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ABOUT THE FILM

KEEP ON KEEPIN’ ON: EDUCATIONAL RESOURCE BOOKLET

KEEP ON KEEPIN’ ON was one of the most critically acclaimed documentaries of 2014. The film depicts the friendship of music legend and teacher Clark Terry, 89 and Justin Kauflin, a 23-year-old, blind pianist. Kauflin, who suffers from debilitating stage fright, is invited to compete in an elite Jazz competition, just as Terry’s health takes a turn for the worse. As the clock ticks, we see two friends confront the toughest challenges of their lives. Terry was also Quincy Jones’ first teacher, and mentor to Miles Davis. He is among the few performers ever to have played in both Count Basie’s and Duke Ellington’s bands. In the ‘60s Terry broke the color barrier as the first African-American staff musician at NBC – on “The Tonight Show.” Shot over the course of five years, KEEP ON KEEPIN’ ON is crafted with great affection by first time filmmaker Alan Hicks, who is a drummer and former student of Terry’s. Paula DuPre’ Pesmen (behind the Grammy winning QUINCY, Academy Award winning THE COVE, and the Emmy winning CHASING ICE) produced the film with seven-time Academy Award nominee Quincy Jones, who also counts Terry as his mentor.

ALAN HICKS
Director/Executive Producer/Writer

Alan Hicks is a Grammy Award-Winning filmmaker based in Los Angeles. After working as a musician in and around New York, Hicks transitioned to filmmaking, directing his first feature documentary KEEP ON KEEPIN’ ON, where he won the Audience Award and Best New Director honors at the 2014 Tribeca Film Festival. Hicks most recently directed the documentary feature film QUINCY, following music legend and icon Quincy Jones over four years. QUINCY premiered at the Toronto International Film Festival in 2018, before a world-wide premiere on Netflix reaching audiences in 150 countries. QUINCY received the Critic’s Choice Honor for Best Music Documentary, the African American Film Critics Award for Best Documentary and Top Ten Films of 2018. QUINCY was included in the Doc NYC Short List, the Hollywood Reporter’s Top Ten Films of 2018, was honored as a New York Times Critics Pick, and won the Grammy for Best Music Film.

PAULA DUPRE’ PESMEN
Producer/Story Consultant

Since 2005, Paula DuPre’ Pesmen has produced the renowned documentaries QUINCY (Grammy Winner), THE COVE (Academy Award Winner & Producer of the Year by the Producers Guild of America Winner), CHASING ICE (Emmy Winner, Cinematography Award at Sundance and SXSW Audience Award 2012.) Pesmen’s prior background was in features, on the producing team of such films as Harry Potter and the Sorcerer’s Stone, Harry Potter and the Chamber of Secrets, Harry Potter and the Prisoner of Azkaban, Rent, Mrs. Doubtfire and Stepmom. She was honored with the 2010 Producer of the Year Award by the Producer’s Guild of America. In June 2011, DuPre’ Pesmen was named a Local Hero in Oprah Winfrey’s O Magazine.

QUINCY JONES
Producer

Producer Quincy Jones was Clark’s first student when Quincy was just 13-years old. Jones’s career has encompassed the roles of composer, record producer, artist, film producer, arranger, conductor, instrumentalist, TV producer, record company executive, magazine founder and multi-media entrepreneur. As a master inventor of musical hybrids, he has shuffled pop, soul, hip-hop, jazz, classical, African and Brazilian music into many dazzling fusions, traversing virtually every medium, including records, live performance, movies and television. He has won more Grammy Awards than any other producer in history.
September 5, 2018

Dear Teachers & Students:

Clark Terry was one of the greatest trumpet players who has ever lived, and his passion for mentorship was one of the greatest gifts to this planet. He changed my life, Miles Davis’s life, Justin Kaufflin’s life, and the lives of every other person he invested time in. His belief in me impacted the course of my career, and as my very first trumpet teacher, his encouragement has fueled me ever since. It didn’t matter that he didn’t have time to teach me: he made the time. He would forego sleep to give me lessons early in the morning, right after he would get home from playing gigs, and right before I would go to school: he did it because he cared. Clark’s story lives on through each and every person he mentored, and I hope that through our film, Keep On Keepin’ On, each one of you will understand that you have a very special and unique gift to offer the world.

