AT&T PROUDLY SUPPORTS
TRIBECA YOUTH SCREENING SERIES®

MUSIC MOVES THE PEOPLE

20 FEET FROM STARDOM

A FILM BY MORGAN NEVILLE

STUDY GUIDE
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**HOW TO USE THIS GUIDE**

Whether you’re an educator, administrator, parent, student or just someone who wants to learn more about media literacy, you can use this guide as a way to discuss the themes in the film. Lessons are aligned with time-coded video modules, and “Resources for Students and Educators” offers further reading, further watching and a list of local and national arts organizations. Above all, we understand that educators are multifaceted artists in their own right, so we encourage you to utilize your own artistic experiences to spark dialogue.

A PDF of this and other creative, incisive Tribeca Film Institute Study Guides can be found at [TRIBECAFILMINSTITUTE.ORG](http://tribecafilmstitute.org)
ABOUT THE FILM

20 Feet From Stardom unearths the dynamic stories of the backup singers behind many of America’s legendary popular bands. The film pays tribute to the unknown musicians who dedicated their talent and careers to creating the look and feel of popular music during a time of tumult and unrest in American history. 20 Feet From Stardom blends rare performance and archival footage with intimate interviews of the faithful protagonists of popular music – the backup singers. The film focuses on the stories Darlene Love, Merry Clayton, Lisa Fischer, Claudia Lennear, The Waters Family and Judith Hill. A superstar cast of figures, including Stevie Wonder, Bruce Springsteen, Mick Jagger and Sting, trumpet the legendary talent of these lesser-known musicians. These gifted artists embody a range of styles, genres and eras of popular music, while also embracing their unique struggles to exist in the background of celebrity.

FILM IN CONTEXT

“My way of being an activist in our struggle as a black people was to do the music.”
- Merry Clayton

Music has always been a unifying medium in the American cultural experience. 20 Feet From Stardom emerges at a critical time in current American history when the idea of a “post racial” society is held in perilous balance amidst ongoing demands for justice for communities of color. Forty years later, the societal ramifications stemming from the mass incarceration of people of color, including the increased violence towards young black and Latino youth at the hands of law enforcement, stand in sharp contrast to the political gains made by earlier generations of the Civil Rights Movement. In this vein, the film serves as an historic bridge between past and present social justice struggles in America.

Neville introduces the film with the rifting lyrics “and the colored girls sing/doo, da-doo, da-doo, doo doo doo doo…“ from Lou Reed’s “Walk on the Wild Side.” This lyric provides the raison d’etre for the American popular music industry - blending the sounds and diverse images of backup singers transformed and exalted American music culture. As an audience, the film implores us to understand the complex nature of race in privileging white musicians while mythologizing black musicians as natural talents in music and performance. Enter: backup singers Merry Clayton, Darlene Love and Claudia Lennear – an unexpected group of protagonists whose voices of activism provide a subtle soundtrack for the Civil Rights Movement of the 20th century.

ABOUT THE FILMMAKER

Morgan Neville

Over the past 18 years, Morgan Neville has made films about many of the musicians who have helped shape 20th century music. Neville has been nominated for three Grammy Awards for his music films: Respect Yourself: The Stax Records Story and Muddy Waters Can’t Be Satisfied, Johnny Cash’s America and won an Emmy for Hank Williams: Honky Tonk Blues. His film Troubadours, with James Taylor and Carole King, premiered at the 2011 Sundance Film Festival. Neville founded Tremolo Productions in 1999, and the company is now regarded as a top producer of cultural documentary films. Productions include: Crossfire Hurricane for The Rolling Stones (HBO), Beauty Is Embarrassing, The Cool School, Burn, Pearl Jam Twenty and The Union for director Cameron Crowe, The Night James Brown Saved Boston (VH-1), and Ray Charles America (A&E IndieFilms). Neville is now working on a film about the rivalry between Gore Vidal and William F. Buckley.

