



presents

# SHE'S BEAUTIFUL WHEN SHE'S ANGRY

**A film by Mary Dore**

US • 2014 • 16:9 • Stereo • 92 mins • NR

Official Website: <http://www.musicboxfilms.com/shesbeautifulwhenshesangry>  
Press Materials: <http://www.musicboxfilms.com/shesbeautifulwhenshesangry-press>

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## **Selected Festivals and Awards**

Official Selection – Boston Independent Film Festival  
(Winner, Audience Award – Best Documentary)  
Official Selection – St. Louis International Film Festival  
Official Selection – Doc NYC Film Festival  
Official Selection – Melbourne International Film Festival

## **SYNOPSIS**

**SHE'S BEAUTIFUL WHEN SHE'S ANGRY** is the provocative, rousing and often humorous account of the birth of the women's liberation movement in the late 1960s through to its contemporary manifestations in the new millennium, direct from the women who lived it. Combining never-before-seen archival footage; a classic soundtrack of the era; and first-person stories of the protests, poetry slams and community meetings that engineered meaningful social change, the film embraces the grassroots movement that proclaimed "the personal is political" and the women who dared to get furious about it.

The film does not shy away from addressing controversy within the movement's many strands of feminism: the issues of women of color, struggles with class, and the fight for lesbian visibility that was the forerunner of today's LGBT movement. An essential chronicle of the movement that elevated women out of their second-class status, **SHE'S BEAUTIFUL...** champions the brilliant women at the forefront of the seismic changes of the time as well as those who continue to bang the drum of equality today.

## **SHORT SYNOPSIS**

**SHE'S BEAUTIFUL WHEN SHE'S ANGRY** is the provocative, rousing and often humorous account of the birth of the women's liberation movement in the late 1960s through to its contemporary manifestations in the new millennium, direct from the women who lived it. An essential chronicle of the movement that elevated women out of their second-class status, **SHE'S BEAUTIFUL...** champions the brilliant women at the forefront of the seismic changes of the time as well as those who continue to bang the drum of equality today.

## **LOGLINE**

A provocative, rousing and often humorous account of the birth of the modern women's liberation movement in the late 1960s through to its contemporary manifestations in the new millennium, direct from the women who lived it.

## **LONG SYNOPSIS**

**SHE'S BEAUTIFUL WHEN SHE'S ANGRY** is a provocative and rousing look at the birth of the women's liberation movement in the late 1960's. The film offers a unique focus on local and lesser-known activists, including the Boston authors of *Our Bodies, Ourselves*, the Chicago Women's Liberation Union, and grassroots organizations across the country, using never-seen before archival footage, great music from the period and artful re-enactments.

*She's Beautiful* depicts the early days of the National Organization for Women (NOW) when ladies wore hats and gloves. At the same time, young women, frustrated with their second-class status in civil rights and peace groups, started a new movement called women's liberation. They proclaimed that "the personal is political," and demanded sexual equality in every part of daily life. Featuring interviews with early feminists Kate Millett, Fran Beal, Rita Mae Brown and many others, **SHE'S BEAUTIFUL WHEN SHE'S ANGRY** shows women fighting back with humor, sometimes with fury – daring to be "bad."

**SHE'S BEAUTIFUL WHEN SHE'S ANGRY** reveals a wide-reaching movement with women's rock bands, poetry readings, and "zaps," impromptu protest actions. The film shows many aspects of the movement: poets and publishers in San Francisco (Susan Griffin and Alta); lesbian activists (Rita Mae Brown and Karla Jay) who made the slur "Lavender Menace" into a term of liberation; Chicago women who started a pre-Roe underground abortion service (Judith Arcana and Heather Booth); and the Boston women who wrote *Our Bodies, Ourselves*, named by Time Magazine as one of the most important books of the 20th century. *She's Beautiful* shows many strands of early feminism, including the voices of women of color and struggles over issues of class and lesbian rights.

Major themes appear throughout the film: the struggle for freedom and equality, a woman's right to control her own body -- in terms of sexuality, health care, and reproductive rights. *She's Beautiful* also links to current day issues, showing young women inventing their own forms of feminist action, with "Slut Walks" protesting rape culture in New York and Texas protests over the closing of abortion clinics.