Big-Time Love & Props,

Quincy Jones
I wasn't the best student in high school. In fact, I was probably one of the worst students in school. I picked up drumming after seeing a young kid play and one day a teacher said he was putting together a jazz band. I practiced all the time and it changed me, it became like a discipline. After that I was hooked.

When I was eighteen, I moved from Australia to Brooklyn, NY. I wanted to be in the place where it was all happening -- where every jazz musician was aspiring to go. On the plane ride over, I read the biography of Quincy Jones which included a chapter written by Clark Terry. I didn't have much of a plan when I came to New York. I applied to a bunch of schools and got accepted to study music at William Paterson University.

I was having an incredible experience, but after a year, I was dead broke so I booked a ticket back to Australia. My teacher at the time was the late great piano player James Williams. When I told James I was going home, he invited me to a concert at the Blue Note Jazz Club to see the Oscar Peterson Trio. He knew I wouldn't miss a chance to see those guys play. I walked in and he sat me down at a table next to Clark Terry and his wife Gwen. I was floored to be sitting next to a living legend. Clark turned to me and said, “You must be Al. James told me about you and he says you can play. I think it’s a bad idea for you to move home. You should stick with your studies here man.” Before I could think, he invited me to dinner at his house one week later. He knew it was after my departure date. There was no way I could miss this once in a lifetime opportunity, so I changed my flight.

After dinner that night, he said to me, “Come for dinner next week, and bring your sticks.” Following that night, I spent thousands of hours playing Clark’s bands and touring the world with him. Even if I’d only met him that one night at the Blue Note, I would have cherished it for the rest of my life. I’m sure that Justin, the student featured in the film opposite Clark, feels the same way.

Making this film was the first time I had ever been in charge of anything. What I know about being a leader, I learned from Clark. He taught me how to put together a band and how important it is to surround yourself with good people. He told me “the better they are, the better you sound.” He also taught me to follow my gut instinct, push people gently in the direction of their best work, and lead by example. I tried to bring all of this to the film.

When I started shooting, I didn't have much frame of reference. There were a handful of documentaries I'd seen that really inspired me -- Senna, Hoop Dreams, and Don’t Look Back to name a few. These were totally immersive experiences – they make you forget you’re watching a movie. Still, because I had never made a film before, I mostly had to draw on what I had learned playing music---- what I learned from Clark. I discovered there were various parallels between filmmaking and jazz. There’s a lot of intuition in both. Jazz is improvising with a form. Structure is important; a song needs a beginning, middle, and an end. Sometimes when I was editing, I would approach a scene like that. I’d have to hear it in my head, like a song. That's how I see the whole film.

Clark once told me, that when you feel your nerves start to creep up and everything inside of you is telling you not to get up there and play, that's when you should play, because that's when you’re going to learn something about yourself. He said “embrace the nerves.” This is what I've tried to do here.

- Alan Hicks
AN INTRODUCTION TO THIS BOOKLET

I first met Alan Hicks at a screening of Keep On Keepin’ On at the Music Box Theatre in Chicago, just after the initial release of this film. At the conclusion of the film, the audience was treated to a performance by Justin Kauflin and then an in-depth question and answer session with both Alan and Justin. After the session ended, Alan and Justin stayed in the lobby, patiently meeting and talking with all of those in attendance who wanted to share their thoughts. I was among those people with whom they graciously shared their time.

Over a year later in 2015, I had the great opportunity to help organize an academic conference on Narrative Inquiry in Music Education at the University of Illinois. We decided to show the film and lead a question and answer session with Alan as part of the event. It was in the preparation for that event that I learned about Alan’s deep desire to see this film become part of the school curriculum. I told him that I would be happy to help in any way that I could. He and I have kept in touch for several years, working on and off between other projects (such as his Grammy-award winning film “Quincy”). We are thrilled to finally be able to bring these resources to teachers and students. It is in keeping with the entire spirit of Clark’s selfless work as a teacher and Alan’s tribute to Clark that we hope educators will benefit from being able to use these resources for many years free of charge.

