

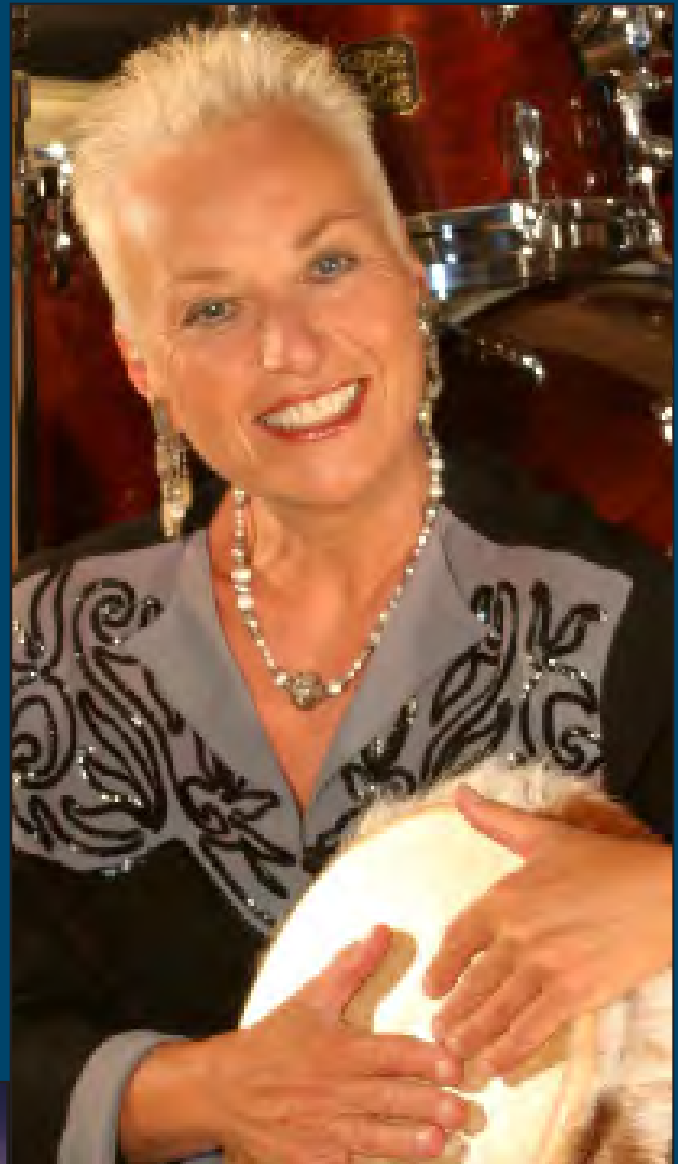
KEEPER OF THE BEAT

A Woman's Journey into the Heart of Drumming

Produced and Directed
by David L. Brown

A Proposal for a 70-minute
Documentary Film on the life
and music of Barbara Borden
For Television and Theatrical Release

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A WOMAN'S JOURNEY INTO THE HEART OF DRUMMING

A Proposal for a 70-minute Documentary Film
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PROJECT SUMMARY

Keeper of the Beat is a feature-length autobiographical documentary in which Barbara Borden, an acclaimed 67-year-old drummer, composer, teacher and peacemaker, tells her story in words and music. Footage from *She Dares to Drum*, Barbara's autobiographical "percussion play" which debuted in San Francisco in 1995, is used throughout the film as a performance narration. In excerpts from this play, Barbara provides dramatic accounts of her early drumming roots and developing career as a musician and

performer while drumming on everything from her body to her first toy drum, pots and pans, a drumset and an array of ethnic drums and percussion instruments. Including interviews with a range of noted artists and thinkers, students, family and friends who know her and the social history of her times, *Keeper of the Beat* showcases the unfolding of Barbara's identity as a world musician. Archival footage shows her career in performance, her leadership in drumming circles and peace and reconciliation projects, her teaching methods to bring drumming into all areas of life, and her exploration into the deeper cultural and ceremonial dimensions of drumming. Guided by Barbara's ongoing work to use drumming to raise joy and compassion, the film tells the fascinating story of a woman whose love of drumming and music gave her the courage to be her unique self and to find connectedness within a widening circle of communities throughout the world.

Born into a Jewish immigrant family, Barbara was the kid sister of the show business Borden Twins, who performed on TV shows from the 1950s through the '80s. Given a drumset by her sisters, Barbara soon established herself as a hotshot "girl drummer," performing at the Hollywood Bowl and in nightclubs in L.A. and San Francisco. Marriage and self-doubt led her to abandon her burgeoning career for "normal life." In the '70s, when the marriage ended, Barbara found herself at the center of the feminist cultural revolution as the drummer in a women's jazz band, *Alive!* After eight years of international touring, her five-women musical family fell apart, and Barbara once again had to face the conflict between her love of drumming and her doubts about her ability to keep the beat on her own.





Since then, Barbara has become a citizen of the world, traveling and drumming in the former Yugoslavia in the midst of civil war and in Zimbabwe at a time of brutal dictatorship and economic collapse. To people in both countries, amid their suffering, Barbara brought joy with drumbeat diplomacy. In July 2008, Barbara with her band, Fools Gold, performed in Abakan, Khakassia, Siberia as part of the Eco-Ethnological Tchir Tchayan (Earth Spirit) Puppet, Theatre and Music Festival.

In the United States she also expanded her circles of musical involvement. For a decade, Barbara has taught the art of drumming at The Redwoods, a retirement community, helping individuals emerge from their inner exile and express themselves among their peers. A timeless spiritual dimension

of her art opened up when Barbara gave a heart-shaped drum that had been made especially for her to a woman drummer of the Suquamish tribe who had responded deeply to the call of the Heart Drum.

Using excerpts from *She Dares to Drum* combined with still photographs, archival films, and interviews, *Keeper of the Beat* chronicles Barbara's path as a drummer following her own beat. In addition, ethnomusicologists and anthropologists shed light on an art form that may reach back to the origins of humanity itself: drumming as a unifying tool that can facilitate group harmony, greater fellowship, and personal transformation.