The extraordinary women who appear in the film are often unheralded, even in their own communities. *She's Beautiful* is a grassroots view of the movement, rather than focusing on the most famous, or the "firsts." The film celebrates the "worker bees" of the women's movement, and collective organizing, rather than heroic individuals.

The interviewees display humor, self-criticism and thoughtfulness throughout the film. It is not a cheerleading film, it's an investigation into how movements evolve, where they go wrong or right, and problems with diversity and leadership. Ultimately, this is a film about organizing for human rights, and marries the past with what needs to be done today.

**SHE'S BEAUTIFUL WHEN SHE'S ANGRY** covers the country-wide women's movement, with emphasis on grassroots organizers in San Francisco, Chicago, Boston, and Washington DC. All interviews were shot by women DP's, and the film was directed, produced and edited by women. The film was funded in part by a very successful Kickstarter campaign in November 2012, which raised over \$81,000 from 1231 donors.

## DIRECTOR'S STATEMENT

**SHE'S BEAUTIFUL WHEN SHE'S ANGRY** is intended to be informative and provocative, both in style and content. The title conveys my approach - it's memorable, and it makes a lot of people uncomfortable. So did the women's movement, and so do today's arguments over women's rights.

This is a very personal film for me; my life was entirely changed by the women's movement. While I am a bit younger than the women in the film, I witnessed the power and exhilaration that was created by challenging the most basic ideas of society. If you were there, you know what I mean – the world turned upside down, or in Ruth Rosen's words, "the world split open."

Coming from a working class family run by a towering (if only in will) matriarch, my grandmother, the idea that women had to work and not rely on men was not news to me. But like many young women, the other issues that feminism questioned -- sexuality, beauty standards, marriage, all that messy stuff – that was terrifying. I remember being at a meeting and seeing the pamphlet "The Myth of the Vaginal Orgasm" for the first time – and I didn't dare to pick it up.

Fast forward a few decades. Having made many historical documentaries, one of the reasons I felt compelled to make this film is that it had not been done before. Astonishingly. There have been dozens to hundreds of films made on the civil rights movement, the gay rights movement, environmental issues, etc. But there have been very few films on the women's movement, and none with the scope of a feature documentary intent on reaching a wide theatrical audience. For reasons both complex and very simple, the women's movement, arguably the biggest revolution of the 20<sup>th</sup> century, has been disparaged and ignored.

Somewhat blindly, I decided that I would tackle this story, and get the women's movement the attention it deserved. I love history, so starting research was the easy part. That brought me to Sara Evans' *Personal Politics* and Alice Echols' *Daring to Be Bad*; both were critical to my understanding the web of politics that drew women to feminism after participating in many of the great movements of the 1960's. I began writing grants for film funds in the early 1990's, and met with constant rejection; it was very discouraging. As a professional filmmaker and tv producer, there were long hiatuses when I had my children, or worked on paying jobs, and then came back to this project. In 2000 I filmed the first interviews, with a new partner, Nancy Kennedy, who has edited many award-winning films. We shot four veteran feminists: Susan Brownmiller, Carol Giardina, Alix Kates Shulman, and very fortunately Ellen Willis, who sadly died a few years later.

In 2010 we finally received our first grant to start production, and we were off!!

In some ways the long haul has been fortuitous. The film is very timely, as debates over sexuality, rape, even birth control are now at a fever pitch. And the more research I did, my grasp of the complexity of the movement evolved as well. Originally my focus was on the more radical women's liberation movement, my side of the table as it were, and I was fairly indifferent to the history of NOW. However, as I did more research, it became clear that NOW was very radical for its time; on childcare, abortion, divorce – and that their accomplishments were extraordinary.

Fresh memoirs and histories of the movement emerged: Susan Brownmiller's *In Our Time*, Ruth Rosen's *The World Split Open*, Karla Jay's *Tales of the Lavender Menace*, and the very

useful collections *The Feminist Memoir Project*, edited by Rachel Blau DuPlessis and Anita Snitow and *Dear Sisters: Dispatches from the Women's Liberation Movement* edited by Rosalyn Baxandall and Linda Gordon. Advice from academics and early feminists Ruth Rosen, Jo Freeman, Sara Evans was immensely helpful, and particular thanks to Amy Kesselman for helping me see the many strands of feminism, and find a path to address the issues of race and class.

