

# ART OF TIME ENSEMBLE

ANDREW BURASHKO · ARTISTIC DIRECTOR



## THE **REVOLUTION** WILL NOT BE TELEVISED: **6 PROTEST SONGS**



Canada Council  
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BMO



## ART OF TIME ENSEMBLE

For the last 25 years, Art of Time Ensemble has been on the cutting edge of the performing arts in Canada, fusing music with theatre, dance, film and literature in unique and unprecedented ways. The list of illustrious artists who have collaborated with Art of Time includes Margaret Atwood, Peggy Baker, Brent Carver, Barbara Hannigan, Branford Marsalis, Michael Ondaatje, Madeleine Péyroux, Jackie Richardson and many others.

Founded by Andrew Burashko in 1998, the Toronto based ensemble has included some of Canada's top classical and jazz soloists as well as concertmasters and principal players from some of the world's greatest orchestras. With Burashko at its helm as artistic director, conductor, pianist and director, Art of Time has produced over 80 unique productions and recordings and has toured extensively throughout North America and Europe.

### A MESSAGE FROM ARTISTIC DIRECTOR, ANDREW BURASHKO

**"WE FIRST PERFORMED THESE SONGS LIVE IN 2018 WHEN THE WORLD FELT LIKE IT WAS UPSIDE DOWN. WE WANTED TO STRESS THE IMPORTANCE OF PROTEST MUSIC AND TO REINFORCE ITS TIMELESS IMPORTANCE. NOW, AS THE WORLD SEEMS EVEN MORE IN FLUX, WE HOPE THIS FILM CASTS A WIDER NET AND INSPIRES CONVERSATIONS AROUND SOCIAL INJUSTICE AND THE IMPORTANCE OF ART IN ADDRESSING IT."**

**- ANDREW BURASHKO**



# A NOTE FOR EDUCATORS

The various project-based activities included in this cross-curricular learner's companion are structured around the following 21st-century competencies: **critical thinking, communication, collaboration, creativity, and innovation.**

Incorporating **The Creative Process** strand of the Ontario Arts Curriculum into our lessons has enhanced the students' engagement and understanding of protest songs. The Creative Process strand focuses on helping students develop their creative and artistic skills while guiding them through generating ideas, developing skills and presenting their work. Here, they may brainstorm themes, explain their creative choices, analyze concepts and experiment with creative expression.

**The Elements and Conventions** strand of the Ontario Arts Curriculum focuses on helping students develop an understanding of the fundamental elements, techniques and conventions within an art form. Incorporating this strand into lessons on protest songs can aid students with analysis and help them appreciate the artistic aspects of music, visual art, photography and dramatic art. They may break down concepts for deeper understanding, study the use of colour and composition, and listen to and dissect the overall melodies and harmonies of the work.

Incorporating **The Presentation Techniques and Technologies** strand empowers students to effectively communicate and showcase their protest songs, visual art creations, and drama performances. This strand emphasizes the importance of adapting to different presentation contexts while leveraging technology to enhance the impact of creative work.

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## A MESSAGE FROM ARTIST, SHAKURA S'AIDA

**"MY MOTHER WAS A CIVIL RIGHTS ACTIVIST WHO TAUGHT ME TO USE MY VOICE AND TO STAND UP FOR WHAT WAS RIGHT, EVEN IF IT FELT AS THOUGH I WAS STANDING ALONE. I HAVE LEARNED THAT ONE VOICE WILL ALWAYS BE JOINED BY ANOTHER AND ANOTHER AND SO ON AND THAT THESE VOICES WILL INSPIRE OTHERS TO FIGHT TO OVERCOME ANY BARRIERS IN THE WAY. I HOPE YOU ENJOY THIS FILM AND THE SONGS WITHIN, BUT MORE IMPORTANTLY, I HOPE YOU LEARN THESE SONGS AND I HOPE YOU TEACH OTHERS TO SING THEM. LOUDLY & PROUDLY"**

**- SHAKURA S'AIDA**

### DISCLAIMER

The concept of the roadmap is to provide a variety of activities for you and your students to complete as they fit within your curriculum planning. The application of this learning guide is up to each independent educator. The activities along the roadmap stand alone and can be completed without moving on to the next activity. You can access the content along the road map from any starting point to come alongside with other planning you already have in place.

