

A FILM BY SUMMER LOVE & JANE MICHENER

"IF A GUITAR'S ALL YOU GOT,
A GUITAR'S WHAT YOU FIGHT WITH"

- STEVE EARLE



SOUNDS LIKE A REVOLUTION

FEATURING:

MICHAEL FRANTI, FAT MIKE, PARIS, ANTI-FLAG, PETE SEEGER, THE DIXIE CHICKS,
DAVID CROSBY, STEVE EARLE, JELLO BIAFRA, ANI DI FRANCO, WAYNE
KRAMER (MC5), TOM MORELLO WITH RAGE AGAINST THE MACHINE, ICE-T,
NATALIE PA'APA'A, HENRY ROLLINS, AL JOURGENSEN AND MANY MORE.



Synopsis:

Sounds Like a Revolution explores the relationship between music and power, showing how a new generation of independent musicians seeks to use their music as a vehicle for political expression. The film raises many serious issues such as corporate control of the media, the role of the artist in society, music as vehicle of power and authentic popular expression, and the role of new media as an engine of culture and a source of social and political influence in our times.

The film focuses on four musicians from different popular music genres: punk musicians Fat Mike from NoFX; Justin Sane from Anti-Flag; hip hop artist Paris; and folk rocker Michael Franti from Spearhead. The film also includes interviews with a wide range of musicians and experts including musicians David Crosby, Wayne Kramer, Tom Morello, Ani DiFranco, ethnomusicologist Rob Bowman, and DJ Alan Cross.

The film documents the influences and experiences that have shaped the views held by each of these people. It details the obstacles they and many like-minded emerging music artists face in building their careers and reaching a broad audience. It shows some of the ways these musicians have used their influence to have an impact on the issues they care about. And it shows the creative ways contemporary independent musicians are using new technologies to create relationships with their followers and to help build a popular movement and express dissenting views about the major issues of our times.

The film mixes documentary genres. It is in many ways an expository documentary using narration, interviews, archival footage and an essay-like structure to construct a persuasive argument about the undue control corporate media holds over our culture. Nonetheless, the film can also be seen as a performative documentary using extensive original live footage and intimate interviews to bring the audience into the world of politically aware music artists and their struggle to find an audience and independent voice in a world dominated by a few powerful media companies. Considerable creative use of original graphics and animation that do not clearly fall into any documentary genre add yet another layer of commentary on the film's subject.

The Guide:

The film is structured very much like an essay, with an introduction that lays out the central premises of the film and chapters that each develop an idea important to the film's overall message. This guide offers a chapter-by-chapter synopsis of the film including important questions that are raised in each section of the film. This allows

the teacher to see the structure of the film at a glance and to consider how to call students' attention to key ideas and information offered in the film. Issues raised by the film may be relevant to courses in English, Music, Media Studies, Art, Social Studies, and courses that deal with politics or history or contemporary culture. Selected resources are included at the end of the guide to help students and teachers with further research, and as references for material covered in the documentary.

Some Major Themes

People power: the struggle for a voice
Media control: inclusion and omission
New technologies: new communities
Popular music and power
Censorship and freedom of expression
Truth and authority in the media
Race and representation in the media
Concentration of media ownership
The recording industry
Retail music business
Broadcast media
Commercialism in media
Commodification of culture
The artist as a change agent

Artists and their audiences
Democratic participation
Youth voter turnout

Looking at the film

Structure
Transitions
Point of view
Narration
Interviews
Animation
Graphics
Archival media
Cinematography
Sound

Your students:

The film concentrates heavily on the music and videos of the artists featured, so students will find it engaging and entertaining to watch. Some students will already be followers of some of the musicians featured, but nearly all students will find themselves introduced to musicians they have never heard before and are likely to be engaged by their stories, performances, and music.

Most students will have some awareness of the corporate nature of the music business, but will likely be surprised to find out about the many factors that shape what we get to hear, and, most importantly, what we don't. This presents an amazing opportunity for the teacher to get students to talk about their relationship to the music they enjoy, and to consider how this relationship may be quietly shaped by invisible commercial, corporate, and political imperatives.