Alan and I have worked together closely to create materials that we hope are interesting and appropriate for students of various ages, both music students and non-music students. The materials contained within are not designed to be “plug and play” lesson plans that can be followed like a recipe. Rather we have aimed to create a buffet of critical thinking “springboards” that highlight the complex layers of the film. We hope to provide teachers with some ideas and leads that may save some preparation time, but will also spark creative thinking as they consider how the film intersects with other parts of the existing curricula. We trust that teachers will take our ideas, transform them, and expand upon them. We trust that teachers will know which prompts and activities are appropriate for the time and attention they have to give, balancing this work against other curricular demands.

Teachers, we believe in you and we grant you license to be creative. Copy and share freely.

If you find the materials valuable, please let us know how you are using them through the various communications channels that have been designed to bring us together. Please share them with a colleague, particularly a colleague who teaches in a subject area different from you.

May Clark Terry’s dedication to education continue to inspire us all for many years to come.

- Dr. Wesley Brewer
Clark Terry was born in 1920 in St. Louis, Missouri. Terry grew up in inner city St. Louis as part of a large family amidst substantial poverty. Terry fell in love with the sound of the trumpet at a young age. He could not afford to buy a trumpet, but his dream led him to the junkyard where he constructed his own trumpet out of a kerosene funnel, a hose, and a lead pipe. Eventually his neighbors pooled together enough money to buy him a real trumpet and he diligently pursued a career in jazz for the rest of his life. After being forced to drop out of high school, Terry spent many grueling years on the road with various touring musical groups and faced many incidents of racist aggression, including false arrests and an attempted violent lynching in Mississippi.

Clark Terry served in the U.S. Navy from 1942-1945. As part of his Navy service, he was a participant in the “Great Lakes Experience,” a seminal moment in military music history, when many of the best African-American musicians in the Navy gathered to regularly perform together for the troops during World War II. Along with Terry, many of these participants went on to later fame in the jazz world, such as Gerald Wilson (composer/arranger/bandleader), Al Grey (trombone), Lou Donaldson (saxophone), Willie Smith (saxophone), Major Holley (bass), and Jimmy Nottingham (trumpet). Aside from the profound collection of musical talent, this experience marks the first time in United States military history that African-American non-combat personnel were able to rise above the rank of a cook or chef.

After he was discharged from the Navy, Terry honed his craft on the road with several notable big bands, including those of Charlie Ventura, Eddie Vinson, Charlie Barnet, and, most notably, the legendary Count Basie orchestra. It was during a run with the Count Basie Sextet in Seattle, Washington that Clark was approached by a dedicated young trumpet student named Quincy Jones, who became his first jazz student. Terry described his time with the Count Basie orchestra as “prep school for the University of Ellingtonia.” Decades after falling under the profound influence of the Ellington band “sound,” Terry performed as a key member of the legendary Duke Ellington orchestra for eight years. Ellington, who himself was a profound musical genius, lovingly referred to Clark Terry as a trumpeter “beyond category.” It was during this time that Clark’s unique trumpet sound began to get notice from jazz musicians around the U.S. By this time Terry had perfected his virtuosic technique, indelible “happy” sound, and his endless spectrum of trumpet articulations.
After his work with the Duke Ellington orchestra, Terry toured the world as a key member of an orchestra directed by his first student, Quincy Jones. It was in this era with Duke and Quincy that Clark Terry became known as a what jazz players lovingly refer to as a “musician’s musician.” He had not yet achieved the worldwide fame of Louis Armstrong or Dizzy Gillespie but he had developed a reputation as an incredible trumpeter who could tackle any musical situation.

Terry broke a new barrier when he became the first African-American staff musician for the National Broadcast Company (NBC). He developed international fame and visibility when he took on the trumpet chair in the Doc Severinsen Orchestra as part of the Tonight Show with Johnny Carson. Countless viewers who tuned into to the Tonight Show saw Terry perform on television night after night.

It was during a popular Johnny Carson-Doc Severinsen comic bit known as “Stump the Band” that Terry developed his popular Mumbles routine, an endlessly entertaining combination of vocal gibberish, scat singing, and blues inflections. As Clark Terry’s musical star rose, he was invited to appear as a guest with more and more great musicians, eventually appearing on more than 900 recordings.

