

DISCUSSION GUIDE

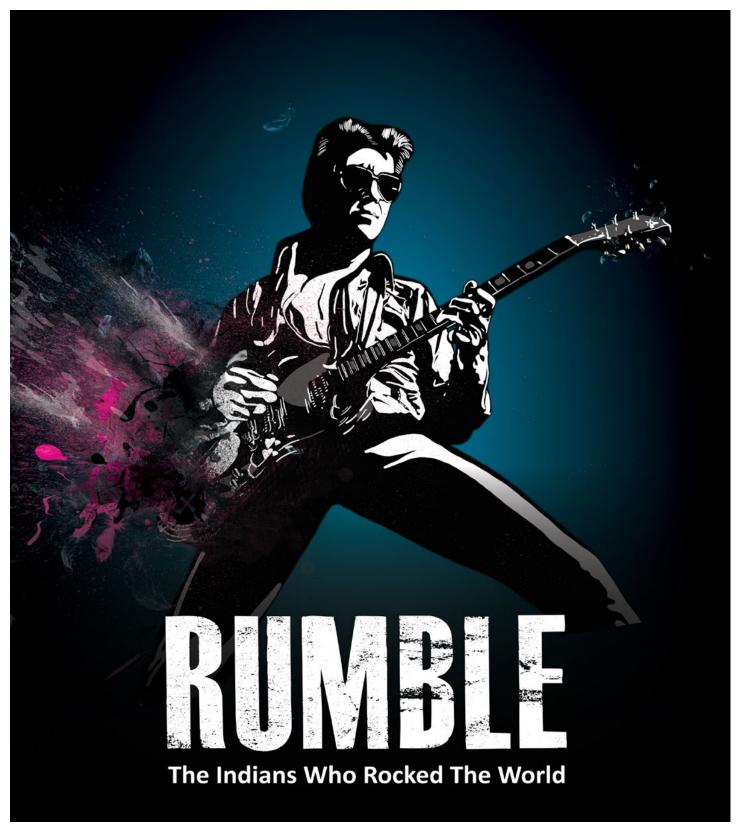




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USING THIS GUIDE



This discussion guide is a resource to support organizations hosting Indie Lens Pop-Up events for the film RUMBLE: The Indians Who Rocked the World. Developed primarily for facilitators, this guide offers background information and engagement strategies designed to raise awareness and foster dialogue about the integral part Native Americans have played in the evolution of popular music. Viewers of the film can use this guide to think more deeply about the discussion started in RUMBLE and find ways to participate in the national conversation.

RUMBLE: The Indians Who Rocked the World is an invitation to come together with neighbors and pay tribute to Native influences on America's most celebrated music. The film makes its PBS broadcast premiere on the Independent Lens series on January 21, 2019.



Indie Lens Pop-Up is a neighborhood series that brings people together for film screenings and community-driven conversations. Featuring documentaries seen on PBS's *Independent Lens*, Indie Lens Pop-Up draws local residents, leaders, and organizations together to discuss what matters most, from newsworthy topics to family and relationships.



INDIE LENS POP-UP WE ARE ALL NEIGHBORS THEME



During this season of *Independent Lens*, participating communities are coming together around a central inquiry: What does it mean to be a neighbor? During a time when many of our communities are experiencing increasing polarization and division, audiences will have the opportunity to discuss this question at hundreds of film events convened by Indie Lens Pop-Up partners in 60 communities throughout the United States. Films like *RUMBLE*, *Dawnland*, *Charm City*, *The Providers*, and *Wrestle* have been selected from the *Independent Lens* season to inspire conversation. Please join in at a screening near you or online at #WeAreAllNeighbors.

For more information and the list of neighborhood screenings, check out pbs.org/independentlens/indie-lens-pop-up/.

To see what's coming next to Independent Lens, visit pbs.org/independentlens and to follow on social media @independentlens



ABOUT THE FILM



RUMBLE: The Indians Who Rocked the World is an electrifying look at the Native American influence in popular music—despite attempts to ban, censor, and erase Indian culture. The film reveals how early pioneers of jazz and the blues had Native American roots and that as the folk-rock era took hold in the 1960s and 1970s, Native Americans such as Peter La Farge and Buffy Sainte-Marie helped to define its evolution and Native musicians such as Link Wray, Jimi Hendrix, Jesse Ed Davis, and many more forever changed the trajectory of rock and roll. Their stories are told by great American music legends who knew them, played music with them, and were inspired by them, including George Clinton, Taj Mahal, Slash, Jackson Browne, Buddy Guy, Quincy Jones, Derek Trucks, Tony Bennett, Iggy Pop, Steven Tyler, and Stevie Van Zandt.