The issues raised by the film are of broad concern to society today and are often controversial. The film will provide the teacher with numerous opportunities to engage students in energetic discussions and debates on issues that touch their lives directly.

Viewing Strategies:

The teacher should take time to consider pre-viewing, during viewing, and post-viewing strategies in order to maximize student engagement with the film, and to help students get the most out of their viewing time. What follows are some strategy suggestions designed to activate prior learning before viewing the film, to assist students in extracting information and generating ideas while watching the film, and to give meaning to what they have viewed by connecting it to ideas and experiences that they are familiar with.

Pre-viewing activities:

Play the first part of the introduction up to the title credit, with the sound down. What do the students see? What predictions can they make about the subject of the film or its tone? Play this segment again with the sound up this time. What do they notice about the sound? What does the sound track add to what they observed from the visuals? What does the sound track convey that the visuals did not? What is the effect of the sound and visuals put together? What can students add to what they had already predicted?

or

Present the students with key quotes from the introduction, such as Pete Seeger's question: "What's so dangerous about a song?" Or Michael Franti's statement: "The role of the artist today is to enrage, enlighten and inspire". Invite students to think about these statements and write their thoughts in a few sentences. Have students share what they write and use this as a way to raise questions about the power of music, and the role of the artist in our society.

Viewing

One of the key issues confronting the teacher while showing videos is how to encourage students to extract information and generate their own ideas (converse) with the text. *Sounds Like a Revolution* has a very clear expository structure. Providing students with a note taking frame that highlights this structure will help them to engage with the various ideas as they are developed in the film. A sample frame of this type is included.

Another approach is to assign students viewing tasks in small groups. Groups could be tasked focus on various music genres presented, or to focus on a specific theme and look for images, quotes, ideas that pertain to this theme. After viewing the groups would be given time to put their notes together on a chart and post it up to be shared with the class.

Post-viewing strategies:

While a class assignment or activity is very likely to result from the film, it can also be beneficial to give students the opportunity to immediately respond to what they have seen. One approach would be to have students consider for a few minutes anything they may have learned from the film that they didn't know previously. Have them write their observations down in a few sentences. Go around the room asking students to share their thoughts. This will work as a nice way to assess what students have learned from the screening and is very likely to generate rich opportunities for discussion or even ideas for further research.

Chapter Summaries and Questions:

Introduction:

The introduction breaks into two parts. The first part is a highly stylized montage featuring images of protesters, police, and clips of musicians and ends with the title credit of the film. The second part features a preview of clips from the film and presents the overall shape of the views that will be presented by the musicians in the film: anti-war, anti-corporate, concern about our relationship to the earth, and support for political action.

Learning through the text: Based on what you see and hear in the introduction, what are some of the key conflicts addressed by the film? Who seem to be the key players in these conflicts?

Learning about the text: What techniques of sound and image are used in the film to get this message across? What does the style of the introduction tell us about the purpose or intended audience of this film?

Chapter 2: Fat Mike and NOFX

In this chapter we are introduced to Fat Mike from NoFX. He recounts his realization that he could have used his influence as a musician to change the outcome of the disputed 2000 Presidential election. He talks about his belief that people need to do something to make their country better, and frames his actions and beliefs as "patriotic". This message is underscored by excerpts from the NOFX video for Franco Un-American.

Read a New York Times article on the 2000 election:

<http://www.nytimes.com/2000/11/09/us/bush-barely-ahead-gore-florida-recount-holds-key-election-vice-president-clings.html?ref=presidentialelectionof2000>

Learning through the text:

What do you think about the idea that a punk band could potentially alter the outcome of a presidential election just by telling their fans to get out and vote? What does the video clip from Franco Un-American tell us about Fat Mike's political views?

Learning about the text: In what ways does the music video serve to support, or extend what Fat Mike tells us in his interview?

Chapter 3:

We are introduced to Justin Sane from punk band Anti-Flag and their strongly anti-war message. The anti-war message is strongly underscored by extensive video excerpts from the band's song "One Trillion Dollars". Justin talks about his Irish Catholic heritage, and the influence that Irish folk songs had on him as a child. He also recounts how his father warned him against being seduced into the glamour of war, saying "Don't you ever join any man's army".