Clark developed a profound personal friendship with his former student Quincy Jones, who would go on to make musical history as a legendary composer/arranger, bandleader, and producer. Along with Jones, he taught and mentored countless students, including notable performers such as Miles Davis, Wynton Marsalis, Dianne Reeves, Terry Lyne Carrington, and Herbie Hancock. After several decades as a successful jazz performer, encouraged by fellow jazz legend Billy Taylor, Clark Terry carved a new path as a highly influential jazz educator. He developed a Harlem youth jazz ensemble that later became the seed for the popular Jazz Mobile Project. Reflecting on his profound influence, jazz great Christian McBride noted that Clark “taught thousands of students who have taught thousands of students, who are going to teach thousands of students.” As legendary musician Herbie Hancock notes of Terry’s teaching abilities, “It’s almost like being pulled by a magnet. You feel this desire to excel from someone else... He doesn’t want you to copy what he’s doing. He wants you to find your own voice.” Countless young musicians have attested to Clark Terry’s personal generosity, noting that he often took the time to send many of his students or protégés postcards when he would tour the world. Meanwhile, the National Association of Jazz Educators gave him the title of “The World’s Busiest Jazz Clinician.”

As a credit to his tireless work in jazz education, Terry has received honorary doctorates from fifteen institutions and has been invited to perform clinics at countless music programs ranging from K-12 schools to universities and conservatories. In 2010 Terry was honored with a Lifetime Achievement Grammy Award. His life and work as a musician and teacher was the subject of the 2014 award-winning documentary film “Keep on Keepin’ On,” which was directed by his student Alan Hicks, and produced by another of his students, Quincy Jones. Clark passed away on February 21, 2015 in Pine Bluff, Arkansas.

DISCUSSION AND WRITING: QUESTIONS AND PROMPTS

KEEP ON KEEPIN' ON: EDUCATIONAL RESOURCE BOOKLET

BROAD QUESTIONS, BIG IDEAS

Nerves and Anxiety

In the film, we see Justin become nervous when he is informed that he has been invited to participate in the Thelonious Monk Competition. Nerves and anxiety are things that musicians and performers frequently deal with, and really that all people deal with at different times in life. Talk or write about a time when you were nervous around a big event or moment in your life. What was the event? How did you feel? What did you do to cope with the feelings? Was the event or moment a success? Why or why not?

Friendship

Clark and Justin were very different ages, grew up in different places, are from a different race and cultural backgrounds, and didn’t even play the same instrument. In the world of music, however, such “unique” friendships are very common. What are some of the characteristics that make a great friendship? Who are your best friends and why? Can you be friends with someone who is a different age or from a different background or culture?

Pushing to Improve

Many famous musicians have talked about Clark’s important role in their development as a musician and person. Through the film, we get an up close and personal view of his teaching process with Justin. At times, Clark is tough on Justin and pushes Justin to work harder; at other times he is more gentle, supportive, and encouraging. When we want to see someone succeed or do better, how do we know when to push them harder? How do we know when to back off or be more supportive? Talk or write about a time when you pushed someone to be better or when someone pushed you to be better and describe the outcome.

Letting Go

Making a film is a big project. The maker of the film, Alan Hicks, started on the project without knowing anything about how to make a movie. He learned as he went, using skills he learned as a musician and student of Clark’s to help find his way. Sharing everything that was found and filmed about Clark’s life was impossible to include in a 90-minute film. Alan had to make tough decisions around what things to cut from the final version of the movie in order to keep the focus on the key story elements in Clark’s life. Talk or write about a time when you had to make a tough decision to let go of something that you really valued or cared about in order to stay focused on what you were trying to accomplish.
Lessons and Mentors

Teachers come in all different forms. Most of us think of teachers as the people who work with us in schools, but these are just some of the people in our lives who serve the important purpose of helping us learn more and be better people. Sometimes it takes a long time to realize the impact that a teacher has had on us and we do not immediately appreciate the lessons they have to offer. In the film, we mostly see Clark working with Justin, who was one of his more recent students. However, Clark is also visited in the film by one of his first students, Quincy Jones, who became a teacher, mentor, and leader to many other students, thereby passing down some of the lessons that Clark gave to him. Who are some of the influential people in your life that have helped to shape who you are? What lessons have they given you that you might wish to share with others someday in the future? Additionally, can you think of a time when someone was trying to teach you an important lesson but it took you a long time to hear or understand it? Describe the person and/or lessons learned.