ABOUT THE CURRICULUM WRITER

Sharese Bullock-Bailey is a multimedia producer, strategic consultant and educator. She produced the Emmy-nominated film Off and Running, a feature documentary co-produced by ITVS. She has funded, distributed and curated youth media globally for the past 12 years. Sharese received a BA in Communications at The University of Pennsylvania and acquired an M.S. in Early Childhood Education at Hunter College. Sharese serves on the Board of Directors for the Independent Television Service (ITVS), The Cahn Fellows Program at Teachers College, Teach For America’s Alumnae Board and The Brearley School’s Alumnae Board. Currently, she serves as the Manager for the Tribeca Teaches program at Tribeca Film Institute.
1. CULTURAL BLENDING AND COLLABORATION

The electric Talking Heads' footage from their historic 1983 performance of "Slippery People" shows an interracial band, including a two black female backup singers and bandleader David Byrne, which sets the opening context for the film. The band's blend and collaboration are visual, aural and cultural. We witness both black and white musicians playing together, redefining boundaries of sound and creativity; proof that all people, regardless of skin color, can connect through music. Are there cross-cultural collaborations in popular culture that have influenced and inspired you? In what ways have they done so? How do you personally navigate your racial and cultural identity i.e. your heritage and traditions when creating art with people from other diverse backgrounds?

2. ARTISTIC OWNERSHIP

It is widely accepted that Darlene Wright and The Blossoms created the sound for backup singers during the 1950s and early 1960s, whether in the studio or onstage. Phil Spector, a major producer invested in recording Darlene Wright, changing her name to Darlene Love. Under contracts provided by Spector, Darlene and her band would sing and record a song, only to have another popular band take credit for it. Why is it important to understand the business of music as an artist? Why do you think that some artists don’t want to engage with the business side? What is cultural appropriation? Are there examples in today’s popular culture that you can reference?

3. GENDER ROLES AND CHARACTERIZATION

Although the film features mostly black and female backup singers, the perception of femininity pervades the image of the backup singer. Women are often seen as a symbol for visual objectification throughout media, despite the cultural context of feminism, which demanded the equal rights for all women. Claudia Lennear started as an ikette (backup singers for Tina Turner and Ike Turner were known as The Ikettes) and moved on to many roles in rock and popular music, including posing for the cover of Playboy Magazine and working with Mick Jagger and David Bowie. She was dignified and confident in her craft and beauty, while transitioning between different platforms that perceived her differently. What is gender? How do we define gender roles in our culture? How can we appreciate style and beauty without objectifying women and men, and imposing our own beliefs? What messages are communicated through wardrobe, dance and lyrics in popular music? How do these roles inform and challenge our own perceptions?

4. CREATIVE ARCHETYPES

The characters in a band often follow narrative archetypal structures, just like in other popular forms of media. This includes lead singers, instrumentalists and the transformative role of backup singers, the perception of femininity pervades the image of the backup singer. Women are often seen as a symbol for visual objectification throughout media, despite the cultural context of feminism, which demanded the equal rights for all women. Claudia Lennear started as an ikette (backup singers for Tina Turner and Ike Turner were known as The Ikettes) and moved on to many roles in rock and popular music, including posing for the cover of Playboy Magazine and working with Mick Jagger and David Bowie. She was dignified and confident in her craft and beauty, while transitioning between different platforms that perceived her differently. What is gender? How do we define gender roles in our culture? How can we appreciate style and beauty without objectifying women and men, and imposing our own beliefs? What messages are communicated through wardrobe, dance and lyrics in popular music? How do these roles inform and challenge our own perceptions?

5. MUSIC MOVES THE PEOPLE

During the tumultuous and unjust times in this U.S., many of the backup singers and musicians featured in the film traveled extensively throughout the country and Europe. These musicians were boundary crossers, code-breakers and activists vis-à-vis creative output and defiance of segregation. When Merry Clayton recorded “Sweet Home Alabama” with Lynyrd Skynard she was using her voice in a political song to question the social mores of Southern culture, whether or not she knew it at the time. What characteristics must activists possess? What messages do you hear in the songs of the 50’s and 60’s?
PRE-SCREENING LESSON: “Check the Box” and A “Bio-Poem”

**Time:** 45 minutes  
**Tools:** Visual Prompt, digital/mobile phone cameras, and computers or laptops  
**Video Modules:** “Colored Girls Sing” and “Dreams to Remember”

**Context:** The film opens up with the provocative lyrics “and the colored girls sing/duo, da-doo, da-doo, duo doo duo doo...” from Lou Reed’s “Walk on the Wild Side.” This opening thesis becomes the lead inquiry for the filmmaker and audience in understanding who these legendary backup singers are and how they transformed popular music culture. In this lesson, we explore identity, story and the power of remembrance.

