For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC’s Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz
Executive Vice President
Area Executive
Middle Tennessee Area
Dear Teachers,

Thank you for choosing Freedom Sings™ as a performance experience for your students.

Freedom Sings™ is a constantly evolving multi-media performance which addresses the power of free musical expression in America, how it has shaped our nation and how it has been threatened by censorship. Narrator Ken Paulson weaves together the fascinating stories, viewpoints and impact of these songs with their social, political and historical background. The result challenges students to look at their own response to music and free speech.

We intend for this guidebook, created for high school classrooms, to engage your students in thoughtful investigation of the First Amendment’s protection of freedom of expression, with activities designed to allow multiple viewpoints and personal reflection.

It is our hope, in partnership with the First Amendment Center, that the Freedom Sings™ presentation, and the activities and conversations you will generate with your students, will strengthen their understanding that the First Amendment protects all free expression, including the power and passion of song.

TPAC Education

Freedom Sings® is a program of the First Amendment Center, presented by Tennessee Performing Arts Center for High School Audiences.
Freedom Sings™
Tennessee Performing Arts Center’s Polk Theater • February 7 & 8, 2013

Freedom Sings™
Song List*

“Revolution” - The Beatles
“This Little Light” - Harry Dixon Loes
“Society’s Child” - Janis Ian
“Blowin’ in the Wind” - Bob Dylan
VIDEO: David Crosby
“Ohio” - Neil Young
“Big Yellow Taxi” - Joni Mitchell
“You’re Having My Baby” - Paul Anka
“I Am Woman” - Helen Reddy
“Run the World (Girls)” - Beyoncé
“Wake Up Little Susie” - The Everly Brothers (artist)
AUDIO: “Louie Louie” - Richard Berry
Medley: “Puff the Magic Dragon” - Peter, Paul and Mary (artist); “With a Little Help From My Friends” - The Beatles; “Yellow Submarine” - The Beatles
“My Humps” excerpt - The Black Eyed Peas
“Short People” - Randy Newman
Hip Hop Medley
“This Land is Your Land” excerpt - Woody Guthrie
“Praise the Lord and Pass the Ammunition” - Frank Loesser
“Only in America” – Brooks & Dunn
AUDIO: Hip hop phrase
The Message (excerpt) - Grandmaster Flash and the Furious Five
VIDEO excerpt: “Cop Killer” – Body Count
AUDIO: DMX sample
“A Change is Gonna Come” – Sam Cooke
VIDEO: MLK (First Amendment)
VIDEO: MLK (Mountain)
“We Shall Overcome” - traditional

*Songs included in each performance are subject to change

Student appreciation and understanding of Freedom Sings™ will be greatly enhanced with activities that develop personal connections to the issues and themes addressed in this performance. This guidebook contains suggestions for classroom-based activities, which are adaptable for independent projects and multi-week units. Use your own ideas to suit your time and your students.

The following questions are suggested to start class discussions or independent journaling before and after attending the performance.

Discussion Questions for Before the Performance

- Where do we see music censorship in our culture? Is it necessary? Why or why not?
- Are there current musical artists whose music you find too morally offensive to listen to? Would you defend the rights of those artists to receive radio play or have their music sold online or in stores? Why or why not?
- At what age should a person be able to listen to whatever music he or she prefers?
- Do you think music today has as much power to influence attitudes and the direction of America as it has held historically? Why or why not?

Post-Performance Discussion Questions:

- What are the most serious threats to freedom of speech in music today?
- If music has the power to shape a nation in a positive way, does it also have the power to encourage hatred or violent behavior? Why or why not?
- What music inspires you personally? What music do you consider influential to your community?
The First Amendment

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

www.FirstAmendmentCenter.org

Visit the First Amendment Center website to find links to:

1 for All—a national nonpartisan program designed to build understanding and support for First Amendment freedoms. Website includes Teaching Materials and Educational Resources for K-12 Schools

Archives including FAQs about First Amendment rights

Current “News and Views”

More about the artists and creation of Freedom Sings™, including a short documentary
A Conversation with Ken Paulson, 
Creator of Freedom Sings™

Ken Paulson is the creator of Freedom Sings™, as well as president and CEO of the First Amendment Center and former editor of USA Today. Ken will also narrate the Freedom Sings™ concerts at TPAC.

