



ROCK THE PEOPLE, FREE THE WORLD!

The personal stories behind the universal anthems

SENSIBLE SHOES PRODUCTIONS PRESENTS "FREEDOM ROCKS" A FILM BY WILLIAM GAZECKI

FEATURING HAROON BACHA, BONO, SHERYL CROW, DAVID CROSBY, GILBERTO GIL, DAVE GROHL, GORKI, WYCLEF JEAN, JACK JOHNSON, LUDACRIS, PAUL MCCARTNEY, DAVE MATHEWS, RITA MARLEY, ZIGGY MARLEY, YOUSSEU N'DOUR, YOKO ONO, SHAKIRA, CAETANO VELOSO, NEIL YOUNG, FEMI KUTI, ARETHA FRANKLIN, ALICIA KEYES, RIC OCASEK, MICHAEL STIPE, LENNY KRAVITZ, WILL.I.AM, M.I.A. MUSIC BY HAROON BACHA, THE BLACK EYED PEAS, THE CLASH, CROSBY STILLS NASH AND YOUNG, GILBERTO GIL, BILLIE HOLIDAY, VICTOR JARA, FELA KUTI, BOB MARLEY, PORNO PARA RICARDO, CAETANO VELOSO, MIRI ALONI, VUYISILE MINI, JOSH HISLE, JOHN RICH, KAREL KRYL, PAUL MCCARTNEY, RHUNE KINCAID, PLASTIC PEOPLE OF THE UNIVERSE, CHRISTY MOORE, MERCEDES SOSA, YOON MIN-SUK, NICU & TRANSYLVANIA PHOENIX, PINK

MUSIC SUPERVISOR ROBERT CUTARELLA EXECUTIVE PRODUCER MARK R. HARRIS WRITTEN BY LISA BLAKE PRODUCED BY LISA BLAKE & WILLIAM GAZECKI DIRECTED BY WILLIAM GAZECKI

Going back into history as far as one can go...

Within every language, which single word has sparked countless wars and virtually endless struggle?

What one word represents the most sought-after way of life in the history of humankind?

What simple concept has consistently galvanized deep philosophical and ethnic differences into unity?



In the Army of Mankind
Fighting the War on Oppression
and the Battle for Peace
The soldiers on the front lines
are the singers.

This is ***FREEDOM ROCKS!***
These are their stories.

FREEDOM ROCKS!

Featuring Music by:

Pakistan — Haroon Bacha	UK — Paul McCartney
Israel — Miri Aloni	USA — Rhune Kincaid
USA — Crosby, Stills, Nash and Young	Brazil — Gilberto Gil and Caetano Veloso
USA — Josh Hisle	Czech Republic — Plastic People of the Universe
South Africa — Vuyisile Mini	Ireland — Christy Moore
UK — The Clash	Argentina — Mercedes Sosa
Nigeria — Fela Kuti	South Korea — Yoon Min-Suk
USA — John Rich	Chile — Victor Jara
USA — Billie Holiday	Cuba — Porno Para Ricardo/Gorki
Slovakia — Karel Kryl	Romania — Nicu/Transylvania Phoenix
Jamaica — Bob Marley	USA — Pink

With Commentary From:

Pink	Will.i.am
Bono	Billie Joe Armstrong
Paul McCartney	Miri Aloni
Femi Kuti	Yoko Ono
Aretha Franklin	Rhune Kincaid
Alicia Keys	Gilberto Gil
Lenny Kravitz	Caetano Veloso
Haroon Bacha	Sheryl Crow
Michael Stipe	Yoon Min-Suk
Ric Ocasek	Shakira
Neil Young	Gorki
David Crosby	Nicu
Josh Hisle	Lars Ulrich
Yousou N'Dour	James Hetfield
Dave Grohl	Rita Marley
Wycleff Jean	Jack Johnson
Ludacris	Dave Matthews
M.I.A.	John Mellencamp

ANTI-WAR / PRO-PEACE



Anti-war songs speak directly to the horrors of war compared to Pro-peace songs, which, while also being ant-war, focus on the virtues of peace.

Every one of the songs profiled here became a lightning rod for the populace. Despite actions taken by the powers that be to diffuse their impact these songs took on a life of their own. They are offered here as proof that the idea of peace — life without war — is both universal and undeniable.

JWAND AW JANAM — HAROON BACHA — PAKISTAN, 2010



This is the face of protest music today. His story is sadly familiar and yet thoroughly modern. Haroon Bacha is a popular contemporary Pashtun singer from the Afghani/Pakistan border. His songs are about love and the hope of peace for his war-weary country. Despite his fame, Bacha began receiving death threats

via text message. Afraid for his life and the well being of his family, he fled his homeland and now lives in hiding in Brooklyn, New York. Taking full advantage of today's technology, Bacha is able to maintain his high profile on-line. He has a huge following on YouTube, a well traveled MySpace page and over 3,000 fans on FaceBook. Bacha may be in exile, but his fans around the world are close – they're only a twitter away.



SHIR LA SHALOM — MIRI ALONI — ISRAEL, 1969/1995

The Oslo Peace Accords were an effort by Israeli Prime Minister Yitzhak Rabin to end the conflicts with Palestine. However, the peace process was much reviled by the ultra Orthodox conservatives who viewed any compromise as blasphemous. Zionists began staging protest rallies, each escalating in violence and inflammatory rhetoric. In hopes of injecting some balance into the public's perception Rabin and his supporters organized a Peace Rally. On the night of November 4, 1995, 250,000 people gathered in Kings Square. Joining Rabin on the dais was Miri Aloni, an Israeli folk singer most famous for her song, "Shir La Shalom" (Song For Peace).