Fame and Fortune

Clark Terry is not as well known to people outside of jazz as some of his students are (like Quincy Jones or Miles Davis). In the world of jazz, however, Clark is very famous for not only being a great musician and trumpet player, but also for being a very caring person and teacher. What factors do you think contribute to make someone famous? Have you ever wanted to be famous? Why or why not? If so, what would you like to be known for? What are some of the pros and cons of being famous? Can you think of real life examples of famous people who might choose not to be famous if they could do so?

Facing Failure

“If at first you don’t succeed, keep on suckin’ till you do suck a seed.”
– Clark Terry (paraphrased from the “Three Stooges”)

One of the central messages of Clark’s teachings is easily encapsulated in the film’s title: “Keep On Keepin’ On.” It is a message of tireless perseverance even in the face of great obstacles and doubt. This attitude was fundamental to Clark’s way of teaching and way of living. Even as we see Clark receiving his Lifetime Achievement Grammy award (after playing on almost 1,000 recordings), he says, “I’m 89, but I’m gonna keep doing it until I get it right.” In any area of life, including music, failure is a normal part of the journey to success. In the film, we see Justin confronting failure at several points. The film begins with him working hard to make a career as a professional musician in NYC, but eventually he has to move home when he can’t make ends meet. We see him working day and night practicing for the Thelonious Monk Competition. Even with such preparation and dedication, he ends up failing to win. Nonetheless, he learns (with Clark’s help) to regroup and keep going. He eventually succeeds.

Write about or discuss some times in your life that you have faced failure or defeat. How did you feel when you failed? What did you do in order to regroup and continue on with what needed to be done? Was there anyone who helped you work through the negative feelings?

Many great leaders, musicians, writers, athletes, and others have talked about the fundamental importance of learning to deal with failure and defeat. Consider taking time to read short quotes or writings of other successful people who have faced failure and defeat and later found success. Summarize their experiences or advice.
Confronting Discrimination

In one scene of the film we see Gwen reading sections of Clark’s autobiography back to him (which they worked together on for 20 years before it was finally published). In this scene (11:00 – 12:15), Gwen is recounting an event in the late 1930’s where Clark was assaulted outside of a venue he had been performing in earlier that day. Clark was waiting for his friend to pack up his drums so they could head out for a dance. Although Clark had not done anything wrong, a “security guard” confronted him because of the color of his skin, looking to make trouble. When Clark refused to respond the way the man wanted, he hit Clark over the head, which left Clark bleeding and unconscious. Clark’s friends (both white and black) came to his aid and kept him hidden from the man who left to gather a mob of his friends and come back to beat him more and possibly kill him.

While it’s hard to hear about, and sometimes difficult to believe, unfortunately incidents like this were common. A similar event involving Miles Davis (one of Clark’s students) happened outside the Birdland Jazz Club in New York City many years later in 1959. Miles was confronted by a police officer and told to “move along” even though Miles was performing at the club and was just standing outside. When he didn’t comply, Miles was beaten up by the police officer right under the big marquee that had his name on it. In reality, many such violent incidents rooted in discrimination still happen today, to people of many different races, backgrounds, and belief systems.

Not all discrimination results in violence. Physical and emotional discrimination can be equally painful for the people who experience it. Racial segregation was legal for many years in the United States. The Jim Crow laws that allowed such treatment of Americans were an outgrowth of the long history of slavery in the United States. Musicians like Clark experienced legal discrimination all the time as they traveled from city to city as invited performers. Even though a band had been invited to play in a venue, they would often not be allowed to enter the venue through the main entrance, instead having to come in through the kitchen or back door. The musicians would have to eat in separate restaurants and sleep in separate hotels. Musicians (and others) developed systems for navigating their travels safely, learning where they were welcome and where they were not and sharing this information with each other.

Racism and discrimination are large and very complicated topics that are closely intertwined with the history of the United States, past and present, and cross all academic discipline boundaries. We urge teachers and students to consider activities in their classes that can help foster the interdisciplinary connections that can be made between Clark’s experiences of discrimination and the experiences of other American citizens past and present who have not been treated equally, fairly, or justly.

There are numerous resources available to help teachers with confronting these difficult topics in the classroom. Please consider visiting the following organizations and websites to help you get started. There are many more than those included here.