From the beginning, my focus was on the very early days of the movement, since that was the story that was least well known, and illustrates the political background and issues that led to the women's movement. I was frequently told that we were attempting to cover too much, that it should be just a few characters, or one event, or narrowed down. Perhaps because I had experienced the movement in Boston, I felt that too many of the written narratives centered on New York City, the media capital. So the realization emerged that this should be a grassroots view of the movement, not focusing on the most famous, or the "firsts." And that it was about collective organizing, not about heroic individuals.

It soon became clear that certain stories could not be told without recreations. The Lavender Menace was an amazing and important story, which could not be fully told even with the half dozen photos taken by the brilliant photographer Diana Davies. And the importance of all those early manifestos, position papers, the writing that was formative to the early movement, needed to be conveyed with the passion they were written with – so we chose to film them with staged readings.

Since we wanted to show many different groups, issues, and events, the film was developed to be thematic, rather than strictly chronological. With the great editing talents of Nancy Kennedy and Kate Taverna, and major contributions from editors Ana Crenovich and Michele Chen, the film finally found its form.

That's the simple version of how we made *She's Beautiful When She's Angry*. The title comes from a 1960's feminist street theater performance, filmed by the film collective Newsreel. Like that play, this film has had many, many contributors - creatively, politically, and financially. This is one of those projects where you have too many people to thank, and too many debts to repay.

## **FILMMAKER BIOS**

### **DIRECTOR/PRODUCER: Mary Dore**

Mary Dore is an award-winning documentary producer who brings an activist perspective to her films. Dore grew up in Auburn, Maine and began her career working with a Boston film collective that produced independent historical documentaries, including *Children of Labor* (1977) which premiered at the New York Film Festival. She has produced television series for Maine Public Broadcasting and 13/WNET in New York. She produced and co-directed the feature documentary *The Good Fight: the Abraham Lincoln Brigade in the Spanish Civil War* (with Noel Buckner and Sam Sills), which screened at the Toronto, Sundance, and London Film Festivals. She has produced dozens of television documentaries for PBS, New York Times TV, A&E, and the Discovery Channel. Her TV work has won Emmys, Cine Golden Eagles, and Cable Ace Awards. She lives in Brooklyn, NY, with her husband and two sons.

### **PRODUCER/EDITOR: Nancy Kennedy**

Nancy Kennedy has edited several award-winning films, including Sundance Grand Jury winner *Why We Fight* (2005), *For The Bible Tells Me So*, (Sundance Festival 2007), *Einstein's Letter*, (Emmy for best doc series 2006), *Riding the Rails*, and *Thank You and Goodnight*, both Sundance award winners. She has also co-directed and edited several independent documentaries, including *Who Does She Think She Is?*, *Bluegrass Journey* and *Who's On First?* Her most recent projects are the feature documentaries *When The Drum Is Beating*, *Orchestra of Exiles*, and *Gregory Crewdson: Brief Encounters*. Her many editing credits include work at all the major networks on such television series as Great Performances, American Experience, 60 Minutes, American Masters, Saturday Night Live, and National Geographic Specials, among others.

### **EDITOR: Kate Taverna**

An artist, musician, documentary film director and editor, Taverna has edited more than 50 films over a career spanning more than 30 years for PBS Great Performances, American Masters, Wide Angle, Court TV, A&E, ARTE France and Germany, and for BBC Bookmark. *Asylum* (2004) and *Killing in the Name* (2011) were both Academy Award nominees in Best Short Documentary category. *Pray the Devil Back to Hell* won Best Documentary at the 2008 Tribeca Film Festival. Her edited documentaries for Bill Moyers and the Egg Show on PBS have received Emmy awards. Taverna co-directed and edited the 2012 feature documentary *In Bed with Ulysses* as well as the 1989 *Lodz Ghetto*, an award-winning feature documentary which screened at Sundance, Berlin, Yamagata, and festivals throughout the world, theatrically released nationally, aired on PBS, and continues to be broadcast internationally.

### **EXECUTIVE PRODUCER: Pamela Tanner Boll**

Pamela Tanner Boll, an artist, filmmaker, writer and activist, is Co-Executive Producer of Academy Award-winning documentary, *Born into Brothels*. Pamela has Executive Produced: *Our Summer in Tehran* with director Justine Shapiro; *Living in Emergency: True Stories of Doctors Without Borders*; *In a Dream* directed by Jeremiah Zagar and Jeremy Yaches; *Connected: A Declaration of Interdependence* with director Tiffany Shlain; *She's Beautiful When She's Angry* directed by Mary Dore and produced by Mary Dore and Nancy Kennedy; and *E-Team* directed by Katy Chevigny and Ross Kauffman.