Native Music Icons Featured in RUMBLE:

- Buffy Sainte-Marie (Cree)
- Charley Patton (Choctaw)
- Jesse Ed Davis (Kiowa / Comanche)
- Jimi Hendrix (Cherokee)
- · Link Wray (Shawnee)
- Mildred Bailey (Coeur d'Alene)
- Pat and Lolly Vegas / Redbone (Yaqui / Shoshone)
- Randy Castillo (Isleta Pueblo / Apache)
- Robbie Robertson / The Band (Mohawk)
- Taboo / The Black Eyed Peas (Shoshone)



FROM THE FILMMAKERS



Catherine Bainbridge

DIRECTOR, WRITER, AND EXECUTIVE PRODUCER,
PEABODY AWARD-WINNING FILMMAKER OF REEL INJUN,
CO-FOUNDER OF REZOLUTION PICTURES

Alfonso Maiorana

CO-DIRECTOR AND DIRECTOR OF PHOTOGRAPHY

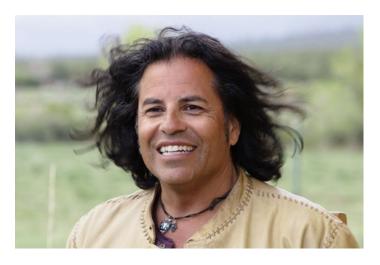
"In North America, each corner, on each piece of land that we tread, where Indigenous people lived and thrived long before most of our ancestors did, lies a musical history that is precious.

"We feel that it is important for everyone, and especially Native youth who have so few pop culture role models, to have proof, through the icons we feature and the famous people that give our story credibility, that Indigenous cultures were an integral part of the evolution of popular music.

"The truth that we want to expose in *RUMBLE* is that the attempted erasure of Native American people, their culture, and their music, didn't work. As Robbie Robertson said in one of our interviews with him, 'You wouldn't let me talk about it before—well, now I'm going to talk real loud."



FROM THE FILMMAKERS



Stevie Salas

EXECUTIVE PRODUCER (APACHE)

"I was playing sold-out arenas and stadiums with Rod Stewart, and while on the road across America, I started to wonder, why are there no other Native Americans in the biz? So after a bit of digging, I discovered there were indeed others who, for reasons unknown to me, people didn't know about. In fact to my surprise, I was playing guitar parts on Rod Stewart songs that were recorded by a Kiowa Indian named Jesse Ed Davis—and I had no idea!

"Canadian writer Brian Wright-McLeod asked me to be in his book *The Encyclopedia of Native American Music*, which included the little-known Indian heritage of so many famous musicians in pop culture, and from that book, that's how Tim Johnson and I created the Smithsonian National Museum of the American Indian's exhibit Up Where We Belong: Native Musicians in Popular Culture.

"To our surprise, many of the many legendary music industry friends—like Steven Tyler, George Clinton, Jackson Browne, Eric Clapton, Mike Inez, Taylor Hawkins, Slash, Taboo, and others—were really excited to talk about the influence that these Native American musicians had on their art and their lives."



Tim Johnson

EXECUTIVE DIRECTOR (MOHAWK)

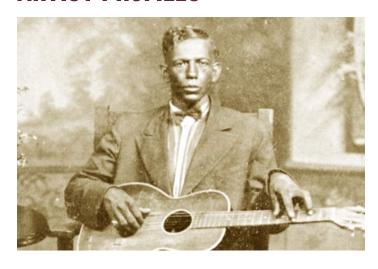
"While serving as associate director overseeing exhibitions and programs at the Smithsonian Institution's National Museum of the American Indian, I directed productions representing myriad orientations, ranging from ethnography and history to contemporary arts. One of our most engaging programs focused on contemporary Native American music.

"It was during that time and within that context that Stevie Salas first came to my attention. On a recommendation from my wife, who learned of Stevie's work to help establish a recording studio in my home community, Six Nations of the Grand River, I read up on his career.

"I hired Stevie as my contemporary music advisor and thus was formed the creative and structural confluence that would lead directly to the development of our popular Smithsonian exhibit, *Up Where We Belong: Native Musicians in Popular Culture*, and the follow-up documentary by Rezolution Pictures, *RUMBLE: The Indians Who Rocked the World.*

"It's been a remarkable and rewarding journey, one that all began with a planned introduction in a Native community."







"I love Charley Patton, his spirit, and his music. It just connects me right back to where I come from, you know? I can hear all those old traditional songs."

-Pura Fé, musician, singer, songwriter (Tuscarora/Taino)

"From 16 to 20 years old, that's the only thing I listened to—Mildred Bailey. She sang perfect for me. She was a great jazz singer!"