Questions:

Learning through the text:

What is your sense from what Justin says about what motivates him? Justin mentions Irish folk songs that sing about oppression and injustice. Why do you think people choose to put these ideas into songs?

Learning about the text:

This chapter opens with the statement by Brian Baker from punk band Bad Religion. He says "This is not party music. This is what people are thinking, and they're writing it out and yelling it into a microphone." In what ways does this quote frame the chapter that follows? Looking at the excerpts from the music video "One Trillion Dollars", what's the message? Who are the good guys and bad guys? How does the video shape this idea?

Chapter 4: Paris

This chapter opens with a clip from Paris video Break the Grip of Shame. Paris tells us that music was one of the big influences in his life, and says that he worries about the influence that contemporary hip hop is having on the people who listen to it now. He states that he doesn't mind being on the "periphery" of hip-hop culture because he knows he has an audience that appreciates his message and it means he is not part of the "bullshit" that he says typifies mainstream hip hop.

This chapter also includes comments from Natalie Pa'apa'a from Blue King Brown that she is not a "protest singer" because she feels that suggests that the music is always about conflict, whereas her music often serves other purposes such as raising awareness or sharing a spiritual message.

Learning through the text:

What is it that Paris is critical of in mainstream hip-hop? Based on the video clip, what is Paris concerned with in his music? What is your idea of a protest song? What role can music play in provoking protest or political action?

Learning about the text:

How are the video clips of Paris' music video, and the live footage of Blue King Brown used to illustrate the ideas they express in their interviews? What is the significance of the specific imagery in Paris' music video?

Chapter 5: Michael Franti

Franti tells us that his politics are rooted in his personal experience of being rejected by his mother's family because he is of mixed race, and how this forced him to look to the world at large for teachers and support, and how this has led him always to relate to the underdog.

Learning through the text:

Compare each of the artists shown so far. How are they similar? How different? Which seems more significant to understanding them, the similarities or the differences? How would you categorize each of them musically? By way of their expressed beliefs?

Learning about the text:

How do you see Franti's statements reflected in the brief clips we see of him and his videos in the film?

Chapter 6: What happened to protest music?

Ethnomusicologist Rob Bowman tells us that there are as many or more politicized music artists today than any other time in history. He states that due to lack of major label representation, radio play, and distribution the work of these artists reaches virtually no one. He explains how the situation has changed from the 60s when a variety of recording labels carried "dissident voices speaking alternative viewpoints".

Learning through the text:

What has changed from the sixties music scene to today's? What is the responsibility of recording companies to promote "alternative viewpoints"?

Learning about the text:

How does the film visually depict both the diversity of contemporary musical voices and their inability to reach an audience?

Chapter 7: Ohio

David Crosby recounts how Neil Young's song "Ohio" was written, recorded, released and on radio within a week as an example of how the system used to work.

Learning through the text: How do you think this would be done today? Would it be possible to reach the audience in the same way? Why or why not?

Learning about the text: How does the film visually illustrate David Crosby's story?

Chapter 8: Record Industry Big Business

Today's concentration of ownership among major recording labels has made the support for diversity of ideas seen in the sixties virtually non-existent or nearly impossible. DJ Alan Cross tells us "major labels are in the business of selling millions, upon millions, upon millions of records. They are like department stores, they want to offer something for as many people as often as possible, for as long as possible." The chapter tells how a political backlash against Ice T's song "Cop Killer" led the major labels to drop black artists like Ice T and Paris, who's music contains controversial politically charged messages.

Teaching through the film: Compare the purpose of music for recording companies, artists, and audiences? How did these viewpoints clash in the example involving Ice T? In your opinion, what would motivate the record companies decide to drop not only Ice T but so many other artists?

Teaching about the film: The film presents only certain perspectives on this issue. Who else might have been interviewed to tell this story? What is the impact of leaving this information out? What information is offered visually in this segment and what is the message of the visual information provided?