FILM GENESIS

Filmmaker David L. Brown, a life-long amateur drummer, met Barbara Borden through The Redwoods Drummers who were a part of his documentary *Seniors for Peace*. Barbara asked him to film a performance of The Redwoods Drummers and to film her one-woman autobiographical percussion play, *She Dares to Drum*. Captivated with Barbara, her talent, warmth, humor, and spirit, David proposed making a film on her life and music. He feels this film has the potential to provide the same joy and inspiration to a large film and television audience that Barbara has provided for decades to her drumming students and to audiences in live performances.



BACKGROUND

Barbara's time spent with musicians and students from various cultures prompted her to pursue a longstanding interest in the history of drumming. Her research raised the question: What power inherent in drumming caused the drum to be taken away from groups of people who were being oppressed? Using

photos, footage of ancient artifacts and interviews, the film traces her exploration of the work of scholars including the archaeologist and author Marija Gimbutas. Etched in cave drawings, sculpted on pots and depicted on ceramic shards, early scenes and artifacts of drumming reveal its importance in prehistoric cultures. Barbara traced the power of the drum in ancient civilizations, including a Goddess-worshipping Neolithic European society, the Mochica culture of Peru and shamans of Siberia whose relics feature women drumming. Her research also revealed that diverse societies have employed drums to enhance religious rites and healing ceremonies, help crop production, encourage warriors, and inspire communal gatherings.



Over the past thirty years countless communities of drummers have sprung up throughout the world. In the U.S., drumming circles take place in prisons, hospitals, schools, senior centers, and at corporate conferences and retreats. Drums are being used as tools for teambuilding, cross-cultural communication and empowerment. Drumming alters moods and can induce a deep state of relaxation. Recent medical studies confirm that drumming alters brainwaves, transforming our normal waking beta state to the meditative alpha state.

In the United States, a society whose individualism and competitiveness are inherently stressful, many people are experiencing unprecedented levels of anxiety due to the tragic events and aftermath of 9/11 and the current economic crisis. Like people in other countries under even more stressful circumstances, Americans seek comfort in community and joy in music. As a remarkable musician tells her life story, the film, *Keeper of the Beat*, reaffirms our capacity as human beings to connect deeply, to reconcile our differences and to empower one another while celebrating the joy of being alive through drumming and music.



PART 1: ROOTS IN RHYTHM

*Everything in the universe pulsates, vibrates and moves in rhythm,
from the tiniest atom to the vast oceans, planets and solar system.*

- Barbara Borden

Barbara's path of drumming began in booming Los Angeles in the 1950s. A child of Jewish immigrant parents, she grew up in an atmosphere of marital and financial struggle. Barbara's father left when she was eight. By then, her older sisters were already on the road as the singing Borden Twins. Young Barbara was left to comfort her kind but profoundly depressed illiterate mother. One way to get her mother to smile and tap her feet was for Barbara to drum. By age ten, Barbara had outgrown her toy drum. Her sisters gladly sent the money that bought Barbara her first drumset, helping launch their little sister into a rich and varied career. Besides entertaining at home, Barbara began studying drumming in earnest. She secured a coveted spot in her high school jazz band, then set out to establish herself, playing in bands at the Hollywood Bowl and other notable LA nightspots by the time she was 19.



Barbara describes the excitement of drumming along with 78 records of Nat King Cole, big bands and the jazz rendition of *My Fair Lady*. She reflects on aspiring to be part of glamorous show business like her famous singing sisters, Rosalyn and Marilyn. Their guest appearances on *I Love Lucy* and *The Jimmy Durante Show* were the envy of Barbara and her friends. But on a deeper level, drumming offered Barbara a way to tap into joy. She could make herself, her mother and others around her happy. Drumming also provided much needed financial support at home.

**PART 2: RHYTHMS OF MUSICAL EVOLUTION**

Barbara's early professional life as a female jazz drummer making it in a nearly all-male environment is depicted through old footage, stills and interviews. Among many gigs, she performed as Crystal Lil, the Drumming Madame in a San Francisco nightspot. Gregarious and provocative, Barbara honed her drumming chops and entertainer persona, learning to galvanize a sluggish



crowd with flashy drum solos, and finding the right rhythms to make an audience happy. At the top of her career by age 21, Barbara decided to leave the uncertainty of the music business when her stint as Crystal Lil abruptly ended with the club's bankruptcy. Storing her drums, she pursued a "normal" life. She took a job as a medical lab assistant, fell in love, got married and took up housekeeping with her husband in Mill Valley.

But this "normal" life soon fell apart. Upon reflection, Barbara recognized that when the North Beach club closed and her dreams of success were demolished, she was scared: scared that she wouldn't find another music gig, scared that she might not be good enough to make it as a freelance musician and scared that she was missing something.

She knew she had to drum again. She realized that it was drumming that made her feel happy and whole. But, to get her passion back for drumming, she had to push herself forward musically. Her search could not have happened at a better time. The burgeoning women's music scene in San Francisco in the mid '70s was ready-made for Barbara's talents. Women audiences were clamoring for music by and for women, and Barbara was eager to stretch herself as a musician. She didn't realize that she would also be challenged to reconsider her entire mindset about her role and responsibility as a musician and performer.

"The women's music movement challenged me," Barbara recalls. "I couldn't hide behind this cool drummer attitude that had worked before. I was being asked to define what drumming meant to me, what community meant to me, and what being a woman meant to me in a deeply personal and socially conscious way. I was exploring drumming and music as a much larger tool for raising social awareness."



Empowered and eager to explore new sounds, Barbara joined the widely popular and innovative women's band, *Alive!* The film incorporates scenes from a variety of the band's performances, as well as footage and images evoking the excitement of the women's movement at this time. Comprised of Barbara and four other talented musicians, *Alive!* pushed the boundaries of jazz and women's music, challenging its audiences to listen deeply to its Afro-Cuban polyrhythms and other far-reaching musical influences. Barbara's performances in the band were praised by noted music critics such as Leonard Feather in the *Los Angeles Times*, who wrote: "In a rousing finale that brought the crowd to its feet, Borden let loose with an infectious solo."