He took a few moments to talk to us about the program.

Q: Can you explain why you were driven to create this production?

A: One of the challenges of conveying the value of the First Amendment is that it is 221 years old. As the centuries pass it’s really easy to take these core freedoms for granted. What I was looking for was a way to share with a new generation of citizens the vibrancy and potency of free speech, and music is a perfect fit.

Q: Why is music a particularly intriguing filter through which to look at First Amendment issues?

A: Freedom of speech through music has some particularly appealing attributes. Rock ‘n roll and hip hop are the music of the young and a very contemporary way to communicate ideas. Young people of every generation feel like an older generation isn’t always listening. It turns out, when you turn up amplifiers, they have no choice.

Q: You’ve drawn accomplished professional musicians with full schedules for the cast. Can you explain the musicians’ process of preparing for this performance?

A: Let me give you a little broader background. Freedom Sings™ was born in 1999 as a single performance at the Bluebird Café. We invited some of the most talented artists in Nashville to join us to perform songs that were once controversial or had a meaningful impact on a social movement. It was intended as a single concert that would be captured on video and distributed as both a video and CD. It was such an extraordinary success and so rich in ideas that we decided we needed to do two things; Freedom Sings™ would become an annual concert at the Bluebird, and I decided to write a stage performance piece that could tour America’s campuses.

Back to your question about artists: at each of those annual concerts we discover new talent, and we also figure out pretty quickly which musicians have the most passion for freedom of speech. Those are the folks we recruit. So, the core band consists of people who have been with us for more than a decade. Professional musicians have hectic lives but they also tend to have flexible ones and so they’re able to join us. One of the most exciting things about the process is that I rewrite Freedom Sings™ literally six or seven times a year. Freedom Sings™ is intended to be very topical and timely and that means reinvigorating it with new music and new materials regularly. So in the past year, we’ve added a wide range of music, from Foster the People to LMFAO and Pink. That means I walk into a rehearsal and tell the cast, “I have a new song for you to learn on the spot.” It’s sort of like “Glee” in real life.

Q: So they don’t get a lot of rehearsal time together?
A: They don’t, but they’re astonishing. They can turn it around very quickly.
Q: This show has been touring for more than 10 years. What changes did you make in adapting it for a high school audience?

A: We always try and remember that when Freedom Sings™ was launched in 1999, virtually our entire audience was still in grade school. That means, when you reach out to a new audience, like high school students, you really have to be cognizant of what they know and what their life experiences have been. There was a time in the show when 9/11 was in everyone’s real life experience, and that’s not really the case anymore. So as we take it to a high school audience today, we need to be conscious of the new and historic events in their lives. The election of the nation’s first African American president is part of their reference, but Kent State isn’t. That doesn’t mean we don’t talk about Kent State, but we always need to be conscious of what the audience knows and what background we need to provide.

Q: Were there instances when you found you were making artistic choices -- essentially censoring yourself -- by not including material that was relevant but just too potentially offensive to high school audiences or their teachers?

A: Hip hop presents our greatest challenge. It is the music of our time. It is also often profane and misogynistic, so we don’t censor ourselves but we want to be respectful of the school environment, and in a very careful way use excerpts from rap and hip hop songs that don’t include expletives. It turns out even the most profane hip hop songs usually have one clean verse, and that is what we look for.

Q: But even that is censorship in a sense, isn’t it?

A: To be clear, censorship is when an outside power tells us that we can’t perform a certain song. The function I have with Freedom Sings™ is the same exact function I had as editor of USA Today: I decide what goes in and what doesn’t.

Q: How has music’s role in affecting social and political issues changed since the Civil Rights’ Movement?