**Activity:** Who are we? Gather students in a circle, asking them to share their name and what they know about their name and its origin. Next, ask students to define “identity” in their own words. Together on chart paper, invite students to add the words that they use to identify themselves. For example, artist, woman, teacher, sister, etc. Read and discuss the list of identifiers and explain that *20 Feet From Stardom* provides a window into learning about artists and their stories at a specific time in history, when different words were used to identify Black Americans.

**PART A:**

**Visual Prompt:**

<table>
<thead>
<tr>
<th>Child Race Openness</th>
<th>Caucasian</th>
<th>Caucasian (including Hispanic)</th>
<th>Middle Eastern</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALL</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asian</td>
<td></td>
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<td>Biracial (including Black)</td>
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<tr>
<td>Black</td>
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<tr>
<td>Caucasian</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Caucasian (non-Hispanic)</td>
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<td></td>
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<tr>
<td>East Indian</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>International</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caucasian (including Hispanic)</td>
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<td></td>
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<tr>
<td>Muslim</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Native American</td>
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<td></td>
</tr>
<tr>
<td>Nepal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>North African</td>
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</tbody>
</table>

After reflecting on identity and viewing “Colored Girls Sing” video module, ask students to respond in writing to the question: “What does it mean to be a colored girl?” Ask volunteers to share their responses.

**Discuss:**

- What is the importance of identity names?
- List the various names used to describe people of African descent today.
- List the various identities of all members of the group so that everyone gets a chance to self-identify.
- Why do you think we are asked to check a box?
PART B: Write Your Own Bio-Poem

Describe the concept of everyone having a unique story to share by writing bio-poems. A bio-poem is a poem that relates specific information about a person. It is a formula for creating a quick picture of someone. Follow the pattern below to model the creation of a bio-poem and then ask students to write their own bio-poem.

Format:
Line 1  Your first name only
Line 2  Four traits that describe you
Line 3  Sibling of… (or son or daughter of)
Line 4  Lover of… (3 people or ideas)
Line 5  Who feels… (3 items)
Line 6  Who needs… (3 items)
Line 7  Who gives… (3 items)
Line 8  Who fears… (3 items)
Line 9  Who would like to see… (3 items)
Line 10  Resident of (your city and/or state)
Line 11  Your last name only

PART C: Learning HERstory

Examine the role of the backup singers in the history of popular American music by learning more about the lives each of the featured backup singers. View the video modules.

Discuss:
• What new information did you discover or realize about your selected musician?
• What questions would you ask the musicians if they were here today?
• How can we honor the legacy of our favorite artists?

Invite students to write a bio-poem based on a selected musician from the film by researching them further. If available and permissible, students may also record their bio-poems with smartphones or cameras. Ask students to email you their recorded poems for a collective screening at a follow-up class.

POST-SCREENING LESSON 1:
It Was Written

Time: 45 minutes
Tools: Lyrics for “I’m Black and I’m Proud,” “What’s Going On,” “Gimme Shelter,” and computers or laptops
Video Modules: “The Politics of the Culture”

Context: Singers are often remembered for the lyrics that they sing just as much as they are celebrated for their gifted voices. Songwriting itself became a political act during the history of social movements throughout the 20th century. The power of words to connect, express and transform an unjust way of life was immeasurable. The “protest” song became the community soundtrack for marches, sit-ins and ongoing acts of non-violent resistance in the US and around the world. In this lesson, we shine the light or the written language behind the music that literally moved the people.

Part A: “What’s Going On?”

Play Marvin Gaye’s “What’s Going On” as an introduction to the lesson and idea of a “protest” song. Lead class discussion.

• What is a “protest” song?
• What are the main themes and attitudes expressed?
• Why would this song become an anthem of anti-war sentiment?

Part B: “Sweet Home Alabama”

Watch “The Politics of the Culture” video module and discuss the political context surrounding the song “Sweet Home Alabama” featured in the scene. Use “Sweet Home Alabama” audio track and lyrics as visual and aural prompts for discussion.

Discuss:
• What message do you think Lynard Skynard is trying to convey?
• What is happening in Alabama, particularly in the city of Birmingham during this time?
• Why do you think Merry Clayton was asked to sing on this song?
• What do these lyrics reveal about Southern politics?
Incorporate songs related to discussion prompts of *20 Feet From Stardom*. Some songs should refer to specific events, people or a period in history (e.g. “Gimme Shelter” written in response to war by The Rolling Stones featuring Merry Clayton; more historic issues via visual prompt of Jimi Hendrix playing the “Star Spangled Banner” (Woodstock, 1969); iconic Protest Songs “I’m Black and I’m Proud” and “Fight the Power.”)