Barbara toured worldwide with *Alive!* for eight years: composing, arranging and learning how to manage a musical collective with four other strong women. The band expanded their approach to performance, engaging in a musical dialogue with each other that extended to their audience. The theatrical convention of a proscenium arch separating performer and audience was replaced by a circle of inclusiveness connecting disparate women's

cultures and voices—bridging isolated women's communities through music. In this extended experience of musical bliss and feminist politics, Barbara felt that, at last, she had arrived home.

When *Alive!* disbanded in 1987, Barbara was devastated. Once again, she had lost not only her musical compass but also her musical home. As Joseph Campbell said of “the hero's journey,” in order to gain the real wisdom within one's path, it's essential for the hero to face his or her deepest fear. For Barbara, losing her musical and emotional family was her deepest fear and hardest challenge.



PART 3: RHYTHMS OF PEACE AND RECONCILIATION - KEEPER OF THE BEAT

The last portion of the film celebrates Barbara's emergence as a music teacher, peacemaker and global performer. Highlighting her work over the last fifteen years, Barbara tells of her journey inward as a means of wrestling with the larger questions that had arisen throughout her career, questions that led back to: what is the meaning of drumming, what is her life purpose?



As a child, drumming brought much joy to Barbara and her mother and enlivened their modest home. Drumming also connected Barbara to larger circles of people who shared her work and life deeply. She felt immense gratitude toward her drumming teachers and mentors and understood that it was now her time to pass along the gift of drumming. Documentary footage captures interviews from Barbara's mentors as well as her own physical and expressive skills in teaching a range of young and old, novice and advanced musicians.

The Redwoods Drummers, in particular, are Mill Valley seniors, ranging in age from 75 to 95, who have studied with Barbara since 1988. She was introduced to this vibrant community of active and engaged seniors after her mother passed away. Although hesitant at first to begin working with seniors since she had just spent years attending to her mother in a convalescent hospital, Barbara agreed to give it a try.



This shared drumming experience has brought the seniors joy and appreciation for the power of drumming. Barbara recalls witnessing the members of the group telling long-forgotten stories and watching them become more tolerant of each other's differences, reinvigorating their community. One scene shows The Redwoods Drummers playing painted hand drums atop a float in a Memorial Day parade while chanting, "Peace is here. It lives inside us. Peace is here to guide us." Barbara, her expression radiant, leads them past cheering crowds through the streets of Mill Valley, California.

Re-energized by her students and historical research, Barbara's path of drumming also expanded. Taking her drums on the road this time as messengers of peace, Barbara conducted several peacekeeping missions. In 1994 as the former Yugoslavia was breaking into ethnically divided nations during the course of civil war, Barbara joined a group of ten women artists who traveled to refugee camps and to several cities where she took part in peace concerts. In 2000 she traveled to Zimbabwe at a time of severe inflation and brutal repression under the Mugabe dictatorship. Responding to the suffering around her, Barbara was able to delve



deeply into the healing power of drumming and ceremony. As she traveled with her trusty *djembe*, a West African drum, she drummed in airports, marketplaces, villages and game preserves. In each situation, she was met with smiles, clapping and dancing. Far from home, she realized that drumming had always been her home.

And whether capturing the feel of a tribal celebration, a healing ritual, or a mindful walk in the woods, Borden always makes her instruments fulfill the seemingly simple task that lies at the heart of all meaningful music: to sing the song and tell the story.

-Derk Richardson, music critic, reviewing Barbara's CD, *Beauty in the Beat*, *San Francisco Bay Guardian*, 1995.

As her music resonated with new influences and as she broadened the use of her drums to include peacemaking, Barbara became aware that she had been transformed by her art. No longer just the hotshot jazz entertainer wanting to be famous, or the fiery feminist drummer with *Alive!*, Barbara is all of these

influences and more. She reflects on how the meaning of drumming for her grew to embrace joy, compassion, reconciliation and a deep belief in the sanctity of life. Not surprisingly, Barbara found herself drumming in wider and wider circles of like-minded musicians and aspiring drummers.



One such drumming circle in 1992 included some 1,500 drummers and a wide variety of drums. Struck by an unusual heart-shaped drum in the large auditorium, Barbara describes racing down the bleachers to play it. When she did, Barbara was moved to tears by the instrument's resonance and vibration. The drum owner later told her that he couldn't reveal the drum-maker's identity, leaving Barbara little hope of finding its maker. After six years of searching, Barbara tracked down the drum-maker, B.J. Quintana, who agreed

to build another heart-shaped drum for Barbara. As the meeting was wrapping up, B.J. handed an old medicine drum to Barbara to play. The two-headed drum had once belonged to the Tarahumara tribe of Mexico. It too drew Barbara to its sound and vibration. Days later, the Tarahumara drum arrived wrapped as a gift to Barbara, chosen as a true 'Keeper of the Beat' by B.J. Although B.J. intended to sell the drum, because she needed the money, she knew she had to give it to its rightful keeper. At age 54, Barbara had now become part of an ancient lineage, one that embraces drummers beyond the reach of memory, like the Neolithic women seen on ancient pottery who sound their drums to ensure a bountiful harvest.



Resonating within the newly crafted Heart Drum was an important story. Footage, photos and interviews document

the joyous ceremonies Barbara held with different communities after the completion of the drum in 2000.

Barbara performed her own weeklong sanctification ceremony with the drum, living within a special sandstone cave near the small town of Embudo, New Mexico. In the film, an excerpt from *She Dares to Drum* recounts the origins of the Heart Drum: "a dead cottonwood tree gave a piece of its trunk, your shell; a dead cow gave its



skin; artist-inspired hands gave their labor; a community of friends gave their money, so you, Heart Drum, could be born." The drum was shared in vigils for 9/11 and war victims, at peace gatherings and at conferences.