After Rabin's speech, Aloni led the crowd in singing her song about the need for peace, "because you can't bring the dead back to life." Within minutes Rabin was dead — assassinated by a Zionist zealot.

And the war with Palestine continues.



OHIO — CROSBY, STILLS, NASH & YOUNG — USA, 1970

The Viet Nam War had been raging for 6 years when, in 1970, students at Ohio's Kent State gathered to protest the draft and the war. The National Guard, brought in by the federal government to suppress the ruckus, killed four students – two of whom were not part of the protest at all, but merely walking from class to class. Within days of the shootings, CSNY released "Ohio". The incident at Kent State instantly became the rallying point for the war protest, "Ohio" becoming a local and international rallying cry. To this day, the opening guitar chords of "Ohio" immediately conjure the political crisis of the time, the fury of the protestors, as well as the futility of war.

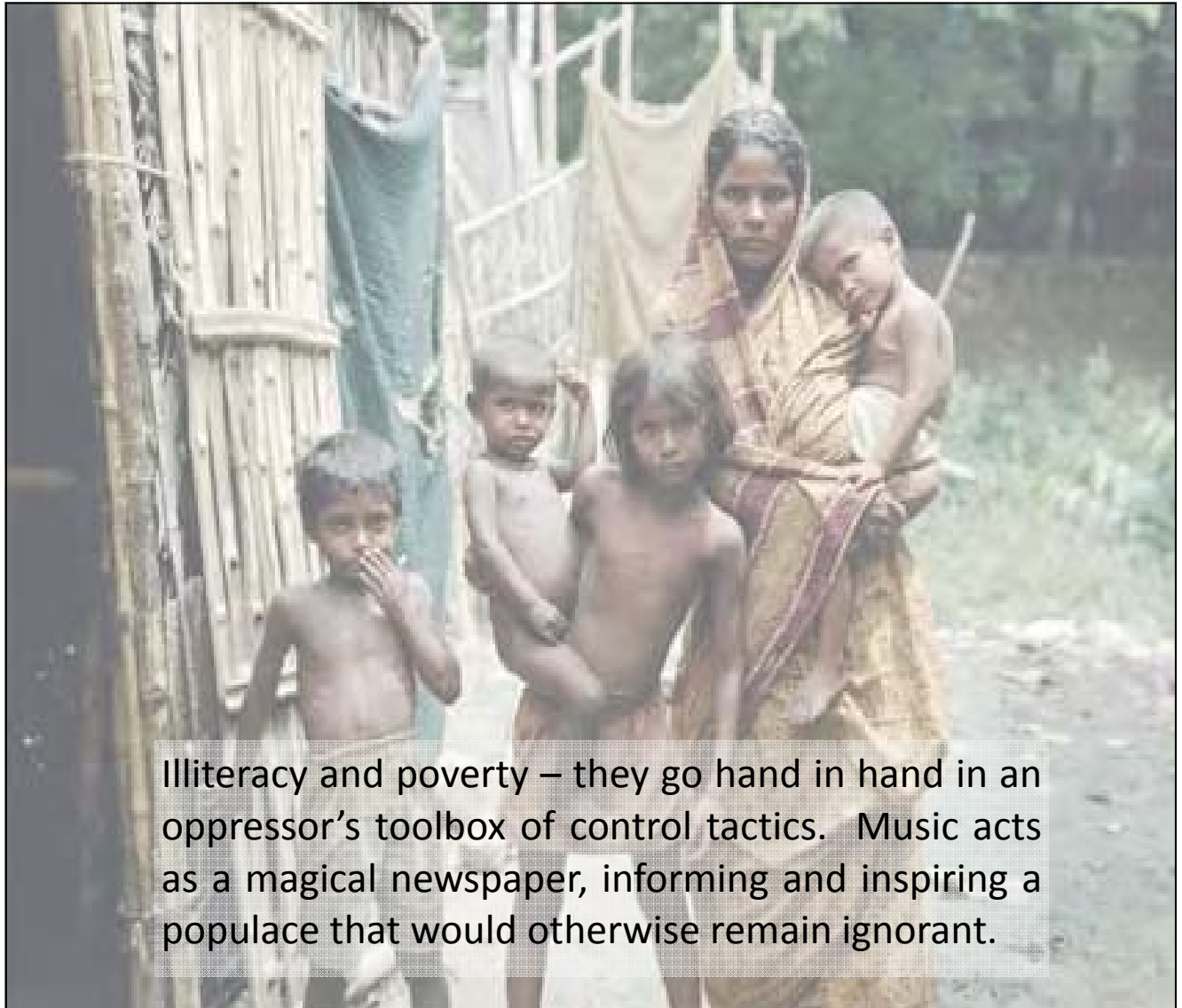
**A TRAITOR'S DEATH — JOSH HISLE — USA, 2008**

Josh Hisle enlisted to fight in the Iraq War because he believed in the cause. But after returning for a second tour of duty, Hisle began to realize not only the futility of war but also that war, at least the Iraq War, is wrong. As a singer/songwriter he poured his frustrations into his music eventually writing, "A Traitor's Death." The song came to the

attention of Neil Young who commended Hisle for his efforts. With three more years on his dance card for the military, Hisle's dreams of a future in mainstream music are just a dream. Until that dream becomes a reality, Hisle's protest tunes have found an audience on YouTube. "Rock out to the sound of my regret!"



ECONOMIC OPPRESSION



Illiteracy and poverty – they go hand in hand in an oppressor's toolbox of control tactics. Music acts as a magical newspaper, informing and inspiring a populace that would otherwise remain ignorant.