The lyrics of some songs and ideas presented in this learner's companion may be challenging for students. Specifically, we ask that educators pay special attention to the lyrics in Song 5: Strange Fruit, which might be challenging for students. We have included the following message for consideration.

# PROTEST SONGS: A ROAD MAP

## INTRODUCTION BY

### DR. SARAHROSE BLACK, PH.D. RP MTA

#### **We all carry stories.**

Each of us is made up of a fabric of stories that, when woven together, are the backbone of our identity as individuals, communities, and societies.

We carry stories within our family systems, biological and/or chosen; we carry stories shaped by our friend circles and communities. We carry stories about our identities that may reflect who we are and our beliefs. We also carry stories about our ancestors and relationships; these narratives may be deeply embedded within us and delicate, beautiful, difficult, painful, challenging, joyful, and/or important.

Our stories may be visible or invisible, either by choice or not. As you move through this curriculum and engage in the exercises, starting from a place of care and respect for others' stories and your own is essential. Ask yourself before you begin: what is my story? What parts of my story am I bringing into this work today? Do I hold these close and not share these stories, or am I very forthcoming? There is no right or wrong way to embody the narratives that make you who you are, but starting from a place of care and respect is vital. Some people may not want to share their experiences, while others may. You may not know what another person has lived through. In fact, we may never know any other human being's lived experience, but what we can do is listen and be mindful that everyone carries many stories. Sometimes, hearing songs that reflect our stories or another person's (or another community's) stories may bring up feelings within us, including curiosity, wonder, empathy, overwhelm, confusion, pain, comfort, or relatability. Be sure to notice your responses and acknowledge your relationship to the stories you hear through lyrics, melodies and harmonies, soundscapes, and prompts. Be aware that we may never fully know anyone else's experience: each of us deserves respect and care as we navigate our experiences in a way that feels safe and supportive in our own lives.

If something you read, hear, or are asked to engage in feels too overwhelming and impossible to participate in, know that your responses are important and that you can let a teacher or a trusted friend know. Some of the lyrics of the songs you will be engaging with may feel overwhelming, challenging, sad, difficult, or confusing. It's ok to feel any and all of these things: it's also very important to approach both the content (lyrics, etc.), your feelings and responses, as well as everyone else's feelings and responses with care and caution. Protest songs are filled with many layers of complexity, which is part of what makes them so powerful. The songs themselves also carry other people's stories. Proceed with respect, curiosity, and openness. If you hear someone else's story that you feel connected to, be careful not to assume that you fully understand or know what someone else has lived through. Be gentle with yourself and others, beginning from a place of non-assuming, deep listening, respect, and care.

- SarahRose Black

# INTRODUCTION



## PROTEST SONGS: A ROADMAP

Musicians and artists have often looked to the image of the road as inspiration for their artistic journeys. In this learners' guide, **Protest Songs: A Roadmap**, we set out on an exploration of understanding guided by curiosity, acknowledgement, and reverence for all that has come before.

Through the inspiration and wisdom of the artists we meet along the way, we will shed light on the struggle and resilience of communities facing challenges. **Jackie Richardson, Tom Wilson (Tehohahake)** and **Shakura S'Aida** lend their unique voices to help students understand the importance of protest songs to send social messages and help inspire change.

## AT THE END OF THESE ACTIVITIES, STUDENTS WILL BE ABLE TO:

- Respect that all individuals have the right to speak up and better identify ways to build a stronger community.
- Explain and understand the importance of racialized communities.
- Build an understanding of the need for storytelling through protest songs in our ever-changing world to develop compassion.