National Museum of African American History and Culture
https://nmaahc.si.edu/

Modern Language Association
https://action.mla.org/stories-resources-for-teaching-racism/

Teaching Tolerance
https://www.tolerance.org/moment/racism-and-police-violence
CONSIDERING DISABILITY

Finding a Way

Throughout the course of the film, we see Justin face his challenges of being blind, becoming more confident. He learns new songs, takes on new challenges, and confronts his anxiety about performing. He continually deals with his blindness and learns how to navigate the world with more ease. As Justin gains confidence through his support from Clark, Justin also supports Clark as his health declines. Clark becomes weaker, is not able to play trumpet the way he used to, and has to spend more time in bed. Many humans live their daily lives alongside various disabilities. In some cases, the disability may prevent them from achieving their dreams, but in many cases people find a way to overcome these obstacles and live out fulfilling and amazing lives even when people might have thought this would not be possible. There are many examples of great artists living with disabilities that did not stop them from achieving greatness. Research one such person, learn more about his or her particular disability, and write or talk about what he or she was able to achieve.

Vision Impairment

As we learn in the early part of the film, Justin was born with the ability to see. Much like any typical kid Justin enjoyed playing things like basketball and video games. His vision condition grew more severe over time, eventually causing him to only be able to see light and shadows, which made it hard for him to enjoy the activities he grew up loving. His interest in music and playing the piano grew more quickly as his vision deteriorated because it provided him with a stimulating activity that he could engage in through touch and sounds. There are many different types of vision loss in varying degrees of severity. Justin’s particular condition is called “exudative retinopathy” and it is very rare. To learn more about understanding individuals who are living with vision loss and blindness please visit the website for American Foundation for the Blind or other similar organizations:

https://www.afb.org

In particular, there is a lot of helpful information in the Family Connect section of the site:

https://www.familyconnect.org/parentsitewelcome.aspx

After reading more about vision loss and blindness, please consider the writing prompts and discussion questions below:

What are some of the various types of blindness? What kinds of supports and services are available for people with impaired vision? Is losing your vision physically painful? How do people with vision loss learn to navigate their way through daily life? What can city planners do to make cities more friendly and accessible for people with impaired vision? How do people with impaired vision learn to read? What other famous artists or musicians have experienced visual impairment? Is there anyone in your life who is living with visual impairment? If so, what experiences or insights can you share?
Giving Love and Care: The Amazing Gwen

In many ways, Gwen Terry is the unsung hero of the film. While the film is clearly focused on Clark’s career and commitment to teaching Justin (and the rest of his many students), all of this work is only made possible by Gwen’s steadfast commitment to Clark. Through her tireless efforts, she enables Clark to do what he loves: to teach. We come to understand this special commitment in very subtle ways throughout the film. We see many shots of Gwen alone, often in the kitchen cooking a meal for the guests and students that are always coming by to spend time with Clark. She helps Clark get dressed. She attends numerous doctor’s appointments with Clark, taking in complicated and crucial information in order to make informed decisions about next steps in his treatment. We see moments of tenderness between the two as Gwen admits she is tired.

Being a caregiver for someone is an important, but very difficult job, both physically and emotionally. Many caregivers, like Gwen, are family members, not trained professionals. Often, caregiving starts out slowly and the responsibilities increase over time as a loved one’s needs increase. Many caregivers need to develop new skills and knowledge to be effective.

Consider visiting the website for a support organization like the Family Caregiver Alliance to learn more about caregivers and the challenges they face.

https://www.caregiver.org/

In particular, the section called Caregiving 101 provides a helpful overview:

https://www.caregiver.org/caregiving-101-being-caregiver

After reading more about caregivers, please consider the questions below:

Broadly consider the role of caregivers in people’s lives.

What types of support are common for caregivers to provide their loved ones?

What types of responsibilities might be too complicated for one family caregiver to handle alone?

How do caregivers find time for a “break” in order to rest so they can continue being helpful?

Have you ever needed someone to care for you during a difficult illness, injury, or otherwise? What was your experience and how did it make you feel?