The aforementioned songs and videos can be found on YouTube. Educators may also refer to the following list of American movement songs found at: http://newsone.com/1460645/top-10-civil-rights-protest-songs-of-all-time/

Educators may also connect South Africa’s anti-apartheid movement and songs produced to support the cause to liberate black South Africans from an apartheid government from 1962-1990. One salient and connected example is Artists United Against Apartheid’s “I Ain’t Gonna Play Sun City” (1985). In 1985, guitarist Steven Van Zandt of Bruce Springsteen’s E Street Band helped spearhead a musical boycott of South Africa’s big-ticket resort town Sun City, which until then had paid handsome money for superstar concerts. Van Zandt banded together a lineup for the song “I Ain’t Gonna Play Sun City” that nearly 30 years later remains not only impressive in its scope, but marks a symbolic first.

For more information, check out the article “Nelson Mandela and music: 10 essential anti-aparthied songs” on the Los Angeles Times newspaper.

**Activity**

Using the lyrics to “I’m Black and I’m Proud,” “What’s Going On” and “Gimme Shelter,” provided at the end of the guide, divide the class into small groups of 3 to 5 students. Assign one song to each group and distribute the lyrics. Have students research the year of release and search popular events of the day that may have had specific influence on the song. Instruct students to listen carefully to the song and relate it to material covered in class, keeping in mind the following questions:

- What emotions are expressed by the song (lyrics and/or music)?
- To whom is the song addressed?
- What issues, problems, or events are presented in the song? Does the song seem to be written in response to a specific event?
- What points of view or attitudes are revealed?
- What were the circumstances at the time the song was released?
- Does this song suggest any solutions to the issues/problems addressed?
- What, if any, relevance does this song have to American society today?

Have groups present and report back to class on answers to these questions. Ask the class to compare and contrast the multiple points of view found in the songs. Lastly, have them share their favorite line from the lyrics and explain why they chose it.

**POST-SCREENING LESSON 2: Personalities and Characters in Constructing Gender**

**Time:** 75 minutes  
**Tools:** Personality Characteristics Worksheet, two large pieces of white paper or a white board and markers.  
**Video Modules:** “The Blend,” “That’s My Song!” and “Woodshedding”

At the center of the human experience is an ongoing need to identify and connect with one another. The social construction of gender extends beyond the modern music industry. Using commonly recognized characters from *20 Feet From Stardom*, students will be able to identify actual characteristics of men and women characters in the story, understand how these connect or disconnect with traditional gender stereotypes and discuss the personal and societal value of gender equality. In this unit we explore the various characteristics and assumptions assigned to women.

**Part A: Content of Character**

Screen the video modules “The Blend,” “That’s My Song!” and “Woodshedding.” After, discuss the following with students:

- What is gender?  
- What are gender stereotypes?  
- Prompt students to think about any gender stereotypes they observe in the film.

Distribute Personality Characteristics Worksheet and review the list of characteristics together. Define and come to a common understanding on definitions. Ask students to complete the worksheet out individually or in small groups. As a class, share the characteristics, behaviors, or actions they assigned to Darlene Love, Merry Clayton, Lisa Fischer and Judith Hill.

Reflection Prompt: What gender stereotypes exist in our community today? How do we change this?

**Part B: Character Quotes**

Write each of the following quotes at the top of each piece of paper or a whiteboard. Record students responses to the questions that follow, under each character’s name:

- “I want to be able to walk the streets and not have to worry about putting on sunglasses or hiding out.”  
- “Every time you get up, you might fall down, but you gotta get up again, and...it’s not easy.”