A: I wouldn’t peg any change to the Civil Rights Movement except to note that far more people became conscious of what role music plays in shaping history. But you go back to the very origins of this country and you see songs that resonated with hundreds of thousands on political and social issues. For example, “Yankee Doodle Dandy” was initially sung to make fun of Americans, and we turned that around and embraced it as our own. As long as there has been music, there have been political and social consequences for music. With the advent of mass communications -- radio and most recently digital distribution -- songs can reach a lot more people in a much shorter time. But we make a mistake if we think of music as strictly an entertainment medium. Music matters and it always has.
First Amendment Background
Reprinted from The First Amendment Center’s “Free Speech and Music: A Teacher’s Guide”, with permission

What is the First Amendment and where does it come from?

The First Amendment consists of 45 words added to the Constitution of the United States by the Founding Fathers:

“Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.”

It was primarily crafted by James Madison as one of 10 amendments known as the Bill of Rights. This document set the tone for the relationship between the U.S. government and the American people, a relationship in which the people’s civil rights would be as paramount as the rights of the governing body. By adding the Bill of Rights to the Constitution, the Founders basically restrained the government’s ability to interfere in the lives of citizens.

What do the words of the First Amendment mean?

The First Amendment’s establishment clause prevents government from establishing an official religion. You have the freedom to worship — or not worship — as you choose.

The free-exercise clause guarantees you the freedom of conscience to believe or not believe as you wish. The free-exercise clause protects all forms of speech, including artistic, literary, musical, political, religious and commercial speech.

The free-press clause enables you to obtain information from many independent sources — newspapers, books, TV, radio, the Internet — without governmental intervention or control.

The right-to-assemble clause allows you to protest in the streets and to join any group you please, whether for political, religious, social or recreational purposes. By organizing groups, you can spread ideas more effectively.

Your right to petition the government for “redress of grievances” means you have the right to ask the government to fix problems or correct errors. Lobbying is included in the right to petition.

What does the First Amendment effectively do?

Basically, the First Amendment allows us to judge the difference between good ideas and bad ones by providing a protected, public space in which competing ideas can prove their worth — and within which equally valuable ideas can coexist.

The First Amendment gives us the right to hear all sides of every issue and to make our own judgments without governmental interference or control.

The First Amendment creates a climate that allows us as individuals to speak and write our minds, worship as we choose, gather for peaceful purposes and ask the government to right the wrongs we see in society.

The First Amendment gives us a chance to debate, to disagree, to learn and to grow. While those who created the First Amendment could never have envisioned the appeal of Eminem, 50 Cent or
Marilyn Manson, they clearly envisioned what freedom means. They recognized that if you create a society in which all are free to challenge authority, to ask questions, to say — or sing — what they want, you provide an escape valve for the kinds of pressures that have damaged, even destroyed, other nations.

**Are there limits to these freedoms?**

At times, we must balance rights and responsibilities. No one has the right to give away military secrets to an enemy, scream in the library or shout over a bullhorn in the middle of the night. You cannot lie under oath or traffic in obscenity or child pornography. You cannot print untruths that damage someone’s reputation. You cannot protest in a manner that violates another’s freedom or life. To reduce the possible negative consequences related to the exercise of First Amendment rights, courts have placed some time, place and manner restrictions on these freedoms.

**What do musicians say about freedom of expression?**

“"I’m very lucky because I come from a country — America — where we are free to express ourselves, to express our point of view. As an artist and as a human being, as a woman, I have the right to express my point of view, even if other people don’t agree with me, even if my government doesn’t agree with me. I have the right to express my point of view. I have the freedom to express my point of view. This is democracy and I do not take that for granted."

-- Madonna, in a speech at a Moscow concert in August 2012, in response to the imprisonment of members of Russian rock band, Pussy Riot.