Have you ever needed to provide care for someone who needed your assistance to get through daily living? What was your experience and how did it make you feel?
Understanding Diabetes

Clark lived with Type 1 diabetes for more than 60 years. Clark learned to manage his condition and have a full life and successful career. As we see in the film, the effects of his disease were progressive, becoming more complicated as he aged. We urge teachers and students to learn more about diabetes, how it affects people and their families, and what research is being done to help with treatments and a cure. The following information about diabetes is compiled directly from the American Diabetes Association website for quick reference. Please see the website address at the end of this section to learn more.

Diabetes Basics

“Millions of people around the world live with diabetes or know someone living with diabetes. Regardless of the type of diabetes, diabetes isn’t yet a curable disease. However, it is a very treatable disease, and no matter how frightening, annoying, and frustrating it can be, people with diabetes can live long, healthy, and happy lives.”

http://www.diabetes.org/diabetes-basics/?loc=db-slabnav

Type 1 Diabetes

 “[The majority of people with diabetes] have type 2 diabetes, but an important minority have type 1 diabetes (~5%). Contrary to popular belief, type 1 diabetes is not a childhood disease. It occurs at every age, in people of every race, and of every shape and size. In fact, there are more adults who have type 1 diabetes than children, although it was previously known as juvenile diabetes.

In type 1 diabetes, the body does not produce insulin. The body breaks down the carbohydrates you eat into blood glucose (also called blood sugar), which it uses for energy. Insulin is a hormone that the body needs to get glucose from the bloodstream into the cells of the body. With the help of insulin therapy and other treatments, even young children can learn to manage their condition and live long, healthy lives.”

http://www.diabetes.org/diabetes-basics/type-1/?loc=db-slabnav

Type 2 Diabetes

“Diabetes is a problem with your body that causes blood glucose (sugar) levels to rise higher than normal. This is also called hyperglycemia. Type 2 diabetes is the most common form of diabetes. If you have type 2 diabetes your body does not use insulin properly. This is called insulin resistance. At first, your pancreas makes extra insulin to make up for it. But, over time it isn’t able to keep up and can’t make enough insulin to keep your blood glucose at normal levels.”

http://www.diabetes.org/diabetes-basics/type-2/?loc=db-slabnav
Eye Complications

“You may have heard that diabetes causes eye problems and may lead to blindness. People with diabetes do have a higher risk of blindness than people without diabetes. But most people who have diabetes have nothing more than minor eye disorders.

“People with diabetes are 40% more likely to suffer from glaucoma than people without diabetes. The longer someone has had diabetes, the more common glaucoma is. Risk also increases with age.”

“Many people without diabetes get cataracts, but people with diabetes are 60% more likely to develop this eye condition. People with diabetes also tend to get cataracts at a younger age and have them progress faster. With cataracts, the eye’s clear lens clouds, blocking light.”


Amputation

“People with diabetes are far more likely to have a foot or leg amputated than other people. The problem? Many people with diabetes have peripheral arterial disease (PAD), which reduces blood flow to the feet. Also, many people with diabetes have nerve disease, which reduces sensation. Together, these problems make it easy to get ulcers and infections that may lead to amputation.”


Discussion

To learn more about diabetes, its effects, and about ongoing research looking for treatments and cures, please visit the website for the American Diabetes Association.

http://www.diabetes.org/

After reading more about diabetes, please consider the writing prompts and discussion questions below:

In your own words, what is diabetes?

What are some of the known causes of diabetes?

What complications can result from diabetes?

What are common treatments for diabetes?

Is there a known cure for diabetes?

Approximately what percentage of the population has been diagnosed with diabetes?

What other famous artists or musicians have been diagnosed with diabetes?

Is there anyone in your life who is living with diabetes? If so, what experiences or insights can you share?
Guide Dogs

For many audience members, Justin’s guide dog Candy is one of the stars of the film! As Justin’s trusty sidekick, she accompanies him through all the highs and lows of his journey through life. Candy is not only well-loved by Justin and his family, but Candy also brought joy and light into Clark’s life each time they would visit him. Clark would always ask where Candy was and would sing songs to her.

Candy is part of a long legacy of guide dogs that have been specially trained to assist individuals with impaired vision. Guide dogs assist people by helping them avoid obstacles, by stopping at curbs and steps, and helping them to negotiate traffic, among other things. In this relationship, which is very much a partnership, the human’s role is to provide commands and the dog’s role is to insure safety for the both of them.