**"THE ROAD IS LONG WITH MANY A WINDING TURN THAT LEADS US TO WHO KNOWS WHERE."**

**"HE AIN'T HEAVY, HE'S MY BROTHER" BY THE HOLLIES**

# THE ROADMAP INTRODUCTION

The correlation of protest songs to the idea of the road is telling. A roadmap is a visual representation of your strategic plan. The roadmap will take students through why we listen to and need to build awareness through protest songs and what actions can be taken to build a strong community. Musical storytelling can help students articulate ideas, draw support from others, learn how to support other community members, and aid innovation. There are five key stops along the roadmap where we invite teachers and students into activities designed for learning and reflection. These stops are:

- **Introduction**
- **Listening**
- **Watch Party**
- **Community**
- **Storytelling**

**“PROTEST MUSIC HAS BEEN A WAY OF MAKING YOUR VOICE HEARD, ESPECIALLY WHEN IT IS A GRIEVANCE THAT NEEDS TO BE HEARD BECAUSE IT AFFECTS EVERYBODY.”**

**- JACKIE RICHARDSON**

**When students walk through all stops along the Protest Song Road Map, we hope they will better understand the origins of protest songs, their purpose, and how we can be better together in community and purpose.**



### INTRO

Learn about the Art of Time Ensemble, and the vision behind the creation of this digital performance.



1

### WATCH PARTY

Watch the performance and work through a series of questions to explore as a class.



3

### STORYTELLING: PASSING ON THE LEGACY

Students will be provided with written prompts to join together to tell a cohesive story about an issue relevant to young adults today.



5

## PROTEST SONGS: A ROAD MAP

2

### LISTENING ACTIVITY

The ability to listen is central to building community. Through listening, we develop and deepen relationships and create space for everyone to have a voice. This section focuses on activities rooted in the importance of listening.



4

### COMMUNITY

Activities aimed at igniting all voices and keeping an open mind and heart. These activities bring all students together to collaborate as one harmonious group.



# ROAD STOP 1 - INTRODUCTIONS



Read the paragraph about the Art of Time Ensemble using the student workbook and answer the following questions. In addition to the paragraph included in this student guide, visit <https://artoftimeensemble.com> to answer the following questions:

1. Who is the Artistic Director?
2. What is the role of an Artistic Director in a performing arts ensemble?
3. What city is the Art of Time Ensemble located in?
4. In addition to the three vocalists featured in this guide, name three other artists who work with Art of Time and their roles. Please include a few facts from their biography.

ARTIST	DISCIPLINE	BIOGRAPHY FACTS

5. What are protest songs?
6. Read the statements from Shakura S'Aida and Andrew Burashko from the guide. What is a common theme from both statements?
7. Artistic Director Andrew Burashko talks about the events from 2018 to the present day, which gives a feeling of the world being in flux. What could he be referring to? What issues are relevant to you and your peers? If you could choose one topic for creating a protest song, what would it be?



# ROAD STOP 2 - LISTENING ACTIVITY



**"IF WE LISTEN TO EACH OTHER IN THIS WORLD - REALLY LISTEN, THEN WE'D BE SO MUCH FURTHER AHEAD."**

**- JACKIE RICHARDSON**

## **ACTIVITY # 1: LISTENING / NON-LISTENING**

This is a fun activity that involves all students in the group. For this activity, students will need space to move around. **This activity will challenge students to understand and explore the effects of not being heard in our society. It will allow students to consider how not being heard might feel.** Jackie Richardson refers to how the protest songs gave people a voice that didn't have one. This activity will allow students to consider that experience.

**Step 1:** Place students in groups of 2.

**Step 2:** Ask the groups to sit facing each other (either on the floor or in chairs) spread out around the room.

**Step 3:** Ask students in each group to assign themselves a colour, either green or blue.

**Step 4:** For this next step, it is important to take some time to explain the instructions.

"For the next minute, the two partners will have opposite goals. The colour blue will spend the next minute telling a story about themselves to their partner (colour green). They must tell this story with as much conviction as possible. Their sole purpose is to be heard. While this happens, the colour green partner will do everything they can NOT to listen. They should use their imagination to do what they can NOT to listen. On your mark, get set, go!"