Freedom of Speech, let ‘em take it from me
Next they’ll take it from you, then what you gonna do?
Let ‘em censor books, let ‘em censor art
PMRC, this is where the witch hunt starts
You’ll censor what we see, we read, we hear, we learn
The books will burn
You better think it out
We should be able to say anything, our lungs were meant to shout
Say what we feel, yell out what’s real
Even though it may not bring mass appeal
Your opinion is yours, my opinion is mine
If you don’t like what I’m sayin’? Fine
But don’t close it, always keep an open mind
A man who fails to listen is blind
We only got one right left in the world today
Let me have it or throw The Constitution away

Ice-T, “Freedom of Speech”
Still Blowin’ in the Wind: Creating a Poetic Anthem for Our Age
60 minutes

Content Areas Addressed: Literature, Creative Writing

Materials:
Lyrics for “Blowin’ in the Wind” for all students
Recording of the song, if available
pencil and paper

Introduction: 10 minutes
Have students read the lyrics and/or listen to “Blowin’ in the Wind.”

Discuss:
How did Dylan use metaphor in this lyric?
What might Dylan have been referring to by the lines “How many deaths will it take till he knows/That too many people have died?” How is this line both relevant to the time frame in which it was written but also timeless?

Reflection: 10 minutes
Individually, students take a moment to consider some of the big problems with our world today. Have students jot them down, then share as a group.

Instruct students to take Dylan’s lead and try to phrase some of the issues into questions – i.e. How many years will we continue to pollute the earth? How many wars will we fight in the name of religion? How many teenagers will kill themselves before we put an end to bullying?, etc. Remind students they don’t have to have answers, only questions. Each student should independently write down their questions.

Activity: 20 minutes
Divide students into groups of about five per group. Students share the questions they wrote. The group chooses approximately three questions to collectively craft into song lyrics in the format of “Blowin’ in the Wind.” Instruct students to consider how symbolism and metaphor could be used to make the language poetic. They can utilize the lyric “The answer my friend, is blowin’ in the wind/The answer is blowin’ in the wind” or write a new concluding line if they wish. Each group should come up with one full verse, which would be three questions expressed in six lines plus the final two lines if strictly following Dylan’s format.

Sharing/Performing: 10 minutes
Each group reads aloud their verse. Students listen carefully and consider which one might make a good opening verse for the full song and which one might be a good closing verse. After all verses have been heard, ask for suggestions for an opening and closing verse, then an order in which the other verses should go. Groups could be arranged to stand according to the order of their group’s verse, then read or, if they are willing, sing the verses one after another, creating a full poem or song.

Optional Reflection: 10 minutes
The contemporary musical artist Makana wrote modern-day folk anthem for the Occupy Movement in the fall of 2011, titled “We Are the Many”. Though it does not follow the same format as “Blowin’ in the Wind,” it has a similar lyrical meter and musical style. This video can be found on YouTube at http://youtu.be/xq3BYw4jxJE and the song is available for free download from the artist’s website: http://archive.org/details/WeAreTheMany-Makana

Play this song for students, and have them compare and contrast with “Blowin’ in the Wind.” How does hearing the lyrics set to music impact the words?
Blowin’ in the Wind
by Bob Dylan

How many times must a man look up
Before he can see the sky?
Yes, ‘n’ how many ears must one man have
Before he can hear people cry?
Yes, ‘n’ how many deaths will it take till he knows
That too many people have died?
The answer, my friend, is blowin’ in the wind
The answer is blowin’ in the wind

For complete lyrics and audio playback: visit
http://www.bobdylan.com/us/songs/blowin-wind
Music Censorship Debate
50 minutes

Content Area Addressed:
Social Studies, Sociology and Contemporary Issues, Governance and Civics, Speech

Assembling Resources:
Choose in advance, or have students choose with teacher approval, two songs controversial for cultural insensitivity. These will be songs that two different fictitious student bands want to perform at an upcoming school talent show. Print at least two copies of the lyrics for each chosen song.

Suggestions: (lyrics can be found online at www.lyrics.com)
   Lady Gaga’s “Judas”
   Katy Perry’s “Ur So Gay”
   Foster the People’s “Pumped Up Kicks”
   Black Flag’s “White Minority”

You will also need a stopwatch or minute timer and paper and pens.