Pamela directed and produced *Who Does She Think She Is?*, a film following five women who are mothers and artists and chronicles their struggles to express themselves in a world that often devalues the contributions of women as artists and caregivers. Pamela is currently working on *A Small, Good Thing*. The film, based in the Berkshires, follows people that have a deep desire to have more meaning in their lives, a closer bond with their families and communities, and connection to themselves and the natural world. Pamela grew up in Parkersburg, WV. She received a BA in English from Middlebury College and a Masters in Interdisciplinary Studies from Lesley University. Pamela lives in Winchester, Massachusetts, where she raised three sons.

**EXECUTIVE PRODUCER: Elizabeth Driehaus**

Elizabeth Driehaus was a producer of *Queen of the Gypsies*, a biography of Carmen Amaya (1913-1963), arguably the best Flamenco dancer who ever lived. She is an active supporter of the Coolidge Corner Theater, a not-for-profit movie theater located in Brookline, Massachusetts. She's been a volunteer at Planned Parenthood since 2009. Elizabeth is ABD in mathematics and Computer Science. After leaving college she spent 12 years in industry as a computer analyst. She left industry for academia and spent 17 years as a professor of computer science at Assumption College in Worcester, Massachusetts.

**CO-PRODUCER: Abigail Disney**

Abigail is a filmmaker and philanthropist. Her longtime passion for women's issues and peacebuilding culminated in her first film, the acclaimed *Pray the Devil Back to Hell*. Abigail produced the groundbreaking PBS mini-series *Women, War & Peace*, the most comprehensive global media initiative ever mounted on the role of women in peace and conflict. She has played a role in many film projects and is currently at work on a film highlighting the key role of women in the Arab uprisings. She founded the Daphne Foundation, Peace is Loud and co-founded, along with 2011 Nobel Peace Prize winner Leymah Gbowee, the Gbowee Peace Foundation, USA.

**CO-PRODUCER: Geralyn Dreyfous**

Geralyn Dreyfous has a wide, distinguished background in the arts, extensive experience in consulting in the philanthropic sector, and participates on numerous boards and initiatives. She is the Founder of the Utah Film Center, a non-profit that curates free screenings and outreach programs for communities throughout Utah. In 2007, she co-founded Impact Partners Film Fund with Dan Cogan, bringing together financiers and filmmakers so that they can create great films that entertain audiences, enrich lives, and ignite social change. In 2013, Geralyn co-founded Gamechanger Films, the first for-profit film fund dedicated exclusively to financing narrative features directed by women. Her independent producing credits include the Academy Award winning *Born Into Brothels*; Emmy nominated *The Day My God Died*; Academy Award nominated and Emmy Award winning *The Square*, Academy Award nominated *The Invisible War* and multiple film festival winners such as *Kick Like a Girl*, *In A Dream*, *Dhamma Brothers*, *Project Kashmir*, *Miss Representation*, *Connected*, *Anita*, and *The Crash Reel*. Geralyn was honored with the International Documentary Association's Amicus Award in 2013 for her significant contribution to documentary filmmaking.

**COPRODUCER: Gini Reticker**

Gini Reticker is an award-winning documentary filmmaker. She was nominated for an Academy Award for *Asylum*, her short doc recounting one woman's journey to political asylum in the US. *Ladies First*, the story of women rebuilding post-genocide Rwanda, garnered Reticker an Emmy Award. She directed the widely acclaimed *Pray the Devil Back to Hell* featuring Leymah Gbowee who went on to receive the Nobel Peace Prize. Reticker served as an executive producer of the PBS mini-series: *Women, War & Peace* which received the Edward R. Murrow Award from the Overseas Press Club. Currently, Reticker is directing *The Trials of Spring*, a multi-media project about women's ongoing participation in the Arab uprisings. Previous works include: *A Decade Under the Influence*, *New School Order*, and *The Heart of the Matter*.