During a summer drum camp for women in 2006, the next chapter of the drum's story began to unfold. At that camp, Barbara met Susie Hawk, an American Indian drummer.

Susie responded to the Heart Drum just as Barbara had to its original. She wept. Over the course of the next two days, it became apparent to Barbara that the drum that she, B.J. and others had labored to bring forth now belonged to a larger community.

Watching the joy Susie experienced each time she played the Heart Drum only confirmed what the drum was telling Barbara. In a series of moving ceremonies, the film shows Barbara sharing the drum with her community before traveling with it to Suquamish, Washington. In December 2006, Barbara joyfully presented the Heart Drum to Clan Mother Susie Hawk of the Suquamish tribe, recognizing Susie as the new rightful Keeper of the Beat for this drum. Reflecting on the gift, Barbara says that she did not lose a drum, but gained a new community. She acknowledges that the true gift of the Heart Drum lies in its power to bridge two cultures who have shared a long history of deep mistrust.



Keeper of the Beat captures another significant and emotional gifting of a special drum by Barbara. This time, it occurred in Siberia in July of 2008 and was a gift to shaman, Tatiana Kobezhikova, who was initiating Barbara into shamanism in beautiful, rural Khakassia. In several scenes shot in this small republic, including a performance of Barbara's band, Fool's Gold, the film further explores Barbara's cross-cultural "drumbeat diplomacy" and bridge-

building through drumming and music. These efforts are especially relevant in the wake of the deterioration of U.S.-Russian relations over Russia's military stance toward its small neighbor, Georgia.

The documentary culminates with a revival performance where Barbara is joined by some of her most accomplished musician friends. Barbara lets loose, singing some favorite rock and roll songs along with new original compositions. Like the little girl with her new toy drum, Barbara can't refrain from keeping the beat while shouting out in joy.

*The Big Beat—The Big Beat—
the palpable, perpetual, provocative pulse—
Throbbing, throbbing endlessly through time and space moving and grooving
every where—every place entering all forms of life—even the human race
-Barbara Borden*



INTERVIEWEES

The range of key characters in the film includes:

- Members of *Alive!*: Rhiannon, Carolyn Brandy, Janet Small & Susanne Vincenza
- Anna Halprin, internationally renowned choreographer, dancer, teacher
- Sheilah Glover, vocalist, composer, performer, producer
- Deena Metzger, author, poet, healer, mentor
- Derk Richardson, music critic for *S. F. Bay Guardian*, DJ for KPFA
- Naomi Newman, co-creator/director, *She Dares to Drum*; founder, *A Traveling Jewish Theatre*
- Marilyn Borden, singer, *The Borden Twins*, Barbara's sister
- Randall Alifano, former drum student, drummer in Tandamanzi
- Gray Douglas, former drum student, drummer in Tandamanzi
- Tatiana V. Kobezhikova, Siberian shaman
- Ishmael Beah, former African child soldier, Barbara's student, best selling author of *A Long Way Gone: Memoirs of a Boy Soldier*.



OTHER DRUMMING DOCUMENTARIES

The following films also profile important drummers and their music:

Touch the Sound - 99 minutes, 2004. An impressionistic documentary of the sensory world of percussionist, Evelyn Glennie, who lost most of her hearing at the age of eleven. The film follows her performances in New York, Germany and Tokyo, as Glennie also shares her insights into the nature of music and ways in which to experience it.

The Speaking Hand: Zakir Hussain and the Art of the Indian Drum - 104 minutes, 2003. The film profiles Zakir Hussain, the leading expert on the tabla. It provides an in-depth study of Hussain, featuring archival concert footage and

rare interviews with legends of Indian Classical and World Music including Ravi Shankar, and Mickey Hart.

Girl Beat: The Power of the Drum - 47 minutes, 2003. Profiles members of Banda Dida, an all-girl drumming and vocal group in Salvador, Brazil. The young musicians incorporate slave stories into their lyrics, and perform in the same town square where slaves were once sold.

Bomba: Dancing the Drum - 60 minutes, 2001. A one-hour film about the Cepeda family, known as the “patriarch family” of bomba, Puerto Rico’s classic African-rooted music and dance.

The Mick Fleetwood Story: Two Sticks and Drum - 84 minutes, 2000. A documentary that examines the highs and lows of Mick Fleetwood’s famous life and career.

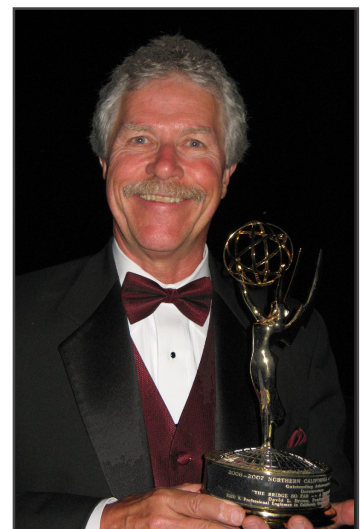
Djembebola - 65 minutes, 1991. Percussionist Mamady Keita returns to his village of Balandugu, in Northern Guinea, West Africa, after years of living in Brussels. Keita is the world’s foremost player of the djembe, an indigenous African drum. The film shows scenes of Keita’s life and career, and music from his percussion band, Sewa Kan.

Keeper of the Beat will add significantly to this body of work while featuring Barbara Borden’s musical fluency that spans a range of styles from American Jazz to Afro-Cuban Polyrythms. In addition, the film documents her inspirational peace and reconciliation drumming work, explores the history of drumming and its cultural uses, and conveys her innovative teaching methods and commitment to drumming as a way for global transformation.

KEY PERSONNEL

David L. Brown, Producer, Director, Co-Writer, Co-Editor, is a San Francisco documentary filmmaker who – since 1971 - has produced, written and directed over 80 productions and 13 broadcast documentaries on social, nuclear, environmental, health, technology, peace and justice issues. His documentaries have received over 80 international awards, including three Emmy Awards, and have been broadcast on PBS and in fifteen countries.