**Teachers can decide whether to limit the students' movement to their chairs or allow them to move around the room.**

**Step 5:** Ask students to stop and regroup after the first minute. Then, ask the colours to switch purposes. The colour green will now tell a story, and blue will NOT listen for 1 minute.

**Step 6:** After the minute, ask students to stop and regroup.

**Step 7: This is the most critical part of this activity.** Students must participate in a discussion. These are some questions that can help direct the discussion:

1. **What did you hear when you were NOT listening?**
2. **What did it feel like when you were not heard?**
3. **What did it feel like to NOT listen to the person telling the story?**
4. **How can we connect this experience to the voices of those singing protest songs?**
5. **Why is listening to these protest songs important?**
6. **What might happen if we don't listen?**

**Note:** Allowing students to voice how this activity affected them is important.

## **ACTIVITY # 2: STORYTELLING THROUGH SOUND**

A soundscape is the acoustic exploration of an environment or area. Soundscapes have been proven to impact our physical and mental well-being. Think about going on a nature walk and immersing in the sounds of water, birds and wind blowing through the trees. Soundscapes in nature have been proven to reduce stress, positively influencing our biological selves, such as heart rate, blood pressure and cognitive function.

Now, think about the soundscape of a hospital room. Close your eyes and imagine yourself surrounded by the beeping of machines and monitors. Imagine hearing the footsteps of nurses and other care staff walking up and down the hallways. How do you think you would respond to this environment? Significant research has been developed around mitigating medical noises in hospital soundscapes for this very reason.

Learning to be more in tune with our environment is a beautiful way to develop listening skills.

**ACTIVITY:** Spread out around the classroom with a journal where you can record thoughts and observations. Make sure that everyone has a comfortable place to sit and listen. Set a timer for 5 minutes, and have students record what sounds they hear around them on the page. Focus on what you hear and try to assess their impact on you. Which sounds contribute to a nurturing and safe space, and which sounds could be perceived as distracting or distressing?

**“A SOUNDSCAPE IS ANY COLLECTION OF SOUNDS, ALMOST LIKE A PAINTING IS A COLLECTION OF VISUAL ATTRACTIONS. I THINK WHEN YOU LISTEN CAREFULLY TO THE SOUNDSCAPE IT BECOMES QUITE MIRACULOUS WHEN YOU LISTEN AND MARVEL.”**

**- R. MURRAY SCHAFER, CANADIAN COMPOSER**

# ROAD STOP 3 - WATCH PARTY



**"OH, WHERE HAVE YOU BEEN, MY  
BLUE-EYED SON?"**

**- "A HARD RAIN'S A-GONNA FALL" BY  
BOB DYLAN**

Now it's time for the main event! Your class will be invited to watch the feature presentation hosted by the Art of Time Ensemble. Take notes during the presentation and reflect on how each performer connected to the meaning of each song. Use the following questions after watching the performance to guide meaningful classroom discussion either as a whole class, or in small group discussions.

## WATCH PARTY GUIDE QUESTIONS

1. What do you think of when you think of protest songs?
2. Can you name any protest songs other than the ones here that have impacted you?
3. In your opinion, what makes a protest song different from any other song? What elements or qualities stand out to you?
4. Can you provide examples of times when protest songs have influenced society or politics?
5. Which specific artists or musicians do you think are skilled at creating impactful protest songs? What sets them apart?
6. How could protest songs connect people's emotions and experiences?
7. Are protest songs more effective at raising awareness about issues or at inspiring action and change? Can they do both?
8. How might protest songs contribute to the overall understanding of a movement?
9. Are there any potential "issues" associated with protest songs? Can they, at times, oversimplify complex issues or exclude particular perspectives?
10. What message would you want to convey if you wrote a protest song about a current issue you're passionate about? How would you want people to respond emotionally?
11. What issues do you believe are most relevant to young people today? What effect could protest songs have on this generation?
12. Provide instances where protest songs have been used in ways that go beyond traditional music, such as in social media campaigns or live protests.
13. Can you draw connections between protest songs and other forms of creative expression, such as visual art, literature, or spoken word?