Chapter 9: Rise of DIY Labels

This chapter shows how various independent and emerging artists have met the challenge of inadequate record industry access by creating their own labels. Fat Mike Fat Wreck Chords explains that he set up his own label because he didn't want to be treated like a product. He explains that his label has enabled him to develop relationships with bands that will be life long. Natalie Pa'apa'a from Roots Level Records explains that the independent musician must focus very much on

developing a strong and loyal relationship with their audience in order to get them to buy your music. Michael Franti explains how he works to develop a different model for music recording and distribution. The chapter recounts some of the challenges of making this type of business work. Paris, who owns Guerrilla Funk Records, explains that he rejects what he calls the “the standard shake your booty, you know...sell dope, black men killing each other format that white corporate America tends to glorify” and states “Commercialism is how we, how we have fallen from grace and the corporate dictation of street culture and hip-hop to um, to the world has basically been the demise of hip-hop.” He says his brand of politically aware hip hop is not supported by the major labels at all and describes the relationship between his type of music and the big labels as “oil and water”.

Teaching through the film: Compare the challenges and opportunities that might arise from running an independent record label. What does it say about the artists that they undertake to get their music out in this way? If you were in their position, what would you do?

Teaching about the film: How does the film illustrate the challenges for the artists of being independent?

Chapter 10: BIG BOX Censorship

This chapter shows how big box retailers such as Wal Mart and Best Buy, who still the represent the bulk of music sales in the U.S., impose restrictions on the content of the music they sell, using their power as retailers to act in effect as censors on the music that we buy.

Teaching through the film: What are the specific obstacles presented by Wal Mart as described by Paris? How do you feel about Paris contention that he has no choice but to play by Wal Mart's rules? How do you feel about the idea that stores like Wal Mart have a say in controlling the music you see and hear? What might have made the Anti-Flag CD cover offensive to some? Why would stores involve themselves in deciding the content of music they sell? Why would Best Buy threaten to pull the entire Anti-Flag catalogue rather than just prevent sales of the one CD? Who might this threat be mainly aimed at?

Teaching about the film: Again, this section of the film includes only interviews from the artists. Who else might have been interviewed for this segment of the film? Consider the animated bouncing ball sequences. How do these sequences function as a form of commentary on big box stores?

Chapter 11: SHUT UP AND SING

This chapter asks the question: who decides what gets played on the radio and how is this decided? It focuses on legal changes that have allowed for concentration of radio ownership in the hands of two main companies nationwide. It describes how post 9/11 a memo circulated at the country's largest radio owner Clear Channel, in effect warning station managers not to play songs included on a very extensive list of music considered for one reason or another to be sensitive or controversial. Finally the chapter focuses on the case of the Dixie Chicks and the reaction to Natalie Maynes public statement that she was against the Iraq war and ashamed that then-President Bush is from Texas.

Articles online presenting the controversy around the Clear Channel memo:

<http://www.snopes.com/rumors/radio.asp>

http://en.wikipedia.org/wiki/2001_Clear_Channel_memorandum

(contains a link to the Clear Channel Memo denying the list)

Teaching through the film: What does what happened to the Dixie Chicks say about who controls what we see and hear? What role should the signal carrier play in the relationship between artists and their audience? Faced with popular protest against the Dixie Chicks from your listeners, what decision would you make as a radio station owner? An individual radio station can decide to play or not play any particular song or artist, but what happens to free expression when one company owns all or most of the radio stations in the country? In what other areas of our lives would this type of concentration of ownership potentially have a similar impact?

Teaching about the film: What side of this story gets represented? How is the other side of the story presented? What might the representation or omission of certain viewpoints say about the film's purpose? Is it necessary for documentary filmmakers to include information from several viewpoints?

Chapter 12: SONIC JIHAD: Censorship post-911

When artists chose to speak out in reaction to events following 9/11 such as the wars in Afghanistan and Iraq, their views drew a response from the press, the music industry, and even government that made life difficult for them. Various artists recount this pressure and their reaction and attitude toward it.

Read the New York Times article: "Furor Over Rapper's Cover-Art Statement";
http://www.nytimes.com/learning/teachers/featured_articles/20030404friday.html

Teaching Through the Film: With regard to his album Sonic Jihad, Paris recounts how people accused him of exploiting tragedy to sell music, to which Paris replies

that it is the government that is exploiting tragedy. What is your view of this? Are there limits on the right to free speech? The artists featured all express the view that they have a special responsibility to speak out on these issues. Do artists bear a special responsibility in this regard? Explain.