-Tony Bennett

Charley Patton (Choctaw)

1920s "FATHER OF THE DELTA BLUES"

Charley Patton (1891?–1934) was a seminal influence on the careers of Robert Johnson, Muddy Waters, and Howlin' Wolf and, by extension, an influence on future rock and roll artists, most notably the Rolling Stones. Patton spent his formative years with his family at Dockery Farms in Mississippi and is a product of the little-known mixture of cultures that found stable work and secure living conditions on plantations like Dockery. He raucously played the 1920s delta roadhouses and juke joint scenes, banging on his guitar, swinging it around wildly, and even playing it behind his back. During an era when the U.S. government had banned Native Americans and African Americans from drumming and dancing, Patton creatively used the guitar as a percussive instrument.

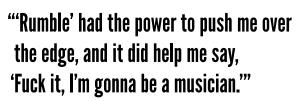
Mildred Bailey (Coeur d'Alene)

1930s JAZZ PIONEER DIVA

Mildred Bailey (1907–1951) has been praised as the first non–African American jazz singer to successfully adapt the rhythms and improvisational flavors of Dixieland and ragtime into swing jazz. Bailey started out with some of the best jazz musicians in New York City, where she was a regular act at the first integrated speakeasies. Bailey's unique style of singing, the lilt and glide of her notes, is now a standard for jazz singing. Her style was uncannily similar to the style of singing she would have heard on visits to the Coeur d'Alene Indian reservation with her Native American mother.







-Iggy Pop

Link Wray (Shawnee)

1950s ROCK LEGEND

Link Wray's (1929–2005) song "Rumble," an instrumental, was banned from radio for fear that it would incite teenage violence. The dark, sinister quality of the tune was very different from other instrumentals heard on the airwaves. Wray described his upbringing as growing up "Shawnee poor" in Ku Klux Klan territory of North Carolina—and many believe his experiences shaped his sound. The enigmatic Wray originated a raw guitar sound defined by volume, distortion, and simple song structures that became a hallmark of rock and roll. He is almost universally credited with inventing the "power chord"—without which hard rock could not exist—and in doing so made possible the birth of both heavy metal and punk rock. Wray inspired such major rock figures as The Who's Pete Townshend, MC5's Wayne Kramer, Guns N' Roses' Slash, and countless other rock, punk, and heavy metal guitar legends.



"Universal Soldier' on, she was an activist. She was the first woman of activism that had an audience."

-Gary Farmer (Cayuga)

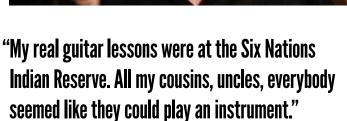
Buffy Sainte-Marie (Cree)

1960s FOLK HEROINE

Buffy Sainte-Marie (1941–) is one of the greatest folk singers of the 1960s. She developed her style in college cafés and later as a member of the Greenwich Village circle that included Peter La Farge and Bob Dylan. Her commemorative ballads of Native history and its hard truths carried on La Farge's tradition, and her social commentary during the Vietnam War era, with a song such as "Universal Soldier," earned her attention as a notable voice of conscience. Sainte-Marie's core work focused on Native American social issues, bringing awareness of challenges Native peoples face in the modern world to a wider audience, and she was successful despite having been censored from commercial radio in the 1970s. From 1975 through 1981, she appeared regularly on the PBS children's show Sesame Street, educating viewers about topics ranging from Native American musical instruments to the importance of breastfeeding.







-Robbie Robertson (Mohawk), The Band

Robbie Robertson (Mohawk)

1960s-1970s GOING ELECTRIC

Robbie Robertson (1943–) was already an accomplished songwriter and guitarist when Bob Dylan hired him and his friends from the Hawks for the historic tour when Dylan "went electric." Robertson went on to be one of the founders of the iconic American band The Band, which became a commercially successful roots-music vehicle. The Band broke ground in the world of Americana for its eclectic instrumentation, purity of sound, and pop refrains sung in a unique, angelic tonality.



"Being part Native was very meaningful to my grandma, and she instilled that in all of us, especially Jimi."

-Janie Hendrix, Jimi's sister

Jimi Hendrix (Cherokee)

1960s WOODSTOCK LEGEND

Jimi Hendrix (1942–1970) is widely considered the most influential guitarist in music history. The timelessness of his music can be found in the generations of musicians and fans who embrace his sound and style. Hendrix was African American, Scottish, and Cherokee.

He inherited his Native ancestry and lifestyle aspects from his paternal part-Cherokee grandmother. She was the first traveling performer in the family, following the vaudeville circuit across the country. Hendrix used all of his experiences in the creative factory of his imagination to write music that reflected the complexity of his identity.







"I particularly fell in love with Jesse Ed Davis because he was with Taj Mahal, and Taj's album is what spurred me to rock more. That touched something inside of me."

-Steven Tyler, Aerosmith

"You can be explicitly political and make an

important point, but ultimately getting through is

the best revenge. You want to do it with class; you

want to do it with dignity. And Redbone did that."