# ROAD STOP 4 - COMMUNITY



## ACTIVITY # 1: BUILDING COMMUNITY

This activity involves all students working together to create one harmonious group. It is about igniting all voices and keeping an open mind and heart. This is a fun activity that involves all students in the group. For this activity, students will need space to move around. This activity will challenge students to use their voices in the group.

**Step 1:** Choose one of the first four protest songs from those provided and assign one line to each student in the class. The lyrics for these songs are included.

**Step 2:** Each student should memorize that line and add a unique action. For example, if they were to take the line "Hanging on, we push and shove" from the song "**Compared to What,**" they could motion pushing and shoving. The possibilities are endless here.

**Step 3:** Students should be given time to work on and practice their actions and lines.

**Step 4:** Arrange students in a choir formation (depending on the group, there might be 3 or 4 rows in a semi-circle formation).

**Step 5:** Choose a conductor. The teacher may be the conductor or allow different students to conduct.

**Step 6:** Once the conductor is chosen, they stand before the group and direct the activity. The conductor points to individual students and creates their version of the song. They may point to everyone quickly or slowly. They can create different hand motions to mean different intensities. For example, if the conductor raises their hand high, that might mean that the person speaking or moving does so with more volume and exaggeration. If they lower their hand to the ground, they speak or move more quietly and timidly. This allows for the improvisation process to take over.

**Step 7:** After the activity, ask students to stop and regroup.

**Step 8:** This is the most important part of this activity. Students must participate in a discussion. These are some questions that can help direct the discussion:

- 1. What did it feel like to be part of the group?**
- 2. How can we connect this experience to the voices of those singing protest songs?**
- 3. How does this activity connect to igniting both sides of a conversation?**
- 4. How does this activity connect to the idea of allyship?**
- 5. How does working together for one common goal connect to community building?**

**Note:** Allowing students to voice how this activity affected them is important.



## **ACTIVITY # 2 - COMMUNITY IN CANADA**

Allyship can be a powerful force for positive change in community building, as explored in the previous activity. There are numerous examples of community-building efforts in Canada, including:

- 1. Indigenous Reconciliation**
- 2. Bell Let's Talk Campaign**

In small groups, discuss how Indigenous Reconciliation and Bell Let's Talk work as examples of community building. Who do these examples support? What have you learned about reconciliation in your school, the media or greater community? What have you learned about mental health through Bell Let's Talk?

**Activity:** Discuss Indigenous Reconciliation and Bell Let's Talk. How can your class actively support new initiatives and work to build a stronger community throughout the school year? Brainstorm new ideas together and create a goal and action plan for your class to work toward becoming a more inclusive community. This could include sharing this list with a school club or council that supports these initiatives.

## ROAD STOP 5 - STORYTELLING: PASSING ON THE LEGACY



### ACTIVITY #1 - STORYTELLING

For this storytelling activity, students will create written prompts which encourage them to use their imaginations to tell a cohesive story. Combined with simple instructions, these story starter ideas make an excellent choice for incorporating some of the themes touched on in the protest songs. Students will gain deep understanding by hearing and sharing stories from different perspectives, building on their compassion.

**Step 1:** Ask students to come up with 5 ideas connected to issues that are important to them. Each idea should be written on a small piece of paper that can be folded.