Teaching About the Film: Compare the information in the article with what is presented in the film. How does this shift your view from what you learned from the film? Based on the article, who else could you interview regarding this particular controversy?

Chapter 13: Michael goes to Iraq

Michael Franti recounts his experience in visiting Iraq during the war and the impact this had on him and his music.

Teaching through the film: What was Franti seeking when he went to Iraq? What is the impact on Franti from his visit? How is this expressed in his music?

Teaching about the film: How does this segment of the film affect your view of Michael Franti as a person and as a musician? Why? How does what we see in this film segment compare with your previous impressions of the war as shown on the news? How might the filmmakers have got this footage?

Chapter 14: Punk the Vote

Fat Mike and others recount their efforts to create a movement to get young people out to vote in hopes of defeating incumbent President George W. Bush in the 2004 election. Shows the influence these artists can have with their audiences.

Teaching through the film: Why might these musicians be able to motivate young people to vote when others cannot? What role if any should celebrities play in elections and politics? How engaged are you in politics? What would it take to get you active in these issues?

Teaching about the film: How might someone from the one of the political parties in the US respond to this part of the film? What would you say is the political perspective of the filmmakers? Why? What evidence does the film give to suggest that this campaign was effective?

Chapter 15: Let them Play: Election '08

Live action footage filmed during the Republican National Convention in 2008 shows what happened when the police tried to prevent Rage Against the Machine from performing for an audience there in opposition to the RNC. Visibly

demonstrates the relationship that musicians have with their audiences and the role the music plays in rallying people of similar political beliefs.

Teaching through the film: What is the political perspective of Rage Against the Machine? Based on what we see in the film, can we say what might have motivated the police to shut down the band's performance? In your opinion, who won the confrontation, the police, the band, the audience?

Teaching about the film: The footage in this film is shot from a ground level in the crowd point of view. Band members from Anti-Flag speak directly to the camera. What impact does this point of view have on how we view this segment of the film? How might these same events look different if they were presented as a TV news segment?

Chapter 16: Music and Activism bring new hope

Details how artists and audiences connect using new technologies such as cell phones, portable video cameras, internet, social networking. Shows that the landscape is changing not only for media consumption and marketing but for media production as well. Offers examples of the way that independent music artists go beyond the music to create communities of interest among their audiences.

Teaching through the film: What is it that connects these artists to their audiences? How much do the musicians you listen to influence your viewpoint outside of their music? How are new media changing the ways that artists connect with audiences? What are some of the ways you access the music you listen to these days? How do you find out about emerging artists?

Teaching about the film: Describe how the sound and images in this part of the film are constructed to get the message across?

Chapter 17: Don't Stop the Movement

Points to the increasing involvement of young people in American electoral politics as evidence that a movement is emerging among this generation of young people. Artists express their own conviction that their music plays an important role in building this movement. This movement is placed in context as part of an ongoing struggle to make the world a better place.

Teaching through the film: How influential are these artists in your opinion? How much of a role does music play in today's political scene? How much of a role should musicians play in politics? Can a musician avoid being influential in some way? How? Can you name a musician who you consider to have made a difference in your own life?

Teaching about the film: What is the film's overall message? The filmmakers are not visible anywhere in this film. How might this film be different if the filmmakers put themselves on camera and participated in the film directly? Who might this film's intended audience be? Who is unlikely to want to watch this film? Explain.

Suggested activities:

Media Concentration:

Chapters six through eight work together to describe the evolution of the music scene from the sixties hey day of political music to today's seeming absence of overtly political artists. Either as a class, in small groups, or individually, students could work to summarize this section of the film as understanding this process is key to understanding the impact of concentration of media ownership on today's media scene.

