The road connects cities, small towns, abandoned businesses, music scenes, family histories, forgotten landmarks and people whose stories rarely occupy the same map.

The original 2017 expedition recorded musicians, artists, roadside characters and cultural evidence along the Eastern Seaboard. What emerged was not a travelogue but a method: arrive, look, listen and allow each place to reveal its own connections. A house in Waycross opens into the childhood of Gram Parsons. A roadside performance enters the history of an independent record label. A photograph, recording or local memory becomes part of Boston Babylon, Motherlode Radio or another story elsewhere in the David Bieber Archives sphere. These discoveries now appear as Lost & Found reports—stories recovered from the road and re-

turned to circulation through Motherlode.TV. The project demonstrates how Motherlode works: information gathered for one purpose remains available wherever else it belongs. Nothing is confined to a single department, publication or platform.

In 2027, the Route 1 Project marks its tenth anniversary by returning to the road, retracing the northern route from Philadelphia to Fort Kent. The new journey will examine what survived, what disappeared and what changed during the decade between visits. The original material becomes the baseline; the road supplies the next chapter.

The magazine offers a point of entry. The photographs, field recordings, performances, interviews, Lost & Found reports and continuing journey open through Motherlode.TV and Patreon—the Inner Room and Gift Shop where the road remains in motion.

One road. Countless stories.



**LISTEN
LIVE**

**FREEFORM.
ALTERNATIVE.
SPECIALTY.**

LIVE365.COM/STATION/
MOTHERLODE-RADIO-A00457

**Every song has
a history.**

FOLLOW THE SIGNAL.

NOW PLAYING



Help You Ann
Lyres

LAST PLAYED



Love Like Anthrax
Gang Of Four



Never Again
Zulus



Rehab
Amy Winehouse



Outside Tokyo
Stranglers

MOTHERLODE RADIO

THE ARCHIVE IS STILL TALKING

Motherlode Radio broadcasts from inside the David Bieber Archives, where a century of popular culture is still talking. Legendary artists collide with forgotten voices, deep cuts answer familiar songs, and punk, soul, country, gospel, folk, jazz and rock & roll return to the same unruly conversation. This is not nostalgia programmed by an algorithm. It is living history - drawn from records, tapes, artifacts, research and the connections hiding between them. Every day is a new discovery. Every song has a history.

Follow the signal and see where it takes you.

ROADKILL REVIVAL

TEN PROGRAMS. ONE CONTINUOUS SOUND

Roadkill Revival follows the musical transmission that created Gram Parsons and kept moving long after he was gone. Across the half-hour programs, Motherlode Radio travels from Elvis Presley, the Louvin Brothers and the Everly Brothers through Harvard Square, the International Submarine Band, the Byrds, Bakersfield, the Flying Burrito Brothers and Gram's defining partnership with Emmylou Harris. This is more than a retrospective - it is an excavation of Cosmic American Music, where country, gospel, soul, folk and rock & roll become one continuous American sound. Gram called it cosmic. We follow the signal back to its source.

LISTEN NOW ON LIVE365

LIVE365.COM/STATION/MOTHERLODE-RADIO-A00457

THE OUTSIDER INSIDE US ALL



MOTHERLODE.TV