**COMPOSER : Mark degli Antoni**

Mark degli Antoni is a film composer/performer living Los Angeles & NYC. He has a masters degree in music composition from The Mannes College of Music in New York City, and is a Composer Fellow at the Sundance Institute. He has scored films for an eclectic selection of award-winning Narrative and Documentary directors including Werner Herzog, Wallace Shawn, Finn Taylor, Lily Baldwin, Jed Rothstein and Roger Ross Williams.

**CINEMATOGRAPHER: Svetlana Cvetko**

Svetlana Cvetko was born in the former Yugoslavia and came to the U.S. to explore her talent for photography and filmmaking. Her latest documentary film, *Red Army*, won accolades at the Cannes Film Festival in 2014. Previous credits include the Academy Award-winning *Inside Job*, the Sundance 2013 Special Jury Prize winner *Inequality For All*, the Sundance documentary *Miss Representation*, and the narrative feature, (*UNTITLED*), directed by Jonathan Parker. *The New York Times* wrote that her "clean wide-screen cinematography provides an aesthetic polish," and Pete Hammond of *Deadline Hollywood* called her sharp cinematography "perfect." Svetlana's work was also featured in *American Cinematographer* magazine.

**FEATURED SUBJECTS**

For more information on the women featured in SHE'S BEAUTIFUL, see the supplementary notes.

Alta  
Chude Pamela Allen  
Judith Arcana  
Nona Willis Aronowitz  
Fran Beal  
Heather Booth  
Rita Mae Brown  
Susan Brownmiller  
Linda Burnham  
Jacqui Michot Ceballos  
Mary Jean Collins  
Roxanne Dunbar-Ortiz

Muriel Fox  
Jo Freeman (aka Joreen)  
Carol Giardina  
Susan Griffin  
Karla Jay  
Kate Millett  
Congresswoman Eleanor  
Holmes Norton  
Denise Oliver-Velez  
The Boston Women's  
Health Book Collective  
Trina Robbins

Ruth Rosen  
Vivian Rothstein  
Marlene Sanders  
Alix Kates Shulman  
Ellen Shumsky  
Marilyn Webb  
Virginia Whitehill  
Ellen Willis  
Alice Wolfson



## **FILM CREDITS**

**Director** Mary Dore

**Producers** Mary Dore & Nancy Kennedy

**Executive Producers** Pam Tanner Boll, Elizabeth Driehaus

**Co-Producers** Abigail Disney, Geralyn Dreyfous, Gini Reticker

**Editors** Nancy Kennedy, Kate Taverna

**Composer** Mark degli Antoni

**DP's** Svetlana Cvetko, Alicia Weber  
and Luisa Conlon, Julia Dengel, Lucia Duncan, Naiti Games, Deb Lewis, Carolyn Macartney,  
Kat Patterson, Martina Radwan, Liz Rubin, Dyanna Taylor, and Steve Baum

**Sound** Laretta Molitor, Daniel Brooks  
and Adrian Escobar, John Garrett, Adam Peter Lawrence, John Osborne, Craig Parker, Juan  
Rodriguez, J.P. Whiteside, Merce Williams

**Additional Editing** Michelle Chang, Ana Crenovich

**1<sup>st</sup> Assistant Editor** Anna Hovhannessian

**Asst Editors**, Yael Bridge, Catherine Dwyer, Emily MacKenzie

**Supervising Sound Editor** Deborah Wallach

**Re-Recording Mixer** Sean Garnhart

**Audio Post Production Facilities** The Red Room & Sound Lounge, NY

**Online Editor** Jon Fordham, Framrunner

### **Graphic Design**

Title Animation and Font Design	Eric Skillman
Graphic/photo Animation	Anita Hei-Man Yu
Website Design	Stephanie Bart-Horvath

**Archival Research** Mary Dore

**Archival Consultant** Lewanne Jones

**Redstockings Archive Consultant** Carol Giardina

**Researchers** Artemis Shaw, Sarah Baker, Hadass Silver

**Special Research Assistance** Susan Barker, Mary Bennett, Sylvia Bitton-Netherton, Tom  
Blake, Nichole Calero, Estelle Carol, Alex Cherian, Lely Constantinople, Olivia Cueva, Deborah  
Edel, Joyce Follet, John Grybowski, Amy Hague, Lisa Harrison, Jessica Herczeg-Konecny,