After reading the quotes aloud from Lisa Fischer and Darlene Love, ask the students the following questions to generate discussion:

- Do either of these characters remind you of yourself, or of someone you know?
- Do you have personal characteristics that conform, as well as characteristics that do not necessarily conform to traditional gender stereotypes? Extend the opportunity for students to journal about their self-reflections on gender.
POST-SCREENING LESSON 3: The Cipher: Cultural Blending & Collaboration

Time: 30 minutes
Tools: Q-Tip Twitter Feed Transcript, Cultural Blending Worksheet

“Hip Hop is an artistic and socio-political movement/culture that sprang from the disparate ghettos of NY in the early 70’s, Coming off the heels of the CIVIL RIGHTS MOVEMENT and approaching the end of the Vietnam War it was a crossroads 4 America.” – Q-Tip (December 2014)

Context: 20 Feet From Stardom shows us that there exists a great distance between creative collaboration and autonomous celebrity. As described by Hip Hop artist Q-Tip in explaining the importance of Hip Hop culture to rapper Iggy Azalea, the history and context of cultural art matters deeply to the people who create and maintain it. Q-tip used Twitter to educate and bridge past and present Hip Hop audiences amidst public criticism of Iggy Azalea’s authenticity as a Hip Hop artists. We explore the meaning of cultural blending and the ethics behind true creative collaboration by looking at examples in contemporary music, fine art and popular culture that push us to examine ownership and authenticity.

Part A: Remixed Culture

Have students research Iggy Azalea and Azealia Banks. Who are they? Where do they come from? Prompt discussion by playing clean edit samples of “Fancy” by Iggy Azalea and “212” by Azealia Banks. You can freely access both videos on Vimeo.com or YouTube.com.

Discuss:
• What messages do you hear and see in Hip Hop music today?
• When is it morally okay to blend or sample another artist’s music or ideas? When is it not?

Activity

Chart and word-web the words Culture and Blending. Explore the working definition of cultural blending with the class and prompt a debate.

Discuss:
• How does Iggy Azalea’s interpretation of Hip Hop redefine the art form?
• Is Iggy Azalea culturally appropriating Hip Hop and Azealia Banks?
• Why is it important to uphold the legacy of a culture as it evolves over time?

PART B: Sampling Across the Arts

Share the song “All That I Got Is You,” by Wu Tang Clan/Mary J. Blige. Also share “Maybe Tomorrow” by The Jackson 5, which was sampled to create the aforementioned song.

Educators may insert their own contemporary artists or examples of cultural blending and sampling. Have students define sampling. Create a list of popular songs they know use music samples. Introduce the idea that sampling can happen across art forms with a visual montage that includes images of Andy Warhol or other relevant cultural examples. For more information on Andy Warhol, research here: http://www.warholfoundation.org/legacy/biography.html

Distribute Cultural Blending Worksheet and invite students to research how sampling happens across media and art. Invite students to research and add their own examples to present to the group.
Resources for Students and Educators
FURTHER READING

Blues People
by LeRoi Jones aka Amiri Baraka

Amiri Baraka explores the possibility that the history of black Americans can be traced through the evolution of their music. It is considered a classic work on jazz and blues music in American culture. This book documents the effects jazz and blues had on America on an economic, musical, and social level.

Black Women and Music: More than the Blues (African American Music in Global Perspective)
by Ellen Hayes and Linda Williams

This collection is the first interdisciplinary volume to examine black women’s negotiation of race and gender in African American music. Contributors address black women’s activity in musical arenas that pre and postdate the emergence of the musical scene that was in any sense racially mixed “a scene that made crossover stars of women, African-Americans and gay men!” Werner (Up Around the Bend), a professor of Afro-American Studies at the University of Wisconsin, Madison, is enlightening without being overwhelming. Tracing the gospel, blues and jazz “impulses” through American, English and Jamaican music, he shows how the threads of music spun under the oppression of slavery and inequality have been woven into all types of popular and innovative music.

A Change Is Gonna Come: Music, Race & the Soul of America
by Craig Werner

An ambitious and comprehensive look at the deep connection between race and music in America, Werner’s book is filled with provocative insights. Why, for instance, did “funkateers and feminists, progressives and puritans, rockers and reactionaries” band together in an “unholy alliance” against disco, destroying “the last remaining musical scene that was in any sense racially mixed “a scene that made crossover stars of women, African-Americans and gay men?” Werner (Up Around the Bend), a professor of Afro-American Studies at the University of Wisconsin, Madison, is enlightening without being overwhelming. Tracing the gospel, blues and jazz “impulses” through American, English and Jamaican music, he shows how the threads of music spun under the oppression of slavery and inequality have been woven into all types of popular and innovative music.