- There are as many or more politicized artists today as at any time in the past
- These artists do not have access to a mass audience because they are not signed to major labels, do not get mass market radio airplay, and do not get distribution for their music that used to be available to similar artists.
- In the sixties, music played a large role in the social changes that were taking place, and record labels signed and promoted artists who were part of this movement
- The music industry has become consolidated over time into four major labels who own eighty percent of the market
- These huge recording labels are not interested in developing music by artists who appeal to smaller audiences, and prefer to put out music meant to garner the largest possible audience for the longest period of time

Looking more closely at the artists

The videos featured in the film are virtually all available on Youtube. This activity encourages students to critically analyse the videos for one or more of the artists, each of whom represents a particular style of music. Students will select a type of music that interests them (i.e. hip hop alternative, rap, soul, rock, funk, heavy metal) and record and analyse five music videos that they feel are reflective of that style. As students study these videos, they should consider the following questions:

- What is the dominant message of these videos?
- What are the similarities between these videos?
- What are the differences?
- How are the following individuals depicted in their videos?
 - visible minorities
 - teenagers

- women
- men
- parents
- authority figures
- What lifestyle choices are promoted in these videos?
- What trends in popular culture have been inspired by these videos?
- How has this music influenced their lives?

From their observations, students will create a multi-media presentation, using clips from their videos to augment their opinions.

Understanding the History

Have students look at historical events referenced in the film and discuss their consequences. For example look at the 2000 Presidential election, or the events surrounding the Kent State killings. Students could be broken into small groups to research and report on different events. This information could then be used to enrich discussion of issues raised in the film.

Punk the Vote

Look into youth voting patterns and consider the power that youth wield or potentially yield in the election. Have students discuss or debate the possibility of mobilizing more youth to engage them in electoral politics.

Looking through a different lens

Have students rework an incident from the film as a TV news segment. How does this alter the scene?

Tackling the controversy

Organize a debate on one of the controversial subjects presented in the film: the Dixie Chicks story, or the Sonic Jihad cover (76 minute version only). Walmart censorship.

Expressing their own views

Have students write editorials or columns on one of the situations featured in the film.

Understanding music marketing

Have students research and compare independent and major label marketing strategies by looking at their web sites.

Who's telling the truth

Have students research any of the political issues featured in the film using web sites from the musicians and compare this to what you find out from mainstream news sources.

Musicians appearing in the film:

Tom Morello: Night Watchmen, Streetsweeper, Rage Against the Machine
Paris
Justin Sane: Anti Flag
Natalie Pa'apa'a: Blue King Brown
Brian Baker: Bad Religion
Steve Earle
Public Enemy
Ani DiFranco
Reagan Youth
Boots Riley: The Coup
David Crosby: Crosby Stills Nash and Young
Wayne Kramer, MC5
Pete Seeger
Jello Biafra: Dead Kennedys
Al Jourgensen: Ministry
Ice T
Henry Rollins

Selected web sites:

Music sites:

Michael Franti: www.michaelfranti.com
Axis of Justice: www.axisofjustice.net
Guerrilla Funk Records, www.Guerillafunk.com
Military Free Zone: www.myspace.com/militaryfreezone
Blue King Brown: www.bluekingbrown.com/category/activizm

Media sites:

Media Awareness Network: <http://www.media-awareness.ca>
Democracy Now: <http://www.democracynow.org>
Clear Channel: <http://www.clearchannel.com>
Explore Music: <http://exploremusic.com/video/michael-franti-interview-2/>
Ongoing History of New Music: <http://exploremusic.com/shows/ongoing-history-of-new-music>

Books:

Sounds of Freedom, John Malkin, Parallax Press, 2005

Related Documentaries:

Soundtrack for a Revolution: Bill Guttentag, Dan Serman, 2009
Amandla! A Revolution in Four Part Harmony: Lee Hirsch, 2002
RIP! A Remix Manifesto: Brett Gaylor, National Film Board of Canada, 2008

FILM: SOUNDS LIKE A REVOLUTION
Teacher's guide written by Bruce Lyne
Directed by Summer Love & Jane Michener

(Available for streaming at: http://www.nfb.ca/playlists/rip-remix-manifesto/viewing/rip_a_remix_manifesto_1)

Articles:

"Ice T: Is the Issue Social Responsibility . . .", Michael Kinsley, Time Magazine, July 20, 1992