Susan Hormuth, Karen Kukil, J. Fred MacDonald, Teddy Minucci, Gwen Patton, Polly Petit, Laura Peimer, Mahlon Picht, Irene Reti, Michelle Romero, Kathie Sarachild, Scott Spitol

**Post Production Associate Producer** Catherine Dwyer

**Readers** Peggy Johnson Poor Black Women  
Anna Nugent I am a revolutionary  
Colleen Quinn Sexual Politics

**Academic Advisors** Amy Kesselman  
Jo Freeman  
Ruth Rosen

**Lavender Menaces and their scandalized audience** Emma Ancelle, Sarah Baker, Rachel Berger, Emily Bishop, Amy Brinker, Lauren Conrad, Ann Currier, Mona Davis, Margot Edman, Kate Ettinger, Quinn Fusting, Kate Gandall, Anita Gilodo, Joslyn Guirjarro, Hilary Klein, Sarah Klein, Lillian Lamboy, Kate Lovely, Roxanne Palmer, Sara Steele, Melanie Sutherland, Elena Valls, Olivia Whelan, Lisa Wilde

**Boston street harassment and patrol** Sarah Baker, Ana Crenovich, Andrew Casertano, Catherine Dwyer

**Artwork** Trina Robbins, It Ain't Me Babe  
Juan Carlos, Machismo Es Fascismo poster  
B. Vogel, Motive magazine, Furies mandala  
Indra Dean Allen, No More Fun And Games cover  
Chicago Women's Graphics Collective, posters

**Archival Photographers** Michael Abramson, Cary Herz, Diane Arbus, Lynda Koolish, Virginia Blaisdell, Bettye Lane, Joan E Biren, Freda Leinwand, Mary Ellen Mark, Howard Petrick, Cathy Cade, Steve Petteway, Anthony Camerano, Alan Pogue, Dan Coleman, Annie Popkin, Alan Copeland, Russel Reif, Tully Crenshaw, Trent Rogers, Diana Davies, Ruth Rosen, Sahn Doherty, Barbara Rothkrug, Liam Driver, Richard T. Sammons, Howard Erker, Sid Sattler, Phyllis Ewen, Arthur Schatz, David Fenton, Ellen Shub, Phil Fenty, Diane Shugart, Leonard Freed, William J. Smith, Jo Freeman, James L. Stanfield, Bev Grant, Catherine Ursillo, Michael Hardy, Suzanne Vlamis, Christopher Harris, Elaine Wessel, Diana Mara Henry, Dwight Williams

**Film excerpts**

"Abortion" by Catha Maslow, Mary Summers, Karen Weinstein, Jane Pincus  
Actors: Sue Jhirad and Janet Murray.

"The David Frost Show", Group W Productions, CBS Television Distribution

"El Pueblo se Levanta" Courtesy of Third World Newsreel

"Evolving Towards Women" University of Illinois at Chicago

"Father of the Bride" Vincent Minelli, Loew's Inc

Jane: An Abortion Service" Kate Kirtz and Nell Lundy

Courtesy of Women Make Movies

"Splendor in the Grass", Elia Kazan, NBI Productions

"The Donna Reed Show", William Roberts, the estates of Donna Reed and Tony Owen

"The Wonder Years", Carol Black & Neal Martens, Telepictures Distribution

"Town Bloody Hall", Chris Hegedus, D.A. Pennebaker.

Courtesy of Pennebaker Hegedus Films, Inc.

"Where the Boys Are", Henry Levin, Metro-Golwyn-Mayer, Inc and Euterpe, Inc

## **Music**

"Free" Written by Chan Marshall. Performed by Cat Power - Courtesy of Matador Records under license from Beggars Group

"Hot Topic" Written by Kathleen Hanna, Johanna Fateman, and Sadie Benning. Performed by Le Tigre. Courtesy of Le Tigre Records. By arrangement with Terrorbird Media.

"Hurricane" Written by Laura Dawn, Daron Murphy, Richard Hall, and Aaron Brooks. Performed by The Little Death.

"I'll Be Your Mirror" Written by Lou Reed. Performed by The Velvet Underground & Nico. Courtesy of Polydor Records under license from Universal Music Enterprises

"Melancholy Guitar" by Scott Anderson, courtesy of "For The Bible Tells Me So".