ADDITIONAL ARTICLES

Katy June-Friesen’s “The Real Dreamgirls: How girl groups changed American music” (February 1 2007)
http://www.smithsonianmag.com/womens-history/the-real-dreamgirls-147452817/?all

Claudia Roth Peirpont’s “A Raised Voice: How Nina Simone turned the movement into music” (August 11 2014)
http://www.newyorker.com/magazine/2014/08/11/raised-voice

Ron Deutsch’s “Unsung Heroes: Twenty Feet from Stardom” (May 14 2013)

FURTHER WATCHING

Freedom Riders (2010)

Mixtape: 1967–1975
Mixtape 1967–1975 to look at the deep connection between race and music in America. Werner’s book is filled with provocative insights. Why, for instance, did “funkateers and feminists, progressives and puritans, rockers and reactionaries” band together in an “unholy alliance” against disco, destroying “the last remaining musical scene that was in any sense racially mixed “a scene that made crossover stars of women, African-Americans and gay men?” Werner (Up Around the Bend), a professor of Afro-American Studies at the University of Wisconsin, Madison, is enlightening without being overwhelming. Tracing the gospel, blues and jazz “impulses” through American, English and Jamaican music, he shows how the threads of music spun under the oppression of slavery and inequality have been woven into all types of popular and innovative music.

Soundtrack for a Revolution (2009)

Sountrack for a Revolution celebrates the vitality of this music. Directed by Bill Guttentag and Dan Sturman (Hanking), and executive produced by Danny Glover, Soundtrack for a Revolution is a vibrant blend of heart-wrenching interviews, dramatic images, and thrilling contemporary performances. It is a film of significance, energy, and power. The film tells the story of the American civil rights movement through its powerful music – the freedom songs protesters sang on picket lines, in mass meetings, in paddy wagons, and in jail cells as they fought for justice and equality.

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GET INVOLVED

THE YOUNG PEOPLE’S PROJECT
YPP’s approach is to train and employ local high school students to become Math Literacy Workers. These young people teach a variety of math-based activities to elementary students, becoming catalysts and accelerators for improving math outcomes in their communities and neighborhoods through partnerships with schools, organizations and other community stakeholders. These experiences serve as a bridge between critical thinking and collective action as Math Literacy Workers become advocates for ensuring all children have access to high quality education.

www.typp.org

CITYKIDS
Founded in 1985 with the vision of creating a safe space where diverse young people can listen, share, grow as leaders and then move on the world, The CityKids Foundation (CityKids) has empowered, engaged, connected, and inspired young people to skillfully lift their voices and be heard for the past three decades.

www.citykids.com

HIP HOP SAVES LIVES
Hip Hop Saves Lives (HHSL) is a non-profit organization that is here to re-instate the original purpose of Hip Hop. We do this by teaching humanity through Hip Hop. Why, because Hip Hop came from humanity. Its original purpose was to serve as an alternative to gang and street life. In the words of its founder Kool Herc “it was just a way to reach the kids, it just happened to come through music.”

www.hiphopsaveslives.org

WORK-SHEETS
PERSONALITY CHARACTERISTICS WORKSHEET

<table>
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<td>Independent</td>
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<td>Rebel</td>
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<td>Competitive</td>
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<td>Brave</td>
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<td>Cooperative</td>
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<td>Caring</td>
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<td>Confident</td>
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<tr>
<th>Peacemaker</th>
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<tbody>
<tr>
<td>Rescuer</td>
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<td>Rescued</td>
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<td>Assertive</td>
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<td>Nurturer</td>
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<td>Mediator</td>
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<td>Caregiver</td>
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<td>Protector</td>
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<td>Risk-taker</td>
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<td>Archery</td>
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<tr>
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<tbody>
<tr>
<td>Cake frosting</td>
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<td>Bread baking</td>
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<td>Hunting</td>
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<td>Weight lifting</td>
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<td>Household Chores</td>
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<tr>
<td>Makeup artist</td>
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CULTURAL BLENDING WORKSHEET

<table>
<thead>
<tr>
<th>CHARACTERISTIC</th>
<th>ARTISTIC MEDIUM/ART FORM</th>
<th>HOW DID THEY DO IT?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andy Warhol</td>
<td>Reference Sample: Campbell’s Soup Cans (1962)</td>
<td></td>
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<tr>
<td>Iggy Azalea</td>
<td>Reference Sample: Hip Hop Culture as exhibited in her single “Fancy” (2014)</td>
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<tr>
<td>Other Examples</td>
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CHARACTER | CHARACTERISTIC |
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<tr>
<td>Darlene Love</td>
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</tbody>
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Merry Clayton