Redbone, Pat and Lolly Vegas (Yaqui/Shoshone)
1970s "DO THE INDIAN THING"

-David Fricke, Rolling Stone Magazine

Brothers Pat (1939–) and Lolly (1939–2010) Vegas (Yaqui/ Shoshone) formed Redbone in 1968 after almost a decade in the music industry. During that time, the duo kept trying different gimmicks to stand out in the Los Angeles music world. Surf music, Cajun music, mohair-suit pop music—nothing really stuck. It was Jimi Hendrix who told them to just "do the Indian thing, man." Redbone fulfilled the Vegas brothers' dream of creating a successful Native-themed band during a time when the poporiented music industry was transitioning toward disco. Their classic hit "Come and Get Your Love," a strutting dance tune that revolved around the group's trademark call-and-response vocal style, earned them a permanent place among the most memorable songmakers of the 1970s. In 1974, Redbone became the first Native American group to have a Gold record, with more than half a million sold.

Jesse Ed Davis (Kiowa/Comanche)

1970s-1980s GUITARIST TO THE GREATS

Jesse Ed Davis (1944–1988) grew up in a family of musicians in Oklahoma, where he was very conscious of the racial boundaries that made him feel "a little weird being Indian," especially when it came to pursuing rock and roll. He was one of the greatest guitarists of all time, sought after by the biggest stars in rock—including Eric Clapton and John Lennon—because he brought a soulful sound that was neither black nor white. It was something else, something in between. He was the lead guitarist for Taj Mahal, who brought authentic, bluesy rock to a more mainstream audience in the United States and across to England.







"Randy Castillo was confident and loved being an Indian, heads up, loud and proud—a great ambassador for the American Indians."

-Mike Inez, Alice in Chains

"I was brought up in a Mexican community, so all I knew was what goes on in East Los Angeles. But when my grandmother took me to Arizona and I felt the energy of spirituality of my Native culture, I started appreciating it."

-Taboo (Shoshone), Black Eyed Peas

Randy Castillo (Isleta Pueblo/Apache)

1980s HEAVY METAL

Randy Castillo (1950–2002) was one of the most influential heavy metal drummers in the world. He was from New Mexico and grew up proud of and connected to his Native heritage. Castillo's style of playing drums was unique and powerful, and he gained international success with Ozzy Osbourne and Mötley Crüe. Huge arenas, corporate rock, glam rock, and the big hair were his day-to-day life, but when Castillo needed to recharge, he went back to Indian country, the heartbeat of his heritage. He died young, but his legacy continues as a role model for generations of musicians.

Taboo (Shoshone)

2000s BLACK EYED PEAS

Jimmy Luis Gomez (1975–), also known as Taboo, has reached the pinnacle of commercial success as a member of the Grammy Award–winning, platinum-selling Black Eyed Peas. He is of Mexican and Shoshone descent, but grew up knowing only about his Mexican heritage. It took spending more time with his grandmother to learn the truth about his ancestry and to explore his Native identity, which he has begun incorporating into his performance identity. Like the Native musicians who came before him, Taboo continues the tradition of redefining what it is to be a Native artist in the world of popular music.

Artist profiles courtesy of Rezolution Pictures.



DISCUSSION GUIDE

BACKGROUND INFORMATION

What Is Indigenous Music?

Each Native musician featured in *RUMBLE* comes from a community of Indigenous people that use song and dance as one way to pass on their culture. The diversity across Native communities is vast, and there is no single sound or characteristic that defines Indigenous music. The trained ears of the musicians interviewed in the film, however, help to identify traditional elements that can be heard in contemporary music. Here are some instructive quotes from the film:

"Our music sounds like the roots of blues music."

-Pura Fé, musician, singer, songwriter (Tuscarora/Taino)

"The land of the Southeast itself informs the sound. We hear the birds here. We hear the water here, the rivers, the canoe sounds—that informs what comes out of our mouth."

-Jennifer Kreisberg, musician (Tuscarora)

"Our music is called stomp dance, and what you hear first is the calling, a call and response, where the leader calls out and then the men answer."

-Joy Harjo, musician and poet (Muscogee-Creek)

"When African polyrhythms and the Native American four on the floor came together, that was the beginning of what became American music."

-Cyril Neville (Choctaw), The Neville Brothers

"The way the notes are stretched and condensed and move over the bar lines—when Mildred Bailey does it, it's hard not to look at the way those glides are used in the traditional songs in the region where she grew up."

-Chad S. Hamill, Ph.D., ethnomusicologist (Spokane)

"It was his heartbeat, Randy's playing the heartbeat. That's it, that's Indian Country."

-Stevie Salas, guitarist (Apache)



BACKGROUND INFORMATION

Exclusion and Expulsion

The film reveals the ways in which Native influences resonate through jazz, blues, and rock music. But Native musicians were also pioneers of other genres, such as country music (Hank Williams Sr. had Choctaw roots) and rap (Melle Mel of Grandmaster Flash was part Cherokee). And yet, Indigenous influences in popular music are rarely recognized.