Recent work includes *Of Wind and Waves: The Life of Woody Brown*, an hour-long profile of legendary 94-year-old surfer, Woody Brown; *The Bridge So Far: A Suspense Story*, a 56-minute documentary on the troubled 16-year history of the new east span of the S.F.-Oakland Bay Bridge, that received two Northern California Emmy Awards including *Best Documentary*; *Seniors For Peace*, a 26-minute portrait of a group of articulate and passionate senior peace activists (average age 85) which aired on national PBS in 2004; and *Surfing For Life*, an inspirational one hour documentary on older surfers as models of healthy aging. It screened theatrically in 40 cities, was broadcast on over 140 PBS stations, won 15 international



awards (including the *Golden Maile* for Best Documentary at the Hawai'i International Film Festival), and was profiled in *The New York Times Magazine*, *Parade Magazine*, on National Public Radio and ABC's *World News Tonight with Peter Jennings*. *The San Francisco Chronicle* called it "a treasure, perhaps the most intelligent treatment of surfing ever captured on film."

Brown produced several films on nuclear and environmental issues culminating in *Bound By The Wind*, a moving documentary on the global legacy of nuclear weapons testing and the plight of the world's "downwinders." It won 20 international awards and has been broadcast on PBS and in 14 countries. The Boston Globe called it "far and away the best film on the nuclear legacy."

Brown teaches Documentary Filmmaking at the City College of San Francisco and at San Francisco Film Society. His other current projects include *Going the Distance; Journeys of Recovery*, a documentary on survivors of traumatic brain injury.

Barbara Borden, Drummer, Composer, is a veteran of the San Francisco Bay Area jazz and women's music scene. Ms. Borden's versatility and appreciation for diverse musical forms has led her to record and perform with many bands and artists, most notably eight years with *Alive!---*the all-women jazz quintet---(*Alive!, Call it Jazz, City Life*). Other collaborators include: Rhiannon, Terry Garthwaite, Nicholas, Glover, & Wray, Suru Eke, Linda Tillery, Anna Halprin, Ruth Zaporah, Gary Malkin, Nina Wise, Naomi Newman, Vicki Noble, Laura Simms and The Borden Twins (her sisters). *She Dares to Drum*, Borden's solo one-woman autobiographical "percussion play," (co-created and directed by Naomi Newman), has received critical acclaim. Borden and Sheilah Glover co-founded Cloud 9 Music and composed five albums of original music. Most recently their music was used in the films, *The Harriman Alaska Expedition Retraced* and *History Through Deaf Eyes*.



Barbara teaches drumming privately, facilitates drum circles, workshops, clinics, retreats and mentor programs. Borden has been coaching The Redwoods Drummers-- ages spanning 75 - 100 years old--for the past eight years. She has been awarded grants from the Marin Arts Council, Institute of Noetic Science, Fresh Pond Trust, Sillins Foundation and the Angeles Arrien Foundation.

Peace, happiness, vitality and diversity have been important themes in Borden's life. In 1994, she was part of a group of ten women artists who traveled through Croatia and Serbia on a peace mission. They played in refugee camps and at peace concerts. She was deeply moved by the positive response to drumming, music and art from people faced with the great hardships of war.

In 1998, Borden enlisted the help of artist/drum-maker B.J. Quintana (after searching for her for 6 years) and All One Tribe Drums owner, Feeny Lipscomb, to bring forth *The Heart Drum*. Made in Taos, NM, this large heart-shaped ceremonial drum was birthed on August 15, 2000. With its big, deep sound and penetrating vibrations, it is truly an instrument of transformation. This drum has now been passed on to Susie Hawk, clan mother of the Suquamish people.

Allie Light, Consulting Producer, was the winner of the 1991 Academy Award for Best Documentary Feature for *In The Shadow Of The Stars*, and winner of the 1994 National Emmy Award for best interview program for *Dialogues With Madwomen*, which also received the Freedom of Expression Award at Sundance Film Festival. She writes, directs and produces documentary films with her partner, Irving Saraf. Her credits include: *Rachel's Daughters: Searching for the Causes of Breast Cancer* (HBO); *Mitsuye and Nellie, Asian American Poets*; *Visions of Paradise* (five films about folk artists); *Shakespeare's Children* (produced by Kate Kline May); *Blind Spot: Murder by Women*; *Children and Asthma and Good Food, Bad Food, Obesity in American Children* (programs about children's health and the environment); *An Iraqi Lullaby* and *The Sermons of Sister Jane, Believing the Unbelievable*. Allie has published a book of poems, *The Glittering Cave* and edited an anthology of women's writings, *Poetry From Violence*. Her essays appear in publications about women.

Ms. Light lectured in film at City College of San Francisco and, for ten years, in the Women Studies Program at San Francisco State University. Her life story appears in *On Women Turning 50, Celebrating Mid-Life Discoveries*, by Cathleen Rountree (Harper/Collins, 1993), and her interview is included in *Film Fatales: Independent Women Directors*, by Judith M. Redding & Victoria A. Brownworth (Seal Press, 1997). An interview with Allie appears in *Documentary Filmmakers Speak* by Liz Stubbs (Allworth Press, 2002). Allie has served on the Media Advisory Panel for the National Endowment for the Arts and is a member of the Academy of Motion Picture Arts and Sciences and the Academy of Television Arts and Sciences.

Steven Baigel, Editor and Additional Cameraman, is a documentary filmmaker and photographer who has worked with David L. Brown for over 20 years. Steven was a cameraman, sound recordist and editor on David's 1985 anti-nuclear documentary film *A Question of Power* and has since worked primarily as an editor and cameraman on numerous documentary film projects of David's and others including *The Bridge So Far – A Suspense Story* (multiple Emmy Award-winner), *Of Wind & Waves: The Life of Woody Brown*, *Seniors For Peace*, *Surfing For Life*, *Bound By the Wind*, and *Digital Democracy Comes of Age*.