Lisa Fischer

Judith Hill
“What's Going On”  
by Marvin Gaye (1971)  
Written by Al Cleveland, Marvin Gaye, and Renaldo Benson  
Tamla Records

Mother, mother  
There's too many of you crying  
Brother, brother, brother  
There's too many of you dying  
You know we've got to find a way  
To bring some lovin' here today - Ya  
Father, father  
We don't need to escalate  
You see, war is not the answer  
For only love can conquer hate  
You know we've got to find a way  
To bring some lovin' here today

Picket lines and picket signs  
The world's not just right  
Talk to me  
Don't punish me with brutality  
At our streets today  
Burnin' like a red coal carpet  
A mad bull lost its way  
War, children, yeah, it's just a shot away  
It's just a shot away, hey, yeah  
Rape, murder, it's just a shot away  
It's just a shot away  
Rape, murder, it's just a shot away  
It's just a shot away, hey, yeah

I'm Black and I'm Proud

by James Brown (1968)  
Written by James Brown and Alfred Ellis  
King Records

Uh, with your bad self  
Say it louder (I got a mouth)  
Say it louder (I got a mouth)

Look a'here, some people say we got a lot of malice  
Some say it's a lotta nerve  
I say we won't quit moving  
Til we get what we deserve  
We've been bked and we've been scourned  
We've been treated bad, talked about  
As just as sure as you're born  
But just as sure as it take  
Two eyes to make a pair, huh

Brother, we can't quit until we get our share

CHORUS:

Say it loud,  
I'm black and I'm proud  
Say it loud,  
I'm black and I'm proud, one more time  
Say it loud,  
I'm black and I'm proud, huh

I've worked on jobs with my feet and my hands  
But all the work I did was for the other man  
And now we demands a chance  
To do things for ourselves  
We tired of beating our heads against the wall  
And working for someone else

CHORUS:

Brother, we can't quit until we get our share

CHORUS TILL THE END

Oh,  
Ooowee, ooowee, you're killing me, alright  
Uh, outa sight, alright you're outa sight  
Oooowee, oh Lord  
Oooowee, you're killing me  
Oooowee, ooowee, ooowee, ooowee, ow

“Gimme Shelter”  
by The Rolling Stones  
and Merry Clayton (1969)  
Written by Mick Jagger, and Keith Richards  
Decca Records/ABCKCO Music, Inc.

Mother, mother  
Yeah, a storm is threatening  
My very life today  
If I don't get some shelter  
Lord, I'm gonna fade away

War, children, yeah, it's just a shot away  
It's just a shot away, hey, yeah  
Rape, murder, it's just a shot away  
It's just a shot away  
Rape, murder, it's just a shot away  
It's just a shot away

CHORUS

Ooowee, ooowee, you're killing me  
Alright uh, you're out of sight  
Alright, so tough, you're tough enough  
Oooowee uh, you're killing me, low

CHORUS TILL THE END

Now we demand a chance to do things for ourselves  
We tired of beating our heads against the wall  
And working for someone else  
A look a'here,  
One thing more I got to say right here  
Now, we're people like the birds and the bees  
We rather die on our feet,  
Than keep a'living on our knees
AT&T PROUDLY SUPPORTS

TRIBECA YOUTH SCREENING SERIES®

MUSIC MOVES THE PEOPLE
ABOUT TRIBECA FILM INSTITUTE

Tribeca Film Institute champions storytellers to be catalysts for change in their communities and around the world. Each year, we identify a diverse and exceptional group of filmmakers and media artists and empower them with funding and other resources to fully realize their stories and connect with audiences. Through hands-on training and exposure to socially relevant films, our educational programming helps young people gain the media skills necessary to be productive global citizens and creative individuals.

SUPPORTED BY:

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ABOUT TRIBECA YOUTH SCREENING SERIES

Tribeca Youth Screening Series is a media literacy program begun in 2006 by the Tribeca Film Institute®. The academic year is divided into two series, screened from September through April in partnership with national and neighborhood partners. These screenings are augmented by in-class sessions led by a Tribeca Teaching Artist, who works with a film-specific curriculum written and edited by a team formed through Tribeca Film Institute. Schools are selected based on relationship, location, and need; in 2014-15 we will be working in ten schools. Connect and download free curricula at TRIBECAFILMINSTITUTE.ORG

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Designer