The songs and recording artists presented here gave their people hope by giving them a voice. While the consequences to the artists were sometimes tragic, their efforts were not in vain. By empowering people to take matters into their own hands these artists — and the music they wrote — continue to have a perennial impact.

FREEDOM ROCKS!

ECONOMIC OPPRESSION

UNNECESSARY BEGGING & EXPENSIVE SHIT FELA KUTI — NIGERIA, 1976

In the 1970's, Nigeria was ruled by a military dictatorship that took great pains to ensure both the intellectual and economic poverty of their citizens. Fela Kuti, coming from an upper-middle class family that was also politically active, had the advantage of both an education and sensitivity to the urban poor.

His band, *Africa '70*, wrote music that specifically addressed issues important to the Nigerian underclass: political exploitation and economic disenfranchisement. As a result, the military junta constantly hounded him — the most egregious act coming in 1977 when 1,000 Nigerian soldiers attacked his home. Fela suffered a fractured skull as well as other broken bones; his 82-year old mother was thrown from an upstairs window, killing her. The soldiers set fire to the compound and prevented fire fighters from reaching the area. In addition to the bodily injuries sustained, Fela's recording studio, all his master tapes and musical instruments were destroyed. After the attack, Kuti simply



moved his family to Ghana and continued to record. In 1980, Nigeria eventually did come to enjoy civilian rule. But in 1983 it reverted again to military rule. Today, Fela Kuti's activism lives on through his son, Femi Kuti, who, like his father, uses his music and his stage as a way to keep the government on their toes while giving the underclass a rousing Afro-beat. Choreographer Bill T. Jones has also turned Fela Kuti's story into a musical, making its Broadway debut fall '09.

I FOUGHT THE LAW & CAREER OPPORTUNITIES THE CLASH — UK, 1981

There were other punk bands in the '70's and '80's, but The Clash was the only voice that mattered. They wrote songs protesting against the monarchy and aristocracy while encouraging disaffected youth to become politically active and rejecting the usual punk embrace of nihilism. "Career Opportunities" protests the political and economic dogma of Thatcherism, citing the lack of jobs and the dreariness of jobs the government did make available such as factory worker or



bus driver. Their articulate, hard-driving songs made The Clash among the most successful bands of their era, however even at the height of their fame, the band remained steadfast in their "working man's creed". They rejected the music industry's usual profit motives by insisting that everything from the price of their concert tickets, albums and souvenirs be priced affordably for the average bloke. As a result, the band was constantly in debt to their label, CBS.

WATCH OUT VERWOERD — VUYISILE MINI — SOUTH AFRICA, 1961



Vuyisile Mini was known as “the organizer of the unorganized.” First and foremost a union trade organizer, Mini also happened to have a beautiful baritone voice and was a gifted songwriter. Though he is remembered for composing one of the most popular liberation songs of the 1950s, 'Pasopa nansi 'ndondemnyama we Verwoerd', ('Look out, Verwoerd, here are the Black people'), his life was dedicated to the unions. Mini founded the South African Congress of Trade Unions, the African Building and Painting Union, and the Metal Workers Union among many others. He was also Secretary of the African National Congress. These efforts were not without consequence

in what was

an increasingly repressive political climate. He was arrested several times, once for intentionally entering a railway area reserved for whites. In 1963 he was arrested once again and this time was sentenced to death. According to fellow political agitators who were imprisoned with Mini, the night before he was to be executed, he stood on a stool singing liberation songs into an air vent, his voice ringing out to the entire prison compound. Mini and two others sang their freedom songs all the way to the gallows. Given a paupers burial in a mass grave in 1964, his body was exhumed in 1998 and given a hero's funeral.