<http://www.time.com/time/magazine/article/0,9171,976037-1,00.html>

Rock Out Censorship: A ROC EXCLUSIVE: ICE-T SPEAKS OUT ON CENSORSHIP, COP KILLER, HIS LEAVING WARNER BROS., AND MORE, Mike Heck;

www.theroc.org/roc-mag/textarch/roc-11/roc11-09.htm

Ice-T Life During Wartime, John Wood; www.theroc.org/roc-mag/textarch/roc-11/roc11-08.htm

"Furor Over Rapper's Cover-Art Statement", Neil Strauss, New York Times, April 4, 2003;

http://www.nytimes.com/learning/teachers/featured_articles/20030404friday.html

"Mass Media, Muted Voices, and the Case of the Dixie Chicks", Dr. Jamel Santa Cruze Bell, Global Media Journal, ISSN 1550-7521:

lass.calumet.purdue.edu/cca/gmj/editions/american/dialogue/bell.htm

"BUSH BARELY AHEAD OF GORE IN FLORIDA AS RECOUNT HOLDS KEY TO THE ELECTION; Vice President Clings to Slim Edge in Popular Vote Nationwide", Richard L. Berke, New York Times, November 9, 2009:

<http://www.nytimes.com/2000/11/09/us/bush-barely-ahead-gore-florida-recount-holds-key-election-vice-president-clings.html?ref=presidentialelectionof2000>

Youtube: Prime Time Live: Landslide Parts 1 to 5 (Interview special with Dixie Chicks and Diane Sawyer)

Part 1:

<http://www.youtube.com/watch?v=p7RSHzUvRWQ&playnext=1&list=PL47A459A4A379B031&index=23>

Part 2: <http://www.youtube.com/watch?v=jllqIWW2qlk&feature=related>

Part 3: <http://www.youtube.com/watch?v=5ptPdqQhLyo&feature=related>

Part 4: <http://www.youtube.com/watch?v=vclDddYqmYA&feature=related>

Part 5: <http://www.youtube.com/watch?v=fKu8BFXFRLE0&feature=related>

"The Dixie Chicks", Betty Clark, The Guardian, March 12, 2003:
www.guardian.co.uk/music/2003/mar/12/artsfeatures.popandrock
"Dixie Chicks 'get death threats'", BBC, April 12, 2003;
<http://news.bbc.co.uk/2/hi/entertainment/2972043.stm>
"Dixies dropped over Bush remark", BBC, March 20, 2003;
<http://news.bbc.co.uk/2/hi/entertainment/2867221.stm>

Music Videos:

Paris, Break the Grip of Shame: <http://www.youtube.com/watch?v=0WYJk2EQgZ4>
One time fo' Ya Mind: <http://www.youtube.com/watch?v=xOpmUuPXsR0>
The Devil Made Me Do It: <http://www.youtube.com/watch?v=hKRAFPHD8W4>

Anti-Flag, 1 Trillion Dollar\$: <http://www.youtube.com/watch?v=YD3RNouwvOU>
The Press Corpse: <http://www.youtube.com/watch?v=EfVLOd0TnQc>

Michael Franti, Time to Go Home: <http://www.youtube.com/watch?v=iSeuLsNV4CA>
Disposable Heroes of Hiphoprisy, Television the Drug of the Nation:
<http://www.youtube.com/watch?v=sgOWTM5R2DA>

Ministry, Lies, Lies, Lies: <http://www.youtube.com/watch?v=6SOHznBnrCE>

Dixie Chicks, Not Ready to Make Nice:
http://www.youtube.com/watch?v=pojL_35QISI

Neil Young: Ohio, Live at Massey Hall 1971:
<http://www.youtube.com/watch?v=YdVMGKOFIwY>

NOFX, Franco Un-American: <http://www.youtube.com/watch?v=LzpTmcq7nBg>

Other possible resources:

- Websites
- Lyrics
- Historical documents
- News resources
- Music history
- Popular history
- Artist bios
- Music videos
- Record labels for each of the bands featured
- Discography
- Alan Cross: Ongoing History of New Music