Discussion/Debate Prep: 15-20 minutes
Tell the class they are all on a board that reviews and approves content for an in-school talent showcase. There is some controversy about a song that a band has proposed to play and the board has decided to have a debate to determine the outcome. They will either be arguing for the band’s right to play this song, or against it.

Divide the class into four groups, and assign two groups to be “for” a song being performed and two groups to be “against” a song being performed. Provide the lyrics to song “A” to one “for” and one “against” group, and lyrics to song “B” to one “for” and one “against group.” Give students time to look over the lyrics and discuss within their group why or why not the song should be allowed in the talent show, depending on the group to which they are assigned. Encourage groups to write down a list of points to support their position. Also, instruct them to consider what the opposing group might state and potential rebuttals to those points.

Have each group write a one or two-minute opening argument and identify one student to deliver this. Group should also identify one or two students who will respond with rebuttals, and a student who can make a one-minute closing argument restating the group’s position.

Activity: 20-25 minutes
You will have two debates – one for song “A” and one for song “B”. Students who are not taking part in the debate may be allowed to observe and vote on which side “wins.”

Repeat with song “B”, reversing the order in which the “against” and “for” groups begin.

Closing Reflection Questions: 10 minutes
For those who had to argue an opinion with which you didn’t agree, how did that feel?
Did the environment in which the song is to be performed affect your position and if so, how would your position change if the song were being performed to a general audience outside of school?
In public, where should we draw the line between freedom of speech in music and music that has the potential to incite violence or deeply offend?
Songs that Impact a Generation: Creating a Multi-Media Performance Time Capsule

Freedom Sings™ spans more than 50 years of music, including music that was censored as well as music that helped shape a nation. Contextual information in the performance, presented through narration, still images and video, is important in helping high school students understand the social and historical backdrop in which featured songs were created.

Content Areas Addressed: Speech, Journalism

Materials and Resources:
Laptops
PowerPoint or other presentation software
A projector and screen,
Information from web or other resources

Reflection and Discussion: 20 minutes
Create groups of approximately four students per group, ideally based on similar music preferences. Within their groups, ask students to consider current songs that have made a positive impact on their generation, and create a list of these. They may or may not be personal favorites, but they should be songs that helped bring awareness to a relevant issue, or helped change society’s opinion about something.

Groups choose one song from the list to include in a performance of influential music that will take place 50 years from now. Give students this scenario: Imagine you are describing the impact of this song to a young audience in 50 years and you need them to understand what was happening around the time the song was created. Also imagine what changes will have taken place in the next 50 years that would make background information necessary for future students to understand why your chosen song had an impact.

Group discussion questions:
- What was the social and/or political backdrop at the time the song was popular? What social issues were relevant?
- What was the political climate?
- How did this song bring awareness to an issue or help to change it? What events are important to know about to understand why this song was influential?
- For example, if one chose Lady Gaga’s “Born this Way,” inclusion of an article or statistics about gay teenagers committing suicide after being bullied could provide important information for audience members fifty years from now, when hopefully bullying due to sexual orientation no longer exists.

Research and Activity:
Individually as homework or as group work during class, students gather examples of news headlines, statistics, or video footage that provides background information relevant to understanding their chosen song’s impact. As a group they are to create a five-minute Power Point or other multi-media presentation that includes the following:

- A student who is a live narrator whose script will “set up” the audio and visuals and give background information as needed.
- An excerpt of the song they chose (video or audio excerpt, or, if students are able, a live version).
- At least three of the following: headlines, statistics, quotes from the artist, images or video footage that provides background information to help future audience members understand the time in which the song was popular.

Sharing: 25-40 minutes
Students make their group presentations to the class.
Music Censorship and Power, Then and Now

To appreciate the amount of freedom in contemporary music, it is helpful to compare today’s freedom of expression to the climate decades ago. It is also important to see how music has and still is helping shape our nation.