Steven most recently co-produced, photographed and edited the documentary *Freeway Philharmonic*, scheduled for broadcast as part of KQED TV's *Truly California* series.

His other documentary credits as producer, director, editor, cameraman and/or sound recordist include films on such varied subject matter as Tibetan culture and Tibetan exiles, Western classical music, Indian classical

music, domestic and international environmental issues, peace, nuclear disarmament, weapons in space, progressive political movements and activism. Steven's website is www.stevenbaigel.com

Stephen Most, Co-writer, is an author, playwright, and documentary scriptwriter. Films he has written include *Oil On Ice*, an hour-long documentary about the Arctic National Wildlife Refuge; *The Greatest Good*, a history of the U. S. Forest Service; *A Land Between Rivers*, a documentary history of central California; and *The Bridge So Far: A Suspense Story*, which won a best documentary Emmy. *Wonders of Nature*, which Most wrote for the *Great Wonders of the World* series, also won an Emmy for best special non-fiction program, and *Promises*, on which he worked as Consulting Writer and Researcher, won Emmys for best documentary and outstanding background analysis and research. *Berkeley in the Sixties*, which Most co-wrote, received an Academy Award nomination.

As a playwright, Most is the author of *Medicine Show*, *Raven's Seed*, *Watershed*, and *A Free Country*. In addition, he has written plays for and with the Organic Theatre, the San Francisco Mime Troupe, and the Dell'Arte Players Company. His book *River of Renewal, Myth and History in the Klamath Basin* was published in October, 2006 by the University of Washington Press.

Denise Bostrom, Contributing Writer, wrote her first documentary film on contemporary jazz musicians as a college senior in '73. It aired on WNET-TV and was shown nationally on PBS. She has since written documentaries, corporate films, educational films & web casts garnering awards from major festivals (American Film Festival, Women in the Director's Chair, Nyons, and Toronto, Berlin and New York Film Festivals) as well as industry awards (Joey, Golden Cine). She's also worked on feature films as a script-doctor & supervisor with renowned directors including Chris Columbus, Wes Craven, George Lucas and Wayne Wang. She works with local and national companies as a producer and screenwriter, and teaches screenwriting and film studies at City College of San Francisco and San Francisco State University.



ADVISORY COMMITTEE

Christina Baldwin	Author, Peer Spirit Circle Co-Founder
Judy Chaikin	Filmmaker, General Consultant
Sheilah Glover	Recording Artist, Composer, Producer
Anna Halprin	Dancer, Healing Artist, Ceremonialist, Teacher

Hallie Austen Iglehart
Naomi Newman

Visionary, Author of *The Heart of the Goddess*
Actor, Director, Founding Member of *A Traveling Jewish Theatre*

FISCAL SPONSOR

The San Francisco Film Society will receive and administer all grant funding and donations received. All donations to the project are tax-deductible when payable to the San Francisco Film Society.

TIMELINE/ FUNDING

Beginning in December of 2006, filmmaker Brown has shot over 120 hours of video for *Keeper of the Beat*, including 15 interviews, and in 2012 successfully completed production. Over six years, the funding proposal has been submitted to all foundations and media arts funders that support women's media, women's music, and New Age media. Brown has edited multiple works-in-progress and the latest 71-minute cut is approaching "fine-cut!" The documentary is very close to the goal line! It will be screened at Bay Area house party fundraising screenings throughout the spring and summer of 2013. Funding raised at these house party events will enable the completion of the fine-cut and final completion of the film: color correction, audio sweetening and mix and licensing of all music and archival material. We anticipate that the World Premiere will be at the Mill Valley Film Festival in October of 2013.

DISTRIBUTION

Keeper of the Beat will be distributed by the producers and will be offered to the top video distributors specializing in women's music, women's issues and New Age thought. Among them are Women Make Movies, Horizon, Women's Network Video Distribution Center, Cinenova Women's Film and Video and Frameline. The chosen distributor would reach all educational and non-theatrical markets for videos on women's music and drumming and women's issues.

The completed film will also be submitted to theatrical distributors including Lion's Gate, New Line and Sony Pictures Entertainment. To promote DVD sales, the producers will solicit reviews and feature articles in every publication dealing with women's music, women's issues and drumming.

Film Festivals

Keeper of the Beat will be entered into every major film and video festival, which features documentaries. These include the Sundance Film Festival, the San Francisco International Film Festival, the Mill Valley Film Festival, the Toronto International Film Festival, the Berlin International Film Festival and the Maui Film Festival among over thirty others worldwide.

Television Broadcast

For a national television broadcast, the documentary will be submitted to the P.O.V. and Independent Lens series on PBS and to all high end cable stations, such as HBO, Cinemax, A&E, Bravo, and Discovery Channel.

Any PBS broadcast would be presented by KQED in San Francisco. The KQED series, *Truly California*, would be an appropriate Bay Area broadcast premiere. The national broadcasts will be publicized and promoted in major cities in cooperation with women's music and drumming communities in targeted markets.

For international television, WGBH International, the largest distributor of American documentaries to foreign television markets, will handle the distribution. WGBH International already represents three of Brown's documentaries.

Outreach and Community Engagement

The producers will arrange, promote and publicize premiere theatrical screenings throughout the Bay Area. The premieres will feature performances by Barbara Borden and friends. The producers will also arrange special screenings with drumming performances at well-known spiritual centers like Esalen Institute and Naropa Institute.

They will attempt to promote and publicize *Keeper of the Beat* in every periodical and magazine which reviews videos on women's music, drumming, women's issues or New Age thought. These would include *Elle*, *Ms.*, *O*, *Drum Magazine*, and *New Age Voice*. All theatrical screenings and broadcasts would be accompanied by extensive outreach to local drumming and women's music communities.