SHUTTIN' DETROIT DOWN — JOHN RICH — USA, 2009

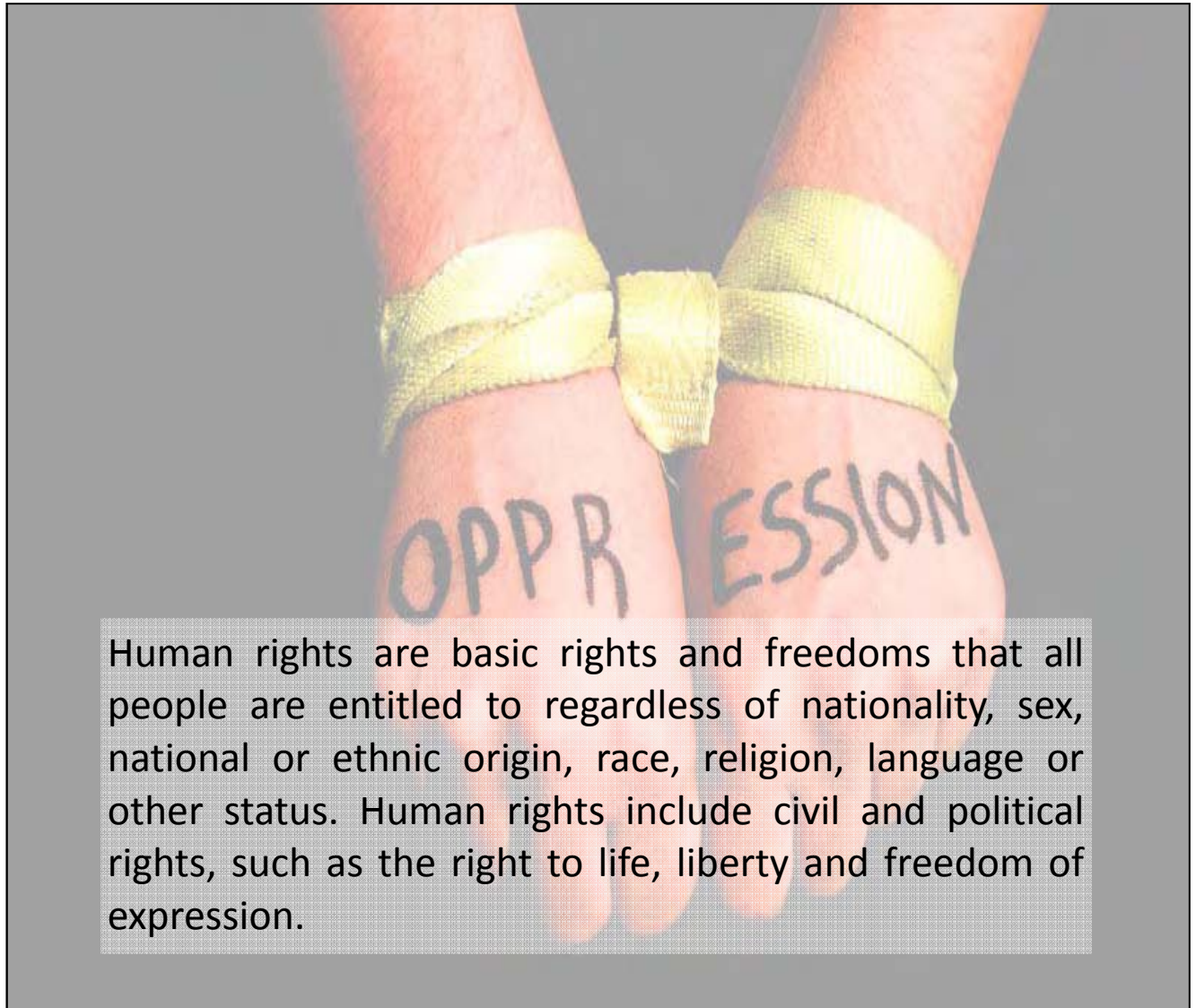


John Rich was watching the news one night. Watching the government fund a bailout of financial institutions, and seeing Wall Street executives using federal funds to pay bonuses while the automotive industry was suffering massive lay-offs, was infuriating for Rich. He claims after that news report it took him all of one hour to write “Shuttin’ Detroit Down.” A music video starring Kris Kristoferson



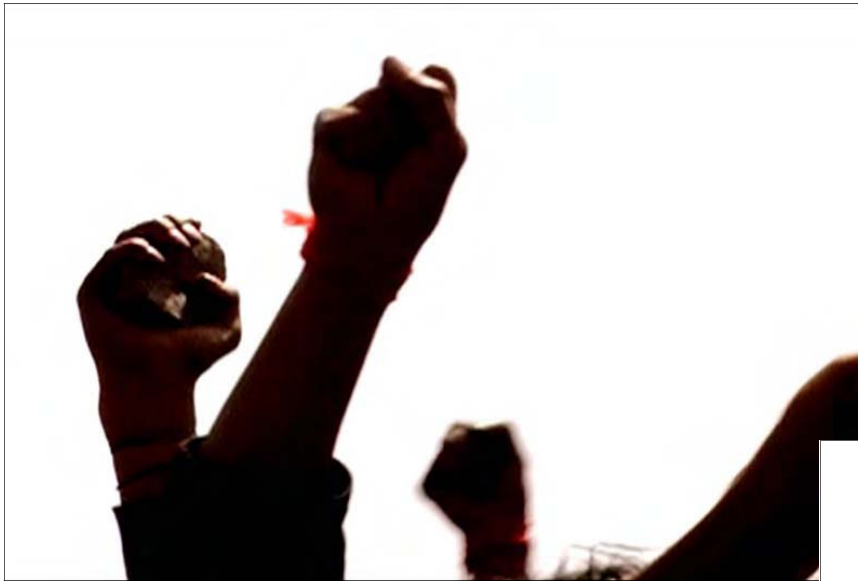
and Mickey Rourke helped fuel the buzz around the song, which *Rolling Stone* magazine says is, “the one bona fide hit to emerge from the current economic crisis.” Released as a single in January 2009, it remained on the Billboard Hot 100 chart for 75 weeks.

HUMAN RIGHTS / EQUALITY



Human rights are basic rights and freedoms that all people are entitled to regardless of nationality, sex, national or ethnic origin, race, religion, language or other status. Human rights include civil and political rights, such as the right to life, liberty and freedom of expression.

Songs about human rights are deeply personal expressions from the artists to the people. At the time of their release, each had a tremendous impact on the issue at hand. Some have gone on to become classic anthems for the cause of human equality.

GET UP, STAND UP — BOB MARLEY — JAMAICA, 1974

Because of Bob Marley's dedication to the underclass and the fight against racism, it is assumed that this song is a rallying cry for the people to stick up for their intrinsic rights as human beings. Indeed, the song has been co-opted by movement's worldwide, including Marley himself who performed it many times in concert for Amnesty International's concerts for human rights. However, the origins of the

song are actually steeped in Marley's Rastafarian religion, as a warning to people that God is coming, "Stand up for your rights" means your right to be counted among God's chosen. This song is a great example of how movements borrow each other's music and how a powerful anthem can serve many masters. (A footnote to this is the fact that reggae music was performed by and for poor Jamaicans. It was co-opted without Marley's permission by Jamaican authorities with the intention of making the politicians appear more sympathetic to the plight of the people. It was this misappropriation of Marley's music that led to his home being vandalized, and he and his wife being shot as they fled.)