<table>
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<tr>
<th>Then</th>
<th>Now</th>
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<tr>
<td><strong>1967:</strong> To appear on the Ed Sullivan show, The Rolling Stones are forced to change the lyrics “Let’s spend the night together” to “Let’s spend some time together.”</td>
<td><strong>2010:</strong> Ke$ha’s releases “Take it Off,” a song about a club that is a “dirty free for all.” The song receives heavy rotation on radio, with no lyric change required.</td>
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<td><strong>1970:</strong> Neil Young’s protest song “Ohio” holds the government accountable for shootings of unarmed students at a Kent State Anti-War rally and focuses attention on injustice.</td>
<td><strong>2011:</strong> Lady Gaga’s “Born This Way” celebrates acceptance of differences, including homosexuality, and becomes one of the best-selling singles of all time.</td>
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<tr>
<td><strong>1966:</strong> Janis Ian’s song “Society’s Child” was rejected by nearly two dozen labels due to its controversial theme of interracial dating before she found a label who would record it.</td>
<td><strong>2012:</strong> Jay-Z and Kanye West’s song “N---as in Paris” not only has a label but was also nominated for a Grammy in both “Best Rap Performance” and “Best Rap Song” categories.</td>
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What is freedom of expression? Without the freedom to offend, it ceases to exist.

--Salman Rushdie, author of the highly controversial book, “The Satanic Verses”, which was banned in many countries and resulted in multiple death threats against him.
CONTROVERSIES OVER MUSIC THROUGH THE DECADES
From the early banning of jukeboxes to the blacklisting of controversial songs to the voluntary labeling of lyrics, the actions against music have taken many forms.
(Excerpted from FREE SPEECH AND MUSIC: A TEACHER’S GUIDE)

1950s
In 1953, six counties in South Carolina passed legislation outlawing any jukebox within hearing distance of a church.

In 1954, “Good Rockin’ Tonight,” recorded by Elvis Presley, quickly appeared on a list of objectionable records compiled by the Juvenile Delinquency and Crime Commission in Houston, which urged that it be banned on radio and in record stores.

In 1955, CBS canceled Alan Freed’s “Rock ‘n’ Roll Dance Party” after a camera showed black singer Frankie Lymon dancing with a white girl.

In 1956, the parks department in San Antonio, Texas, removed all the rock ‘n’ roll records from jukeboxes by swimming pools.

In 1957, TV showman Ed Sullivan instructed his camera crew to record Elvis Presley only from the waist up so the singer wouldn’t offend American sensibilities when he swiveled his hips. Presley was also considered controversial because his lyrics seemed much too suggestive to an older generation.

In 1958, the Mutual Broadcasting System dropped all rock ‘n’ roll from its network music programs.

1960s
In 1962, a New York bishop forbade Catholic school students from listening to Chubby Checker’s “The Twist,” which he considered lewd.

In 1965, the Stones’ “I Can’t Get No Satisfaction” was banned from radio because the lyrics were considered too suggestive.

In 1967, the Stones had to change the lyrics of “Let’s Spend the Night Together” to “let’s spend some time together” in order to appear on the “Ed Sullivan Show.”

In 1968, an El Paso station refused to play any Bob Dylan songs because station executives couldn’t understand the lyrics.

In 1969, half the radio stations that played Top 40 hits refused to play “The Ballad of John and Yoko” by Lennon and Yoko Ono, because they considered the lyrics blasphemous.

1970s
In 1971, the FCC sent threatening letters to all radio stations for playing rock music that glorified drugs.

In 1972, John Denver’s “Rocky Mountain High” was banned on radio because stations feared the “high” referred to drugs.

In 1975, Loretta Lynn’s “The Pill” broke with traditional country music by making blatant reference to birth control.

In 1977, the Rev. Jesse Jackson decried disco music, saying much of the music promoted promiscuity and drug use.

In 1979, Frank Zappa’s “Jewish Princess” sparked vocal protests from the B’nai B’rith Anti-Defamation League.