In conjunction with the distribution and broadcast of *Keeper of the Beat*, we will spearhead a community engagement campaign working at the local, regional, and national level and through various social media including Facebook and Twitter. Our key goals are to create interest in the documentary and a deeper understanding of the issues of community, empowerment and creative expression embodied by Barbara Borden, her life and music.

Web Site

The web site for the documentary, www.kobmovie.com, features a full-length proposal with bios and budget, high-resolution photos, and a variety of support and endorsement letters from friends and supporters of the film, including distributors and broadcasters. It also includes several streaming video clips and enables on-line tax-deductible donations to the project.

Keeper of the Beat

Licensing, Prep for Broadcast, DVD Release

BUDGET

Producer/Director/Editor	2 weeks @ 1,400	2,800
Associate Producer	35 hrs. @ 25/hr.	875
Music licensing for DVD, broadcast	15 songs	19,500
Archival footage licensing	75 sec. @ \$70/ sec.	5,200
On-line, mastering: 56:40 edit w/ tag	6 hrs. @ 200	1,200
hard drive, supplies, misc.	allow	375
NETA fee for PBS uplink		200
Stations relations manager	40 hrs. @ 45	1,800
Social media consultants	allow	400
postage, shipping	allow	350
Fiscal sponsor fee 7%		2,300
Total		35,000

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The Presidio
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415.561.5000
Fax 415.561.5099
www.sffs.org

SAN FRANCISCO **FILM** SOCIETY

October 10, 2008

To Whom It May Concern:

The San Francisco Film Society is the proud sponsor of *Keeper of the Beat* by David L. Brown. We require that a director demonstrate high professional standards through previous work and propose a project that promises to be an imaginative contribution to the media arts field. We also require that the prospective project be feasible within the budget outlined *Keeper of the Beat* by David L. Brown meet these requirements.

The San Francisco Film Society will administer any funds received in support of this project. Donations to the San Francisco Film Society are tax deductible to the extent allowed by law

Should you have any questions regarding the San Francisco Film Society and it's sponsorship of *Keeper of the Beat* please do not hesitate to call or write.

We proudly endorse this project and urge you to support it.

Yours truly,



Michele Turnure-Salleo
Fiscal Sponsorship Manager
The San Francisco Film Society

Internal Revenue Service

Department of the Treasury

P. O. Box 2508
Cincinnati, OH 45201

Date: October 31, 2001

Person to Contact:
Robert Molloy 31-04023
Customer Service Representative

San Francisco Film Society
% Noel Natividad
39 Mesa Street, The Presidio, Suite 110
San Francisco, CA 94129-1025

Toll Free Telephone Number:
8:00 a.m. to 9:30 p.m. EST
877-829-5500

Fax Number:
513-263-3756

Federal Identification Number:
94-2663216

Dear Sir:

This letter is in response to your request for a copy of your organization's determination letter. This letter will take the place of the copy you requested.

Our records indicate that a determination letter issued in July 1980 granted your organization exemption from federal income tax under section 501(c)(3) of the Internal Revenue Code. That letter is still in effect.

Based on information subsequently submitted, we classified your organization as one that is not a private foundation within the meaning of section 509(a) of the Code because it is an organization described in sections 509(a)(1) and 170(b)(1)(A)(vi).

This classification was based on the assumption that your organization's operations would continue as stated in the application. If your organization's sources of support, or its character, method of operations, or purposes have changed, please let us know so we can consider the effect of the change on the exempt status and foundation status of your organization.

Your organization is required to file Form 990, Return of Organization Exempt from Income Tax, only if its gross receipts each year are normally more than \$25,000. If a return is required, it must be filed by the 15th day of the fifth month after the end of the organization's annual accounting period. The law imposes a penalty of \$20 a day, up to a maximum of \$10,000, when a return is filed late, unless there is reasonable cause for the delay.

All exempt organizations (unless specifically excluded) are liable for taxes under the Federal Insurance Contributions Act (social security taxes) on remuneration of \$100 or more paid to each employee during a calendar year. Your organization is not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Organizations that are not private foundations are not subject to the excise taxes under Chapter 42 of the Code. However, these organizations are not automatically exempt from other federal excise taxes.

Donors may deduct contributions to your organization as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to your organization or for its use are deductible for federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

San Francisco Film Society
94-2663216

Your organization is not required to file federal income tax returns unless it is subject to the tax on unrelated business income under section 511 of the Code. If your organization is subject to this tax, it must file an income tax return on the Form 990-T, Exempt Organization Business Income Tax Return. In this letter, we are not determining whether any of your organization's present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

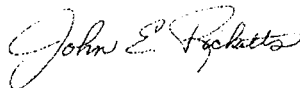
The law requires you to make your organization's annual return available for public inspection without charge for three years after the due date of the return. If your organization had a copy of its application for recognition of exemption on July 15, 1987, it is also required to make available for public inspection a copy of the exemption application, any supporting documents and the exemption letter to any individual who requests such documents in person or in writing. You can charge only a reasonable fee for reproduction and actual postage costs for the copied materials. The law does not require you to provide copies of public inspection documents that are widely available, such as by posting them on the Internet (World Wide Web). You may be liable for a penalty of \$20 a day for each day you do not make these documents available for public inspection (up to a maximum of \$10,000 in the case of an annual return).

Because this letter could help resolve any questions about your organization's exempt status and foundation status, you should keep it with the organization's permanent records.

If you have any questions, please call us at the telephone number shown in the heading of this letter.

This letter affirms your organization's exempt status.

Sincerely,

A handwritten signature in cursive script that reads "John E. Ricketts".

John E. Ricketts, Director, TE/GE
Customer Account Services



June 29, 2007

David L. Brown
David L. Brown Productions
274 Santa Clara St.
Brisbane, CA 94005

Dear David,

Thanks for sending the proposal and work-in-progress sample of your documentary "Keeper of the Beat." This is an exciting, well-crafted project that certainly fits the criteria for KQED's documentary series Truly CA. Barbara Borden is a remarkable Bay Area musician, drummer and spirit and you have captured that spirit along with her talent, warmth and community-building accomplishments beautifully.