**GIVE IRELAND BACK — PAUL MCCARTNEY — UK, 1972**

On January 30th, 1972, 27 civil rights protesters were shot dead by the First Battalion of the British Army during a Northern Ireland Civil Rights Association march. Seven of the dead were teenagers. Virtually all of the dead were unarmed

Within days of the tragedy, Paul and Linda McCartney wrote a song that expressed the frustration and disgust they and Wings band mates were feeling over the incident. EMI, the Wings' record label, initially refused to release the song and only did so on Paul's insistence. Wings released the song literally

30 days after the riots and, as the head of EMI anticipated, it was immediately barred from all radio and media within the United Kingdom, being banned from the BBC Television, BBC Radio, Radio Luxembourg, and the Independent Television Authority. When discussing the song on his popular BBC Radio show, *Pick of the Pops*, host Alan Freeman was only aloud to refer to it as "a song by the group Wings." Despite the ban, the song rose to #1 in Ireland and Spain, #16 on the UK singles sales charts and #21 in the U.S.



STRANGE FRUIT — BILLIE HOLIDAY — USA, 1939

“Strange Fruit” actually began as a poem written in 1936 by Abel Meeropol, a Jewish high-school teacher living in the Bronx, as a protest to a widely circulated photograph of a lynching down in the south. Unable to find anyone to set the words to music, he did it himself. Meeropol and his wife were politically active and she would often sing the song at protests. Eventually the song was introduced to Billie Holiday. Reaction to Holiday’s interpretation when performed at clubs in New York City was overwhelmingly positive, however the song made her fear for her safety.



Despite concerns, Holiday continued to perform because, she claimed, the song reminded her of her father. In 1938 Holiday approached her label, Columbia/CBS, to record the song for a forthcoming album. CBS refused, citing concerns of a southern backlash. Even Holiday’s longtime producer, John Hammond, refused to get involved. CBS finally gave her a one-song release from her contract to record the song for a small, private jazz label run by Milton Gabler (uncle of comedian Billy Crystal) who helped Holiday secure a distribution deal. Financing the recording session herself, Holiday immortalized the song that would become not only the biggest seller of her career but also one of the greatest, most influential songs in history. The song was immediately recognized for its importance, and Holiday closed every live performance with it. While no physical harm ever came to Holiday because of “Strange Fruit”, there was an emotional toll. It is widely reported that Billie broke down in tears after every performance.

CLOSE THE DOOR, LITTLE BROTHER KAREL KRYL — CZECHOSLOVAKIA, 1964



In 1968, after Soviet-led troops invaded Czechoslovakia, over-throwing the popular though liberal Communist leader, Alexander Dubcek, one song came to represent the people’s frustration. That song was “Close The Door, Little Brother,” (Bratricku, zavirej vratka) by folk singer Karel Kryl. As a result of his song, Kryl was exiled to Germany where he remained until 1989 when he returned on the eve of the Velvet Revolution. The story is that on learning of Kryl’s return he was asked to perform in concerts supporting the then unfolding Velvet Revolution. Kryl was in tears at that first concert back in

his homeland for a couple of reasons — although his song had been written some 20 years earlier the audience spontaneously sang with him. This came as a complete surprise to Kryl who, having been in exile had no idea the impact his song had made on his homeland. Despite his long absence the young people knew the lyrics to his song. And once again “Little Brother” became the anthem of the revolution.



HETERO STRIKE — RHUNE KINCAID — USA, 2008



Proposition 8 was a bill written to amend the constitution of the state of California. Its goal: to prohibit gay marriage. Rhune Kincaid is a comedian and singer/songwriter who blends his stand-up shtick with his music. Kincaid is straight, but that was irrelevant to him. Angry with the heterosexual community for being mean spirited and particularly annoyed with the flood of “Pro Prop 8” funding flooding in from the Mormon Church, he felt he had no choice. He took his guitar and wrote the song, “Hetero Strike”, then posted it on

YouTube all within a matter of hours. The song was quickly picked up and disseminated via the web to gay rights organizations (Kincaid donates half his sales to NCLR). Nasty, disproving posts on YouTube are the most serious of the potential negative fall out. Prop 8 passed but the fight continues — and Kincaid continues to sing.



FREEDOM OF SPEECH



A song does not have to be political to be banned or censored by those in power. Sometimes just being new or different is crime enough for music and its artists.

Although these artists and songs represent global diversity, over time remarkable similarities in their stories have become apparent: each artist was persecuted for their music, but eventually each would go on to be honored and rewarded.

FREEDOM ROCKS!

ON THE BLANKET — CHRISTY MOORE — IRELAND, 2002



In October 2004, Christy Moore, one of Ireland's most popular — albeit politically outspoken — singers, was driving to Britain. Under the 2002 Prevention of Terrorism Act, customs officials detained Moore at the Holyhead port in Wales. Moore and his driver were taken to separate rooms and interrogated for hours with the focus of Moore's questioning being specifically about the lyrics of his songs. While no formal charges were brought against Moore, as far as he is concerned that was not the point. The fact that his lyrics, asking simply that the people of Ireland be

respected and reunited would cause his detainment, proved that whatever the personal fall-out, he had been doing the right thing. The incident at Holyhead invigorated Moore's ire, sparking a new wave of protest music. This time his efforts were rewarded. In 2007 Moore was distinguished as Ireland's greatest living artist, in no small part because of his political convictions.



QUE VIVAN LOS ESTUDIANTES — MERCEDES SOSA — ARGENTINA

It became known as the Massacre at Tlatelolco. On the eve of the 1968 Olympics in Mexico City, approximately 10,000 students gathered for a peaceful protest in opposition to government suppression. Among other actually more serious injustices, President Diaz Ordaz had instituted laws banning rock music for being a threat to social order and moral values. The official policy was of censorship and eradication. Officials banned music radio and TV, raided and closed nightclubs, stopped men on the street to shear their long hair, arrested fans and



musicians en masse (forcing the movement underground for almost two decades). Throughout the day, a military presence had formed under the auspices of crowd control. As the sun set on a peaceful day of protest speeches, gunfire suddenly broke out. The military began firing indiscriminately into the crowds claiming that the students had begun firing at them first. Chaos ensued, bodies fell and in the commotion all the details and facts of the day seemed to disappear. The government official death count was 20 but those present claimed the actual number was closer to 300 — with hundreds more wounded and arrested. In 2001, a fact-finding committee revealed that those initial gun shots had been delivered by the President's own Presidential Guard who had been instructed to provoke the military into firing on the students.