"Indigenous people being left out of the story of music of course has everything to do with the land," says Harjo in the film. The symbolic exclusion of Native people from history can only be understood in the context of the physical exclusion and expulsion of Native American people from their ancestral lands.

Native people stewarded the land of the Americas for thousands of years before European colonists arrived. But first contact with white settlers brought about rapid changes for Native American communities. Over the next 500 years, white settlers confiscated almost all Tribal land in what would become the United States, often employing brutality and treachery to do so.

Throughout the 1800s, Native people in the United States experienced severe displacement. Under the artifice of the Indian Removal Act, signed into law by President Andrew Jackson in 1830, the U.S. government forced sovereign Tribal nations, including the Cherokee, Muscogee Creek, Potawatomis, Choctaws, Seminoles, and Shawnee, off their ancestral land by the thousands. Some were paid to leave, some were tricked into leaving, and some were marched off their ancestral land at gun point. The route from these nations' eastern homelands to the territories west of the Mississippi became known as the Trail of Tears. Eight thousand Cherokee alone perished on the road to "Indian territory" in Oklahoma (Smithsonian, 2018).

Source

Smithsonian (2018a). Museum of the American Indian. "American Indian Removal." nmai.si.edu/nk360/removal/pdf/related-facts.pdf



BACKGROUND INFORMATION

Music and Cultural Resilience

During the massive upheaval caused by displacement, traditional music was a source of cultural resilience for Indigenous communities in the Americas. Music is a vital aspect of any culture. It enables the transfer of values, traditions, and beliefs from ancestors to descendents. Music is also seen as a healing balm, in the way that the blues are cathartic and gospel music is uplifting, and it can be used as a tool to communicate instructions and organize resistance—even across language divides.

Many in the white community saw Indigenous music as a threat that needed to be repressed. During slavery, laws in some states prohibited enslaved Africans from using drums—an instrument common among Indigenous groups of West Africa. During the 1800s, state and local governments passed laws prohibiting religious song, dance, and other ceremonial practices by Native people (Ott, 2016). And in the early 1900s, many Native children were forced into foster homes or into federal boarding schools where the practice of traditional language, music, and ceremony was a punishable offense (Reyhner, 2013).

These policies are examples of a concerted effort to forcibly assimilate Indigenous people into white culture. Cultural assimilation is the process by which the customs of one group come to resemble those of another group. In the words of John Trudell (Santee Dakota) in the film, "They went after every part of our culture, so of course they are going to go after our music, because it was an integral aspect of our culture. They were songs of ancestors. They were songs of the old way."

Sources

Ott, Jennifer (2016). "U.S. Congress Passes American Indian Religious Freedom Act on July 27, 1978." historylink.org/File/20264

Reyhner, Jon. "1819–2013: A History of American Indian Education." Education Week. 2013. edweek.org/ew/projects/2013/native-american-education/history-of-american-indian-education.html



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The Ghost Dance and Wounded Knee

No Native ceremony was more threatening to U.S. officials than the Ghost Dance. Throughout 1890, a new messianic religious movement swept through western Native communities, whose lands and game had been overrun by westward expansion. The Ghost Dance religion, based on a vision by a Paiute holy man from Nevada called Wovokaa, promised a world in which ancestors would rise from the dead to reunite with the living and return the land to the way it was before white occupation. The messiah preached nonviolence and instructed followers to dance to hasten the coming of the new world. Some wore Ghost Shirts while dancing, which they believed would make them impervious to bullets (Hirsch, 2015).

In December 1890, the U.S. Army amassed in South Dakota in response to fears over the Ghost Dance religion. Near Wounded Knee Creek, troops intercepted a group of Minneconjou Lakota traveling to the Pine Ridge Reservation in search of refuge from the growing military presence. As the Lakota surrendered their weapons, a shot rang out, and troops fired indiscriminately at the 350 men, women, and children—almost all died according to estimates, as well as 23 soldiers, likely from friendly fire (Brown, 2012).

Since then, Wounded Knee has become an international place of mourning for Indigenous communities and the site of a 1973 occupation by the American Indian Movement.

It is immortalized by the words of Buffy Sainte-Marie in her song "Bury My Heart at Wounded Knee":

"Bury my heart at Wounded Knee
An eighth of the reservation
Bury my heart at Wounded Knee
It was transferred in secret
Bury my heart at Wounded Knee
We got your murder and intimidation
Bury my heart at Wounded Knee."

—Lyrics from "Bury My Heart at Wounded Knee," by Buffy Sainte-Marie (Cree)

Sources:

Brown, Dee. (2012). Bury My Heart at Wounded Knee: An Indian History of the American West.