KQED has been pleased to broadcast many of your documentaries over the last 20 years, from *A Question of Power* through *Surfing for Life* and *The Bridge So Far*. Both your proposal and work-in-progress for *Keeper of the Beat* are up to your usual high standards, and we look forward to screening the completed hour long film in consideration for Truly CA.

Best of luck with fundraising and completion, and congratulations on the two Emmy Awards for *The Bridge So Far*!

Best regards,

A handwritten signature in black ink, appearing to read "Sue Ellen McCann", is positioned above the typed name.

Sue Ellen McCann
Executive Producer, Truly CA



ANNA Halprin

April 2, 2013

To Whom It May Concern,

I write this letter in enthusiastic support of the nearly completed documentary "Keeper of the Beat: A Woman's Journey into the Heart of Drumming," on the life and music of world-class drummer, Barbara Borden. I have had the pleasure of collaborating with her often over the 30 years that I have known her. I admire her skills, generosity and the many contributions she has made to our Bay Area community and to the world at large. I feel that her inspiring work as a teacher, performer and ritual drummer in several countries deserves a great documentary. And filmmaker, David L. Brown, has given us that film.

This uplifting movie does a wonderful job of capturing Barbara's warmth, talent and contagious spirit. It will not only be welcomed by an international music loving audience, but also by all those who yearn for a more peaceful, harmonious and compassionate society.

In today's world where there's so much hostility, so much partisanship, we need to find something in the pulse, in the heart, that will bind us together. And Barbara has a vision and a way of doing this as a master drummer.

I hope you will join me in supporting this worthy project and help David and Barbara complete the film as it moves toward its hoped-for premiere this fall at the Mill Valley Film Festival.

Sincerely,

Anna Halprin

Featured in "Breath Made Visible" first introduced at the Mill Valley Film Festival

FIFTEEN RAVINE WAY

Kentfield, California 94904

TELEPHONE/FAX/EMAIL

415.461.5352 anna@annahalprin.org



DEPARTMENT OF WOMEN AND GENDER STUDIES

1600 Holloway Avenue
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fax: 415/405-2428
web: www.sfsu.edu

March 18, 2013

David L. Brown
Barbara Borden
274 Santa Clara Street
Brisbane, CA 94005

Dear David and Barbara,

Thank you for sharing your most recent 80-minute version of your documentary, *Keeper of the Beat* with me. It has been almost three years since I watched the 30-minute cut and I am impressed with how the film has developed since then. I believe many of the changes strengthen the narrative and create additional meaningful opportunities for audience identification and appreciation. I found the film to be strong in terms of both form (use of talking heads, incorporation of home videos, footage of various events, transitions between acts, soundtrack, and subtitles/headings) and content (development of the narrative and themes). I believe that there are many different possible audiences for this film, including people interested in drumming, people interested in women musicians and the women's music scene, and people interested in music (and culture more generally) as a way to create opportunities for people to connect across differences. Your documentary could be shown and taught in a range of educational settings (including classes in women and gender studies; ethnic studies; music and ethnomusicology; sociology; anthropology; communication studies; film; history; and peace and conflict studies). I am pleased to continue to serve on the advisory board.

As someone who teaches classes in transnational feminist cultural studies (such as "Gender and Popular Culture," "Women and Media," "Gender, Race, Sexuality, and Nation in Popular Music," and "Gender and Visual Culture"), I am always interested in new films that might become useful teaching tools in the classroom. I particularly welcome documentaries that invite discussions about the production and circulation of cultural practices in a global context. I believe *Keeper of the Beat* has the potential to be a particularly effective teaching tool. It addresses the role of musical groups and festivals to U.S. women's movements in the 1970s and 1980s; cross-cultural and international exchange and hybrid musical forms; and the incorporation of music and drumming in broader goals of social justice, freedom, and empowerment. The film thus opens up a space for discussions about the relationship between cultural performance and broader political, social, and cultural movements. I look forward to continuing as part of this project and to seeing the final film in circulation.

Best wishes,

A handwritten signature in black ink, appearing to read "Jillian Sandell", with a long, sweeping horizontal line extending to the right.

Jillian Sandell
Assistant Professor

Angeles Arrien

415/331-5050
Fax: 331-5069
PO Box 2077
Sausalito, CA
94966

October 7, 2008

David L. Brown
Heart of Life Institute/Pulse of Peace Pictures
PO Box 1424
Mill Valley, CA 94942 USA

Dear David & Barbara,

I just want to express my enthusiastic support for your documentary film, *Keeper of the Beat*. After viewing the proposal and the 20-minute version, I see that you are off to a great start. Your proposal is clear, thoughtful, well written and heartfelt. Watching the DVD, I was thoroughly engaged by the story, the film-making and the music. I am proud to join your advisory board and be included in the film.

The Heart Drum story, particularly, illustrates so beautifully how we can come together across cultural and historic divides and gain a deeper understanding of each other through the drum as a unifying force, and by making music and ceremony together.

Keeper of the Beat clearly illustrates how one person's life can evolve to encompass an even greater calling. Through music, drumming, stories and interviews with a wide variety of people, including artists, anthropologists, and musicians, your film will have an enormously positive impact on a diverse audience. Women, especially, will be inspired and empowered by it. I look forward to working with you as you explore more deeply Barbara's relationship with the women's movement, the implications of her cross-cultural work, her spiritual development and how they link to music and drumming.

I have watched your work in the community over the last fifteen years, and can honestly say it is highly original and deeply engaging to people of all ages, professions, and cultures. People always go away from your workshops and classes uplifted. I believe this film will carry your inspiring message to a very large audience.

In closing, I am sure this film will receive broad international distribution and will encourage and empower a wide spectrum of viewers. I look forward to seeing the incorporated Siberian material and to consulting with you both on the humanities themes you will be exploring.

Sincerely,



Angeles Arrien
Cultural Anthropologist