FREEDOM OF SPEECH

TROPICALIA — GILBERTO GIL, CAETANO VELOSO — BRAZIL, 1968

Singer songwriters Gilberto Gil and Caetano Veloso did not intend to upset the Brazilian government, they simply wanted to make music. Their unique twist on Brazilian folk music with a twist of influence from Africa and the Caribbean (known as Tropicalia) was an immediate sensation with the people. It was also instantly infuriating to the politicians as somehow disrespectful of what traditional Brazilian music was supposed to sound like. Its embrace of other cultures was also a big no-no. Tropicalia's overt sensuality didn't help either. Despite warnings, Gil and Veloso continued to make and perform their music.



First they were arrested and thrown in jail for several months. Eventually they were exiled. Creating their music in London only gave their sound more cache and universal appeal. By the time Gil and Veloso returned to Brazil, they were international music stars and their songs were worldwide sensations. To this day, Tropicalia remains a bedrock of Brazilian music and global pop culture. So respected is Gil he has held the post of Cultural Affairs for the Brazilian government.

HAPPY HEARTS CLUB BANNED PLASTIC PEOPLE OF THE UNIVERSE — CZECHOSLOVAKIA, 1970

In August 1968, Soviet-led troops invaded Czechoslovakia with the intention of installing a more severe Communist dictatorship by way of their so-called "normalization" process. The new regime demanded that all citizens live by and conform to a certain code of government-sanctioned behavior. With the very



specific intention of non-conformation, The Plastic People of the Universe was a band founded by a group of university students that were self-proclaimed fans of Andy Warhol and the Velvet Underground. The PPU was also heavily influenced by Frank Zappa, even taking their name from one of his songs. In 1970 the band had its musician's license revoked because their songs were not only critical of the government but, even worse, they were sung in English. Despite the repression, a highly versatile and dedicated underground movement insured the band was always performing, if illegally, at rock concerts and artistic happenings. In 1974, hundreds of students en route to an underground PPU concert were arrested. Finally, in 1976, members of the PPU were arrested, put on trial and eventually imprisoned (for 18 months). Then playwright and

activist, Vaclav Havel, organized the campaign for their release. His arguments along with those of several other activist/intellectuals, became known as Charter 77, essentially a human rights manifesto, the upshot of which was Havel's own imprisonment. When the Velvet Revolution occurred in 1989, Havel was elected President and suddenly the tables turned. At Havel's invitation, Plastic People of the Universe were now performing at Prague Castle (the seat of government). That same year, PPU lead singer, Milan Hlavsa performed at the White House with Lou Reed.

FREEDOM OF SPEECH

FUCKING USA — YOON MIN-SUK — SOUTH KOREA, 2002



Yoon, a well-known South Korean radio personality, claimed he had no choice but to record this song in protest to — and out of frustration with — United States foreign policy (and, in particular, former President, George W. Bush). Based on the Beach Boys song, “Surfin’ USA”, the song was a moderate success in South Korea, but a smash hit on the internet where it received massive amounts of attention all over the world from people sympathetic to his views.



POLITICAL REPRESSION



The sport of military dictatorships, political repression is the epitome of tyranny. At its core it is designed to maintain control over the many through the power of the few.

Human rights violations, surveillance, police brutality, torture, forced disappearance, death squads are common under military dictatorships. Three of the artists here have been victims of at least one of these very crimes. While Dictators come and go, each of these artists is now a hero in their own country, their music and personal charisma transcending time and crime.

FREEDOM ROCKS!

POLITICAL REPRESSION

MANIFESTO — VICTOR JARA — CHILE, 1970



South and Central America have a long history of folk singers serving the purpose of spreading the news — not just singing for entertainment. Songs of protest, performed in the folk style on traditional instruments of the Andes, also fall under this category. Victor Jara, a poet and literature professor, was a folk singer in this tradition. On September 11, 1973, Jara was arrested at his university office where he was taken to the town's soccer stadium along with hundreds of others opposed to Pinochet, or those known to be in favor of Allende's Popular Unity Party. As none of the prisoners knew their fate, what they bore witness to was written on scraps of paper inside the ad hoc prison and passed from survivor to survivor, including the last of Jara's poems. The surviving bits of paper recount that, while in prison, Jara had his hands and wrists broken. He was then taken onto the stage, given his guitar and instructed to sing one of his protest songs. As Jara sang he was machine-gunned down. Today, the tradition of folk protest music is more vibrant than ever. It is called Nuevo Cancion, and Victor Jara is unquestionably respected and regarded as its father and patron saint.

EL COMANDANTE — GORKI, PORNO PARA RICARDO — CUBA, 2003

The Cuban singer known as Gorki has been arrested several times, always for the same infraction, "social dangerousness." Gorki's crime is also always the same, singing in protest to Castro's tyranny. Despite the arrests, Gorki and his punk band, Porno para Ricardo, keep on singing — in his father's living room, in underground clubs in the city, in remote locations on the outskirts of Havana. Neither Gorki nor his band mates are afraid. Virtually every one of their new songs is a punk protest manifesto. As a logo for their group, they use a Soviet hammer and sickle transformed into a pornographic image.