**Step 2:** Fold each piece of paper and place them in a jar or container.

**Step 3:** Each student pulls out a strip from the jar.

**Step 4:** They can use their prompt to write a story down on paper or tell it aloud to the class.

**Step 5:** After the activity, ask students to stop and regroup.

**Step 6:** This is the most important part of this activity. Students must participate in a discussion. These are some questions that can help direct the discussion:

- 1. What did it feel like to create these characters in these situations?**
- 2. How can we connect this experience to the stories of those of protest songs?**
- 3. How does telling stories add to the process of understanding?**
- 4. What did you learn from the stories shared today?**
- 5. How will the stories empower you to support and create change?**

**Note:** Allowing students to voice how this activity affected them is important.

## **ACTIVITY #2 - THE POWER OF A GREAT MELODY**

Composition, or creating your music, can be overwhelming to many. At times, our efforts to be original and unique can lead us to complicate our melodies and ideas. Think of it this way: It's like putting too much salt in your dinner. Adding salt or spice to a meal can make a big difference, but adding too much spice can ruin a dish!

### **Step 1: Melodies & Memory**

Put students into small groups and give them five minutes to jot down the most memorable melodies they can think of. Sing a famous tune like Star Wars or music to a meme everyone knows to get their creative energies flowing. Don't forget to include jingles!

Have students share two of their melodies from each group. Bonus points for group singing or sharing! Make sure to have students reflect that a simple tune makes for a memorable tune.

### **Step 2: Brainstorming Session**

After your discussion on memorable melodies, return students to their small groups and have them think about social issues or causes they are passionate about.

Have students jot down keywords or phrases associated with their chosen topic and see if they can start to piece together some themes and words to create the framework for a song. Can they see a potential verse or chorus emerge?

Discuss how these words and phrases can be the foundation for the lyrics and, consequently, the melody of a protest song.

### **Step 3: Melody Composition Workshop**

Although there are many different ways to approach creating a melody, we suggest trying this framework first:

- 1. Start with a simple, memorable motif or phrase. Did you notice a rhythm that could be used to inspire the melody when you reviewed the lyrics in the previous step?**
- 2. Consider the emotional tone—should it be uplifting, sombre, or intense?**
- 3. Ensure the melody complements the lyrics and enhances the message.**
- 4. Demonstrate the process by creating a sample melody, using a chosen social issue as inspiration.**
- 5. Provide students with time to experiment and compose their melodies. Encourage creativity and originality.**

### **TRY USING THE FOLLOWING "FREE" VIRTUAL COMPOSITION TOOL:**

Have students download the SoundsUnite app on their device. A "create" section allows them to experiment with songwriting online. This is a brand-new program that will be available soon! **Projects · SoundsUnite**

# PROTEST SONGS

## **SONG 1: Compared to What** **Gene McDaniels**

### **LYRICS**

Love the lie and lie the love  
Hangin' on, we push and shove  
Possession is the motivation  
That is hangin' up this God-darn nation  
Looks like we always end up in a rut  
Tryin' to make it real, compared to what?

President, he's got his war  
Folks don't know just what it's for  
Nobody knows a rhyme or reason  
Have some doubt, they call it treason  
We're chicken-feathers, all without one pluck  
Doggone it!  
Tryin' to make it real, compared to what?

Church on Sunday, sleep and nod  
Tryin' to duck the wrath of God  
Preachers fillin' us with fright  
Tryin' to tell us what he thinks is right

Where's my bee and where's my honey?  
Where's my God? Where's my money?  
Unreal values, crass distortion  
Unwed mothers need abortion  
Kind of brings to mind ol' young King Tut (He did it now)  
Tried to make it real, compared to what?

Where's my bee? Where's my money?  
Where's my God? Where's the honey?