Hirsch, Mike (2016). Smithsonian. American Indian. blog.nmai.si.edu/main/2015/12/index.html



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Native and African American Alliances

The oppression Native people felt in their homelands was different from, but not dissimilar to, the experiences felt by African Americans in their new land. Almost as soon as colonists arrived from Europe, they began bringing African people to the Americas through the global slave trade. In the early days of colonialism, African and Native people were often enslaved side by side, and they intermarried, having children that shared African and Native heritage (Smithsonian, 2018). "We are a combination of Indigenous people and Indigenous people of Africa," says musician Cyril Neville in the film about his Choctaw and African American ancestry.

Native communities also helped runaway slaves escape bondage by providing them with refuge on reservations. Seminole land around the Everglades was a particularly attractive place for runaway slaves to hide out because of the challenging terrain. During the Seminole Wars, 1817 to 1858, free black communities and Seminole communities formed military alliances that held the U.S. Army at bay for 40 years (LeMay, 2015).

Each year during Mardi Gras, New Orleans becomes a place where black and Native culture manifest in a celebration of music and dance. "Tribes" of performers known as the Mardi Gras Indians dress in elaborate costumes embellished with feathers and intricate beadwork that combine the aesthetics of 19th-century American Plains Indians and Afro-Caribbean carnival revelers. Although the origins of the Mardi Gras Indian tradition are unclear, some theorize that the tradition emerged during a time of racial tension in the late 1800s when black neighborhoods felt unwelcome at mainstream celebrations (O'Neill, 2012).

Sources

Smithsonian (2018). National Museum of the American Indian. "IndiVisible: African-Native American Lives in the Americas." nmai.si.edu/exhibitions/indivisible/index.html

LeMay, Konnie (2015). "Shared Histories: Three Alliances Between Africans and Natives." Indian Country Today.

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O'Neill, Claire (2012). NPR.

npr.org/sections/pictureshow/2012/02/21/147195366/the-mysterious-world-of-the-mardi-gras-indians



DISCUSSION GUIDE
RUMBLE: THE INDIANS WHO ROCKED THE WORLD

Conversation Starter



Before watching the film, viewers are encouraged to consider this fundamental question: How can music bring people together? For organizers hosting film events, the question is featured on the menu screen of the Indie Lens Pop-Up DVD so that audience members can discuss it with their neighbors before the film begins.

Encourage audiences to post their responses on social media using #WeAreAllNeighbors and #RumblePBS and join the nationwide conversation on "What it means to be a neighbor."

Also consider increasing the visibility of local Native communities by participating in the effort to acknowledge Indigenous ancestral land. A Native Land Acknowledgment is a formal statement that pays tribute to the area's original inhabitants. In some countries, including Canada, Australia, and New Zealand, it's not uncommon to hear a land acknowledgment before a school day, meeting, or sporting event. It may sound like this: "Welcome to our film event, which is taking place on Sioux ancestral land." For maps of Indigenous ancestral land, visit native-land.ca/

(note: this map is evolving with community input) and natgeomaps.com/re-indian-country.



Post-Screening Discussion Questions

A great film lends itself to a great post-screening discussion. The following questions can help the conversation continue among viewers in person or online after watching the film. At screening events, these questions can guide a panel discussion with guest speakers.

- The film RUMBLE reveals the profound influence that Indigenous culture had on blues, jazz, and rock music and how that influence has been left out of the story of American music. Why is it so important that we learn this history and share it with others? What is lost when communities are excluded from the story?
- The musicians interviewed in the film point to elements of traditional Indigenous music that they can hear in the contemporary songs of Native musicians. What did you hear watching the film? What does Indigenous music sound like to you?
- What role does music play in how communities practice and preserve culture? Why is music vital to cultural survival?
- "Indigenous people being left out of the story of music of course has everything to do with the land," says Muscogee-Creek poet Joy Harjo in the film. What do you think she means by that?
- Historian John Troutman says in the film, "Music by Native people presented a threat, was seen as dangerous." Why do you think Native music was seen as such a threat by the U.S. government throughout the 19th and 20th centuries?
- Link Wray described his upbringing as growing up "Shawnee poor" and told stories of the KKK terrorizing his family in the middle of the night. Do you see a connection between Wray's upbringing and the sound that he pioneered on the guitar as heard in the song "Rumble"?
- Link Wray, Buffy Sainte-Marie, and Johnny Cash all faced censorship for the music they created. Which factors played a role in their censorship? What would need to change about the music industry to make it more open to freedom of expression?