TIMISOARA — NICU, TRANSYLVANIA PHOENIX — ROMANIA, 1989



Nicu and his band, Transylvania Phoenix, were well known in Romania both because of the quality of their music and because of their subtle opposition to then-dictator Nicolae Ceausescu. Obsessed with eliminating its debt to larger European countries, Ceausescu had installed catastrophic economic policies on his country that left Romania in financial ruin while expanding his police state. In the chaos of that time, many Romanian artists were expelled from the country, Nicu being one of them. Only he was allowed to leave, however. The rest of his band and his family were all forced to remain behind in Romania. While in exile, Nicu petitioned to return to

his home to recover some of his equipment. The request was granted, and while it appeared that Nicu was loading his van with speakers and gearboxes, what authorities did not realize was that these items had been hollowed out and were now holding the remaining band mates and family members. Timisoara is the village where the Romanian Revolution first exploded.

DEAR MR. PRESIDENT — PINK — USA, 2007

*Dear Mr. President,
Come take a walk with me.
Let's pretend we're just two people and
You're not better than me.
I'd like to ask you some questions if we can speak honestly.*

*What do you feel when you see all the homeless on the street?
Who do you pray for at night before you go to sleep?
What do you feel when you look in the mirror?
Are you proud?*

*How do you sleep while the rest of us cry?
How do you dream when a mother has no chance to say goodbye?
How do you walk with your head held high?
Can you even look me in the eye
And tell me why?*

*Dear Mr. President,
Were you a lonely boy?
Are you a lonely boy?
Are you a lonely boy?
How can you say
No child is left behind?
We're not dumb and we're not blind.
They're all sitting in your cells
While you pave the road to hell.*



Just listen to those lyrics. Pink sings the frustration and heart-break so many Americans felt under the Bush Administration. This song is about political repression of a different sort, but it is political repression just the same.

LISA BLAKE/SENSIBLE SHOES PRODUCTIONS

PRODUCER/WRITER



Lisa Blake is an award winning journalist, news and reality television producer.

Prior to forming her company, Sensible Shoes Productions, Lisa produced television in both live news and reality formats. As the entertainment news producer for FOX's national morning news show, GOOD DAY LIVE, and the Emmy winning GOOD DAY LA, she produced and directed live and live-to-tape segments exploring Hollywood Behind the Scenes, covering weekly red carpet events and feature film premieres. During her three years at FOX News Lisa worked with such luminaries as Brad Pitt, Jude Law, Gwyneth Paltrow, Jim Carrey, Halle Berry, Jack Nicholson and Robin Williams, among countless others. She was also Leonard Maltin's regular producer on the show working with Mr. Maltin to

create his quarterly movie recaps and Academy Award previews.

Lisa was the supervising producer on FOX's REALITY REMIX, and a producer on reality shows MR. PERSONALITY for FOX, ABC's ARE YOU HOT? and E!'s STYLE STAR. Lisa also created and produced HERE! AT THE MOVIES, a monthly red carpet/Hollywood Behind the Scenes program for the Here! Networks (a premium cable outlet). Lisa was honored by the NLGJA National Lesbian and Gay Journalists Association, taking first prize in the on-line journalism category for her interview with Beyonce Knowles and coverage of the film "Dreamgirls".

Prior to her work in electronic media, Lisa was a journalist and contributing editor for the *Los Angeles Times*, *Marie Claire*, *InStyle*, *Seventeen*, *Cosmopolitan*, and *Daily Variety*. She was the art critic for the *Los Angeles Jewish Journal* and she had a monthly column tracking the Los Angeles real estate market in *Buzz* magazine.

Lisa Blake is a graduate of UCLA. She has two boys and two hamsters. The family resides in Los Angeles and New York.

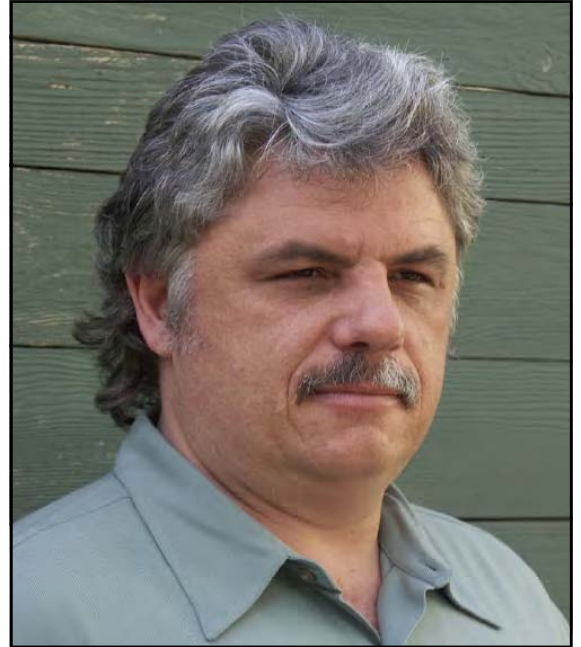
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WILLIAM GAZECKI

DIRECTOR/PRODUCER

As a documentary filmmaker, William is best known for his film *WACO: The Rules of Engagement* that was nominated for an Academy Award and won an Emmy Award for Outstanding Investigative Journalism. The film, which premiered at the Sundance Film Festival, has also been awarded the International Documentary Association's Distinguished Documentary Achievement Award and won awards at both the Atlanta Film Festival and the Charleston International Film Festival.