## **SONG 2: A Hard Rain's A-Gonna Fall** **Bob Dylan**

### **LYRICS**

Oh, where have you been, my blue-eyed son?  
And where have you been, my darling young one?  
I've stumbled on the side of 12 misty mountains  
I've walked and I crawled on six crooked highways  
I've stepped in the middle of seven sad forests  
I've been out in front of a dozen dead oceans  
I've been 10,000 miles in the mouth of a graveyard  
And it's a hard, it's a hard  
It's a hard, it's a hard  
It's a hard rain's a-gonna fall  
Oh, what did you see, my blue-eyed son?  
And what did you see, my darling young one?  
I saw a newborn baby with wild wolves all around it  
I saw a highway of diamonds with nobody on it  
I saw a black branch with blood that kept drippin'  
I saw a room full of men with their hammers a-bleedin'  
I saw a white ladder all covered with water  
I saw 10,000 talkers whose tongues were all broken  
I saw guns and sharp swords in the hands of young children  
And it's a hard, it's a hard  
It's a hard, and it's a hard  
It's a hard rain's a-gonna fall  
And what did you hear, my blue-eyed son?  
And what did you hear, my darling young one?  
I heard the sound of the thunder that roared out a warning  
I heard the roar of a wave that could drown the whole world  
I heard one hundred drummers whose hands were a-blazin'  
I heard 10,000 whisperin' and nobody listenin'  
I heard one person starve, I heard many people laughin'  
I heard the song of a poet who died in the gutter  
I heard the sound of a clown who cried in the alley  
And it's a hard, it's a hard



# PROTEST SONGS

It's a hard, it's a hard  
It's a hard rain's a-gonna fall  
Oh, what did you meet, my blue-eyed son?  
And who did you meet, my darling young one?  
I met a young child beside a dead pony  
I met a white man who walked a black dog  
I met a young woman, her body was burning  
I met a young girl, she gave me a rainbow  
I met one man who was wounded in love  
I met another man who was wounded in hatred  
And it's a hard, it's a hard  
It's a hard, it's a hard  
It's a hard rain's a-gonna fall  
And what'll you do now, my blue-eyed son?  
And what'll you do now, my darling young one?  
I'm a-goin' back out 'fore the rain starts a-fallin'  
I'll walk to the depths of the deepest dark forest  
Where the people are many and their hands are all  
empty  
Where the pellets of poison are flooding their waters  
Where their home in the valley meets the damp dirty  
prison  
And the executioner's face is always well-hidden  
Where hunger is ugly, where the souls are forgotten  
Where black is the colour, where none is the number  
And I'll tell it and speak it, and think it and breathe it  
And reflect from the mountains, so all souls can see it  
And I'll stand on the ocean until I start sinkin'  
But I'll know my song well before I start singing  
And it's a hard, it's a hard  
It's a hard, and it's a hard  
It's a hard rain's a-gonna fall

## **SONG 3: The Revolution Will Not Be Televised** **Gil Scott-Heron**

### **LYRICS**

You will not be able to stay home, my brother  
You will not be able to plug in, turn on and cop out  
You will not be able to lose yourself on skag  
Or skip out for beer during the commercials  
Because the revolution will not be televised

The revolution will not be televised  
The revolution will not be brought to you by Xerox  
In four parts without commercial interruptions  
There will be no pictures of Nixon  
Blowing a bugle or leading a charge by John Mitchell,  
Spiro Agnew, General Abrams  
To eat hog maws confiscated by a Harlem sanctuary  
The revolution will not be televised

The revolution will not be brought to you by the  
Schaefer Award Theatre and will not star  
Natalie Woods and Steve McQueen or Bullwinkle and  
Julia  
The revolution will not give your mouth sex appeal  
The revolution will not get rid of the nubs  
The revolution will not make you look five pounds  
thinner  
Because the revolution will not be televised

There will be no pictures of you and Willie May  
Pushing that shopping cart down the block on a dead  
beat  
Or trying to slide that color TV into a stolen ambulance  
NBC will not be able predict a winner at 8:32 pm  
On report from 29 districts  
The revolution will not be televised

There will be no pictures of pigs shooting down  
Brothers on the instant replay  
There will be no pictures of pigs shooting down  
Brothers on the instant replay

# PROTEST SONGS

There will be no pictures of Whitney Young  
Being run out of Harlem on a rail with a brand new  
process  
There will be no slow motion or stills of Roy Wilkins  
Strolling down Watts in a brand new red, black and  
green  
Liberation jumpsuit that he has been saving  
For just the proper occasion

Green Acres, Beverly Hillbillies, and Hooterville Junction  
Will no longer seem so damned relevant  
And women will no longer care if Dick finally got down  
with Jane  
On "Search for Tomorrow" because Black people  
Will be in the street looking for a brighter day  
The revolution will not be televised