- About 80 years after hundreds of Lakota Sioux were killed at Wounded Knee for dancing the Ghost Dance, Pat and Lolly Vegas, of Redbone, released their track "Come and Get Your Love," which became a Gold record. And they did it by doing "the Indian thing," as Jimi Hendrix called it. How significant was this achievement?
- "Be proud you're an Indian, but be careful who you tell." That was the advice that Mohawk musician Robbie Robertson of The Band was given as an aspiring musician. Do you think this sentiment is relevant today? Has popular culture become more welcoming for artists of marginalized backgrounds, particularly Native artists?
- In 1969, the year Jimi Hendrix played "The Star Spangled Banner" at Woodstock, Indian was "in." Today, nearly 50 years later, fringe and feathers are not uncommon sights in contemporary music festival culture. In what ways would you like to see popular culture pay tribute to Native influences that go beyond a fashion statement?
- Native and African American communities are forever linked through the individuals that share both ancestries. In what ways has the struggle for African American civil rights paralleled the struggle for sovereignty and civil rights in Native nations? In what ways have the movements differed?
- In what ways can we as individuals and groups help to make Native history, culture, and contributions more visible throughout our local communities?
- Which Native musicians are you listening to right now? Which of them do you recommend?
- Buffy Sainte-Marie talks about a "medicine of the arts" that
 we carry within us. How do you see art playing a role in
 healing on an individual level as well as on a community
 level? How can music be used as a tool to build relationships
 among neighbors?
- The film RUMBLE makes its PBS broadcast premiere on the Independent Lens series in January 2019. Throughout this season of Independent Lens, people are coming together at Indie Lens Pop-Up film events to discuss a central question: What does it mean to be a neighbor? Given what we've seen in the film, how would you answer this question?



Potential Partners and Speakers

For event organizers, inviting local partners to collaborate on a community screening is a way to bring in multiple perspectives and reach new audiences. Partners can be a great source of guest speakers or performers at events. Here are some ideas:

- Local Native leaders, musicians, and educators. Contact nearby Indigenous Tribal governments recognized by your state and/or on this Bureau of Indian Affairs map at bia.gov/sites/bia.gov/libraries/maps/tld_map.html. It's a good idea to also check state listings because some local Indigenous communities may not be federally recognized.
- Nearby music venues or recording studios.
 Check the Recording Academy for local chapters at grammy.com/recording-academy/membership/recording-academy/about/chapters/recording-academy.
- Radio hosts and DJs. See if Native Radio 1 has a regional affiliate at nv1.org/stations-affiliates/.
- Professors of Native American studies, African American studies, and ethnomusicology at local colleges. Check out the Native American and Indigenous Studies Association at naisa.org/.
- Women in filmmaking groups and Indigenous filmmaking groups. For ideas, see Women in Film at womeninfilm.org/ and Vision Maker Media at visionmakermedia.org/.



RUMBLE: THE INDIANS WHO ROCKED THE WORLD

Activities Beyond a Panel

For those organizing community screenings—and any viewer who wants to engage more with the film—these activities can guide audience members to participating fully with the film's impact campaign.

Join the national conversation online at #RumblePBS, #WeAreAllNeighbors, and #IndieLensPBS, and share content from the film as a way to educate others about iconic Native American musicians and Indigenous influences on popular music. Find clips and articles about the film at pbs.org/independentlens/rumble/.

Help increase the visibility of local Native communities by participating in the effort to acknowledge Indigenous ancestral land. A Native Land Acknowledgment is a formal statement that pays tribute to the area's original inhabitants. In some countries, including Canada, Australia, and New Zealand, it's not uncommon to hear a land acknowledgment before a school day, meeting, or sporting event. It may sound like this: "Welcome to our film event, which is taking place on Sioux ancestral land." For maps of Indigenous ancestral land, visit native-land.ca/ (note: this map is evolving with community input) and natgeomaps.com/re-indian-country.

Bring RUMBLE to a classroom through the film's educational curriculum by TeachRock. The standards-aligned lesson plans draw on short clips from the film, troves of source documents, archival photos, and journalism to introduce students to important Native American musicians included in the film. Visit teachrock.org/rumble to access the free curriculum, and look for it on PBS Learning Media starting in early 2019 at pbslearningmedia.org/.

Host a DJ or vinyl night with a screening of the film. The filmmakers have created free online playlists with music featured in *RUMBLE*, which can be streamed at film events or used as inspiration for a DJ or vinyl night (where guests are invited to bring vinyl records of their favorite Native musicians). Start streaming the film's soundtracks at rumblethemovie.com/music.

Support Native artists and cultural enterprises by booking them to appear at events. They could perform as part of an arts showcase and/or participate in a post-screening panel discussion about how Indigenous culture has influenced their work. Consider asking guest musicians to lead the audience in a collective music-making activity, such as a drum circle or a call and response song, to create a participatory experience. To find local Native artists and enterprises, reach out directly to nearby Indigenous Tribal governments recognized by your state and/or on this Bureau of Indian Affairs map at bia.gov/sites/bia.gov/libraries/maps/tld_map.html. Also check state listings because not all local Indigenous communities are federally recognized.