Gazecki's other theatrical release (2003), *Crop Circles: Quest for Truth*, is a fascinating examination of the mysterious and unexplained worldwide crop circle phenomenon. This controversial, widely acclaimed film won Best Documentary at the Thomas Edison Film Festival and was seen on the SciFi Channel in the US and UK. His 2004 DVD release, *Invisible Ballots*, presents a critical examination of the controversial issues surrounding electronic voting technology. The film has shown throughout the country as part of the grassroots Take Back Democracy Film Festival. In 2006 he completed *Future by Design*, a feature-length profile of enigmatic futurist Jacque Fresco, a peer of Buckminster Fuller and Albert Einstein. His first documentary mini-series, the 5-hour *Behind the Masks: The Story of the Screen Actors Guild* was completed in July 2008 and is slated for a PBS broadcast release.



Gazecki came to documentary filmmaking in 1991 after a multiple Emmy Award-winning career in sound mixing for television, film, and record production (*The Rose*, *Hill Street Blues*, *St. Elsewhere*, etc.). Other recognitions of excellence in sound mixing include honors from both the Cinema Audio Society and the Society of Motion Picture Sound Editors, and several Gold and Platinum albums. He is a member of the Directors Guild of America, and the Academy of Motion Picture Arts and Sciences.

Early projects such as *Technical Remote Viewing* and *Natural Solutions* set Gazecki apart as an outspoken and un-intimidated purveyor of the expose long before such endeavors were en vogue. *Natural Solutions*, which aired on PBS in 1993, impacted then-pending legislation attempting to limit public access to vitamins and health food supplements. His film *Reckless Indifference* won a Golden Satellite Award from the International Press Academy.

Each of Gazecki's projects display a cohesive and honorable theme — reflecting his desire to improve the lot of humanity and the quality of life. His films are a place where people can go to obtain not just information, but human understanding.

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BOB CUTARELLA

MUSIC SUPERVISOR



Thirty odd years ago, Robert Cutarella made a decision to pursue his childhood dream of a career in the music industry. He gave up the job security he had already established as an English teacher and brought his dream to life. His decision paid off as today, with two recent Grammy's as a producer, over 3,000 songs recorded as a publisher and over 160 platinum records to his name, Robert wears a smile from ear to ear and never looks back.

He began his career in the music industry as a producer and performer. He was employed by all the major labels and performed with a variety of recording artists ranging from Joe Williams to Bruce Springsteen. In 1978, Chappell Music/Polygram, then the largest publisher, pursued Robert for his great ear and talent at matching artists with songs.

This transition became the catalyst for his long term success. He was involved with securing cover recordings as well as signing and developing writers; garnering hits with Chaka Khan, Michael Jackson, Sheena Easton, Air Supply, Melissa Manchester, Whitney Houston, Michael Henderson, Diana Ross, Deborah Allen, Dolly Parton, The Police, Elton John, REM, Culture Club, Human League, ABC, Linda Ronstadt, Frank Sinatra among countless others.

He was also able to work with the writers already signed ranging from Hall and Oates and the Bee Gees to Sammy Cahn, Benny Benjamin and Jule Styne. Chappell was sold and Robert quickly became the VP of John Hammond's new label with CBS/Sony Records. There he furthered his success by either signing or developing Stevie Ray Vaughan, The Fabulous T Birds, Metallica, Raven, Gino Vanelli, Vanessa Williams, Patrick Simmons, Basia and others.

When John died, Robert began a publishing/management company which created worldwide hits for Celine Dion, The Temptations, .38 Special, Jennifer Rush, Alice Cooper and more. The management division represented Lynryd Skynrd, Johnny Van Zant and other great artists. The publishing catalogue was sold to Polygram and in 1990, Robert went over to MCA to become the East Coast Director. This continued his hot streak with hits from Eternal, Jeremy Jordan, SWV, Michael Bolton, Dana Dawson, Barbra Streisand, Madonna, Cyndi Lauper, Celine Dion, Robin S and numerous other chart records.

In 1994, Robert decided to go out on his own again. To date has produced records with Eric Clapton, Jeff Beck, Joss Stone, Sting, Billy Gibbons (ZZ TOP), Allison Krauss, Joe Perry (Aerosmith), John Rzeznik (The Goo Goo Dolls), Keith Richards, Cyndi Lauper and many more.

In 2008 he produced Ashley Tisdale, the star of "High School Musical", for MGM's new film "Picture This".

He won two Grammys in 2005 and is extremely excited about what the future holds.

FREEDOM ROCKS!

Multi-Platform Opportunities:

Coffee Table Book — "*Freedom Rocks! The Book*" will compliment the film by including production notes, the script, as well as additional interviews with the artists, song lyrics, snap shots, historical photos and side bars on the history relevant to the featured songs.

The Television Series — The amount of information and number of songs relevant to *Freedom Rocks!* is simply astronomical and far too much to be included in a 90 minute film. "*Freedom Rocks! - The TV Series*" is a multi-part series containing 8 - 12 stand alone 30 to 60 minute episodes exploring in depth each area of the protest music phenomenon.

The Boxed Set DVD — Both the feature film and television versions of *Freedom Rocks!* will be released on DVD.

The CD — The *Freedom Rocks!* soundtrack

The Single Purpose Record Label — The number of protest songs and artists around the world is so vast only a small handful are featured in the film. A single purpose record label dedicated to the broad genre of protest music will allow audiences to hear it all.

The Viral Campaign — All songs will also be available via iTunes and the dedicated *Freedom Rocks!* website.

The Freedom Rocks! Website / Fansite — (with advertising) will also offer viewers political action opportunities, projects to join and social networking

The Concert / The Tour — Artists included in the film would be invited to perform in concert on tour to both raise awareness of the film as well as raise money for charities affiliated with human rights causes around the world.

The Merchandise — Great graphics will have *Freedom Rocks!* merchandise looking very street and highly desirable.