There will be no highlights on the eleven o'clock news  
And there will be no pictures of hairy armed women  
liberationists  
And Jackie Onassis blowing her nose  
The theme song will not be written by Jim Webb  
Or Francis Scott Key and will not be sung by Glen  
Campbell  
Johnny Cash, Tom Jones, Englebert Humperdinck or the  
Rare Earth  
The revolution will not be televised

The revolution will not be right back  
After a message about white lightning, white tornado,  
or white people  
You will not have to worry about the dove in your  
bedroom  
The tiger in your tank or the giant in your toilet bowl  
The revolution will not go better with Coke  
The revolution will not fight the germs that cause bad  
breath  
The revolution will put you in the driver's seat  
The revolution will not be televised, will not be televised  
Will not be televised, will not be televised

The revolution will be no re-runs, my brothers and my  
sisters  
Because the revolution will be live  
The revolution will be no re-runs, my brothers and my  
sisters  
Because the revolution will be live

## **SONG 4: Red Brother, Red Sister** **Bruce Cockburn**

### **LYRICS**

Went to the museum, red brother  
Saw your ancient bloom cut,  
pressed and dried  
Sign said "wasn't it clever what  
they used to do?"  
But it never did say how they died

Hey hey hey  
hey hey

Hey hey hey  
hey hey

Hey hey hey  
hey hey

Hey hey hey  
hey hey

Went to Regina, red sister  
Heard a cab driver say what he'd seen  
"There's a grand place to eat out  
on Number One

All white ladies if you know  
what I mean"

Hey hey hey  
hey hey

# PROTEST SONGS

Hey hey hey  
hey hey

Hey hey hey  
hey hey

Hey hey hey  
hey hey

Went to a Pow Wow, red brother  
Felt the people's love flow all around

Left me crying just thinking  
about it  
How they used the saviour's  
name to keep us down

Hey hey hey  
hey hey

Hey hey hey  
hey hey

Hey hey hey  
hey hey

Hey hey hey  
hey hey

## **SONG 5: Strange Fruit** **Abel Meerpool**

### **LYRICS**

Southern trees bear strange fruit  
Blood on the leaves and blood at the root  
Black bodies swinging in the southern breeze  
Strange fruit hanging from the poplar trees  
Pastoral scene of the gallant south  
The bulging eyes and the twisted mouth  
Scent of magnolias, sweet and fresh  
Then the sudden smell of burning flesh  
Here's a fruit for the crows to pluck  
For the rain to gather, for the wind to suck  
For the sun to rot, for the trees to drop  
Here's a strange and bitter crop

# PROTEST SONGS

## **SONG 6: A Change is Gonna Come**

**Sam Cooke**

### **LYRICS**

I was born by the river

In a little tent

And just like the river, I've been running  
ever since

See it's been a long time

Oh a long time coming, but I know change

A change is gon' come

It's been too hard living

But I'm afraid to die

I might not if I just knew what was beyond the sky

Oh it's been a long time

Such a long time coming

I know

Change gon' come

Sam said "I went to my brother

And I said, "Brother, brother help me

Help me, please"

And oh sister he said

"I might not be able cause when I look around

I find myself down on my bended knee"

There's been times

Lord, I thought

I couldn't last for long

But I'm beginning to think that

Maybe I'm able to carry on

Well you know, you know, you know

you know, you know

It's been a long time

Such a long time coming

I know

I know

Change is gon' come

I know it's gon' come

Lord, lord, lord, lord

Change is gon' come

Just look around, you know that

a change is gon' come

Everyday

Everyday I see

Oh it's gon' come

Oh don't you

Don't you see

We need

Oh we need a change

For the children

We need

Oh we need a change

Every, every, everyone

Don't you know that a change is gon' come

A change is gon' come

Change is gon' come

Oh yeah

Oh yeah

I know

I know a change

Oh is gon' come