Amplify the stories of local Indigenous people by recording oral histories or musical performances. The StoryCorps app, for example, makes it easy to record and upload audio to the U.S. Library of Congress to become part of the national archive. Learn more at storycorps.org/participate/storycorps-app/, and be sure to tag uploads with the keywords RUMBLE, Independent Lens, and PBS.



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Additional Resources for Further Learning

In addition to the resources listed above, these links provide essential materials related to the film and the issues.

pbs.org/independentlens/films/rumble/

The companion site created by *Independent Lens* for *RUMBLE* with additional content to support Indie Lens Pop-Up screenings and the PBS broadcast.

rumblethemovie.com/

The website created by the filmmakers for *RUMBLE*, which includes music playlists inspired by the film: https://www.rumblethemovie.com/music.

teachrock.org/rumble/

Curriculum developed by TeachRock, The Rock and Roll Forever Foundation.

vimeo.com/196503299

Interview with filmmakers Catherine Brainbridge and Alfonso Majorana from the 2017 Sundance Film Festival.

rezolutionpictures.com/

Rezolution Pictures International is an Indigenous-owned film and television production company based in Montreal and co-founded by *RUMBLE*'s Catherine Bainbridge and Ernest Webb (Cree).

pbs.org/independentlens/films/reel-injun/

Reel Injun: On the Trail of the Hollywood Indian is a film about Native stereotypes in Hollywood; directed by Neil Diamond (Cree) and RUMBLE's Catherine Bainbridge and produced by Rezolution Pictures.

visionmakermedia.org/

Vision Maker Media works with Native producers to develop, produce, and distribute programs for all media.

nmai.si.edu/

The National Museum of the American Indian at the Smithsonian was the host of the exhibit *Up Where We Belong:*Native Musicians in Popular Culture, created by RUMBLE Executive Producers Stevie Salas and Tim Johnson.

indiancountrynews.com/

News from *Indian Country* and *IndianCountryTV* provide the public with news and information from Indigenous nations

nv1.org/

Native Voice One (NV1) broadcasts programs that educate, advocate, and celebrate Indigenous life and values.

seeingred.org/

Seeing Red is a movement to increase representation and cultural accuracy of Native Americans in mainstream media.

kinolorber.com/film/rumble

Copies of the film can be purchased through Kino Lorber for viewing at home and school and to be included in library collections.



Credits

GUIDE WRITER Renee Gasch

COPY EDITOR Joan D. Saunders

ITVS ENGAGEMENT & IMPACT TEAM Kristy Chin

Engagement Manager

Katie Koskenmaki

Director of Station Relations

Nora Mohamed

Meg Panlaqui

National Events Manager

Naima Pettigrew

OVEE Producer

Sherry Simpson Dean

GUIDE ADVISORS Catherine Bainbridge

Director, Writer, & Executive Producer, RUMBLE

Chelsea Chang

Marketing Project Manager, ITVS

Jayan Kalathil

Lisa M. Roth

Rebekka Schlichting

Shirley Sneve

Executive Director, Vision Maker Media

Designer

Jo Ko

ITVS is a San Francisco-based nonprofit organization that has, for over 25 years, funded and partnered with a diverse range of documentary filmmakers to produce and and co-produces these award-winning films weekly series, Independent Lens, as well as other series through our digital platform, OVEE. ITVS is funded by the Corporation for Public Broadcasting. For more information, visit itvs.org.

INDEPENDENT LENS

PM. The acclaimed series, with Lois
Vossen as executive producer,
features documentaries united by
the creative freedom, artistic achievement,
and unflinching visions of independent
filmmakers. Presented by ITVS, the
series is funded by the Corporation D. and Catherine T. MacArthur Foundation, Wyncote Foundation, and the National Endowment for the Arts. For more visit pbs.org/independentlens

Join the conversation:

facebook.com/independentlens and on Twitter @IndependentLens.

VISION MAKER MEDIA
Vision Maker Media (VMM) empowers and engages Native Peoples to tell stories. We envision a world changed and healed by understanding Native stories and the public conversations they generate. We work with Native producers to develop, produce and supports training to increase the number of American Indian and Alaska Natives producing quality public broadcasting programs. A key strategy for this work is the development of strong partnerships with Tribal nations, Indian organizations general public and the global market is perspectives with the world. Major funding for VMM comes from the Corporation for Public Broadcasting. For more information, visit visionmakermedia.org

CORPORATION FOR PUBLIC BROADCASTING

created by Congress in 1967, is the steward of the federal government's investment in public broadcasting. It helps support the operations of more than 1,500 locally owned and operated public television and radio stations nationwide. CPB is also the largest single source of funding for research, services. For more information, visit **cpb.org**, follow us on Twitter @CPBmedia, Facebook and **LinkedIn** and subscribe for other updates