"Papa" Written by Virginia Blaisdell & Naomi Weisstein. Performed by Chicago Women's Liberation Rock Band. Published by Chicago Women's Liberation Rock Band.

"Piece of My Heart" Written by Russell Bert & Jerry Ragovoy. Performed by Big Brother & The Holding Company feat. Janis Joplin. Courtesy of Columbia Records. By Arrangement with Sony Music Licensing. Permission of Sloopy II Music, Inc.

"Rebel Girl" Written by Kathleen Hanna, Kathi Wilcox, Tobi Vail, and William Karren. Performed by Bikini Kill. Courtesy of Bikini Kill Records, by arrangement with Terrorbird Media

"Save Me" written by Aretha Franklin, Carolyn Franklin, and Curtis Ousley. Performed by Aretha Franklin. Courtesy of Atlantic Recording Corp. By arrangement with Warner Music Group Film & TV Licensing

"Secret Garden" by Eric Wollo By arrangement with Spotted Peccary Music

"Too Old to Go 'Way Little Girl" Written by Janis Ian. Performed by Janis Ian. Courtesy of Polydor Records under license from Universal Music Enterprises

"These Days" Written by Jackson Browne. Performed by Nico. Courtesy of Universal Records under license from Universal Music Enterprises. Courtesy of Open Window Music.

"Volunteers" Written by Martyn Buchwald & Pal Kantner. Performed by Jefferson Airplane.

## **Photographic and Print Sources**

Associated Press, Bancroft Library-University of California at Berkeley, Boston Herald, Boston Phoenix, Center for the Study of Political Graphics, Chicago History Museum, Chicago Tribune, Chicago Women's Graphic Collective, Chicago Women's Liberation Union Herstory Project, Daily News, Daily Reflector (Greenville N.C.), Every Woman, Getty Images, Harper's, It Ain't Me Babe, Lesbian Herstory Archives, Life Magazine, Look Magazine, Los Angeles Times, Magnum Photos, Mother Lode, Motive Magazine, NASA, Newsweek, New York Magazine, New York Post, New York Public Library-Special Collections, New York Times, No More Fun and Games, Northeastern University Libraries, Notes From the Second Year, Our Bodies Our Selves, Rainbow History Project, Ramparts Magazine, Redstockings Archive, Rubenstein Rare Book and Manuscript Library-Duke University, Schlesinger Library-Radcliffe College, Sophia Smith Collection, Smith College, State Archives of Florida, Supreme Court of the United States, The Daily Telegraph, The Militant, Thiel College Archives, Time Magazine, Trenholm State Archives, Triple Jeopardy, Tulane University Library, Washington, DC Public Libraries, Washington Post, Wisconsin Historical Society

### **Archival Film Sources**

ABCNEWS Videosource, Boston TV News Digital Library, Boston Public Library-WHDH, Photographic and Print Sources, Boston University Productions, CBC Archives, CBS News Archive, Getty Images, Historic Films Archive, KPIX-TV, KQED-TV, KRON-TV, KTVU-TV, The Library of Congress, Stephen Lighthill, J. Fred MacDonald, NBC Universal Archives, The National Archives, Oddball Films, The Poetry Center-San Francisco State University, Harvey Richards Media Archive, RT Ruptly, Ellen Spiro, Streamline Films, The Texas Tribune, University of Illinois at Chicago Library, Center for Sacramento History-KCRA TV Film Collection, San Francisco Bay Area TV Archives, State Historical Society of Iowa-KRG-TV, Streamline Films, Third World Newsreel, THIRTEEN Productions LLC, UCLA Film Library, Lynn & Louis Wolfson II Florida Moving Image Archives

### **ABOUT MUSIC BOX FILMS**

Founded in 2007, Music Box Films is a leading North American distributor of acclaimed international, American independent and documentary features along with the best in international television. Recent releases include Pawel Pawlikowski's *IDA*, the 2015 Academy Award®-winner for Best Foreign Language Film and *MERU*, winner of the U.S. Documentary Audience Award at the 2015 Sundance Film Festival.

Upcoming releases include *CENSORED VOICES*, a documentary revealing never-before-heard audio recordings after Israel's 1967 Six Day War; and *THE CLUB*, Pablo Larraín's taut black comedy about exiled priests, winner of the Silver Bear Grand Jury Prize at the 2015 Berlin International Film Festival. Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.