1980s
In 1980, a Des Moines Iowa group of church teenagers, organized by a youth minister, conducted a record burning, torching albums by the Beatles, Ravi Shankar and Peter Frampton, as well as the “Grease” soundtrack.

In 1981, a municipal judge in Newark, Ohio, banned rock concerts at a local park because they posed a public nuisance.

In 1984, U.S. Surgeon General C. Everett Koop spoke out against rock music, insisting that it glorified pornography and violence.

In 1988, a faculty adviser at a Newark, NJ, student radio station banned all heavy metal from the playlists, fearing it would cause young listeners to commit suicide.
1990s
In 1990, six states—Florida, Indiana, Ohio, Pennsylvania, Tennessee and Wisconsin—declared 2 Live Crew’s album “Nasty As They Wanna Be” obscene.

In 1992, police organizations across the country protested Ice-T’s song “Cop Killer.”

In 1997, Ozzfest ’97, a gathering of heavy-metal and shock-rock bands at the Meadowlands in New Jersey, was held up when officials refused to sell tickets unless shock rocker Marilyn Manson was taken off the bill. A federal judge ruled that the show, and Manson, could go on.

In 1998, Florida legislators withheld funding from a public radio station because they objected to several songs being played on the station.

In 1998, state legislators in Washington and Georgia narrowly defeated measures that made it a crime to sell to minors recordings labeled with parental warning stickers.

In 1999, police organizations nationwide protested a concert featuring Rage Against The Machine, the Beastie Boys and Bad Religion, a fund-raiser for death-row inmate Mumia Abu-Jamal, who was convicted of killing a police officer.

2000s
In 2003, the popular Dixie Chicks band created a furor when lead singer Natalie Maines, just 10 days before the U.S. invasion of Iraq, said in London: “Just so you know, we’re on the good side with y’all. We do not want this war, this violence, and we’re ashamed that the President of the United States is from Texas. Some radio stations refused to play Chicks records and the group lost much of its country music fan base. But the Chicks bounced back with new music and a national tour aimed at pop audiences and in 2007 won five Grammy Awards including Album of the Year, for “Taking the Long Way” that included the song “Not Ready to Make Nice.”

In 2008, singer and songwriter Jackson Browne filed a lawsuit against GOP presidential candidate John McCain protesting the use of Browne’s recording of “Running on Empty” in a commercial criticizing Democratic nominee Barack Obama’s energy policies. While artists cannot prevent others from singing their songs, Browne objected to his performance being used in the ad—which Brown said implied he “sponsors or endorses” McCain, which the performer said was in direct conflict with his personal social and political values.
Resources

First Amendment Center:
http://www.firstamendmentcenter.org

1 for All: Teach the 1st Amendment:
http://1forall.us/teach-the-first-amendment

Brief History of Music Censorship Timeline, ACLU
http://www.aclu.org/free-speech/brief-timeline-censored-music

Censored Songs in American History:
http://performingsongwriter.com/censored-songs-in-american-history/

Talkin’ ‘Bout a Revolution: Music and Social Change in America, by Dick Weissman

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I wrote a song about dental floss but did anyone’s teeth get cleaner?
-- Frank Zappa, Senate Hearing on "Porn Rock", 1985, in response to Tipper Gore's allegations that music incites people towards deviant behavior or any behavior change
Learn more about the
HOT Season for Young People
and
Discover Professional Development Opportunities
in Arts Integration

**HOT Workshops for the 2012-2013 Season**

HOT Workshops offer insight into specific shows of the HOT Season for Young People and effective strategies to maximize the educational impact of the performance for students. Choose from a wide variety of topics in these after-school, 3 hour workshops at TPAC.

**Arts Integration Institutes**

Experience best practices in Aesthetic Education with colleagues and teaching artists! Offered twice a year, (Fall/Winter and Summer), the Institutes provide an in-depth look at selected performances and art works on the HOT Season, and hands-on strategies to engage and motivate of your students in three-to-four day Arts Integration Institutes at TPAC.

[www.TPAC.org/Education](http://www.TPAC.org/Education)
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