The most common breeds for guide dogs are Labrador Retrievers (this is what Candy is), Golden Retrievers, and German Shepherds. The training process for a guide dog is long and very complex. Most dogs will undergo specialized training for six months or more before they are put into service. Many dogs that start the training are not able to pass the rigorous standards that are set for guide dogs.

Many people are very interested in guide dogs and wonder if it is okay to interact with them when they see them in public. Because a dog like Candy is at work and helping someone like Justin, it is best for both of them to let Candy do her work and not be distracted. Reaching out and petting a guide dog while it is working is confusing to the dog and therefore can impact not only the guide dog’s safety, but also the safety of the human partner. You can tell a guide dog (or any other service dog) is working because they will be wearing a service harness or vest. If they are not working, it is probably alright to pet the dog, but it is best to ask the person’s permission first.

You can learn more about guide dogs and service dogs in many places including associations like The Seeing Eye, Assistance Dogs International, and the Guide Dog Foundation:

https://www.seeingeye.org/

https://assistancedogsinternational.org


After reading more about guide dogs and service dogs in general, please consider the writing prompts and discussion questions below:

How should I interact with a guide dog if I see one in public?

Can I personally train a dog to be a guide dog? How do I become a dog trainer?

What kinds of things do guide dogs need to know how to do?

What kinds of tests are given to guide dogs to see if they are ready to be paired with partners?

What kinds of personality qualities of dogs are desirable to make them successful as guide dog?

What other kinds of service dogs are there? How have dogs been used to help people with disabilities other than blindness? In police work? In military operations? In other parts of life?
DISCUSSION AND WRITING: QUESTIONS AND PROMPTS

FOCUS ON MUSIC

Learning to Improvise

An important component of jazz music is improvisation. To many people the term “improvisation” means something like “making it up as you go.” Improvisation is often intimidating to young musicians who grow up learning to play music that is completely planned out and written out for them. While improvisation does involve a lot of quick thinking and creativity, it is also founded upon a deep foundational knowledge of the language of music and often occurs within certain harmonic or stylistic boundaries that help to focus the musician’s ideas. Clark would often talk about learning to improvise as a three step process:

1. Imitation
2. Assimilation
3. Innovation

Therefore, it is only possible for you to “make up something new” (Innovation) after you have studied, copied, and understood what others before you have done. **How do you feel about being asked to improvise on your voice or instrument? Does it excite you? Scare you? Something else or a combination of feelings? Whose music or what music would you try to Imitate/Assimilate to help you develop a deeper knowledge of musical vocabulary?**

Creative Process

Process is an important element of all artistic forms. Artists put in many hours of often tedious work to see their ideas through. Many times composers use improvisation as part of their creative process, meaning that they might start playing around with a vague musical idea and let it develop into something more. They return to the ideas and revise them. Only later does it become “frozen” as a final composition. **How do we know when music is done and ready to share? How do we know when a painting or sculpture is ready to present? How do we know when a story or a poem is done being edited and ready to turn in?** Talk about a time when you engaged with the creative process to create something that was not done all at once, but required revision.
Music and Humor

Clark was well known for an “alter ego” named Mumbles, who is featured prominently at the end of the film. Clark was well known for his sense of humor and performed in this “character” to the delight of many audiences over the years (including on the Tonight Show with Johnny Carson). Performances by Mumbles brought a smile to audience faces everywhere; it was yet another way to draw the audience into the music he wanted to share. Why do you think Mumbles makes people laugh? What is so “funny” about this way of performing?

Compare and Contrast

Compare the two performances of “Mumbles” in the YouTube clips below, one from 1965 and one from 1973. How are they similar? How are they different? Besides singing, what else does Clark do to accentuate the humorous and lighthearted nature of the performance?

1965 - https://www.youtube.com/watch?v=WYzjw5QKrxl
1973 - https://www.youtube.com/watch?v=bxOXqFDIrUA

Scat Singing

The type of singing that “Mumbles” does is related to a tradition in jazz called “scat singing” that was used to great effect by musicians like Ella Fitzgerald, Louis Armstrong, Sarah Vaughan and others. Do some research on how the scat singing style evolved over time and write or talk about how it is used in jazz as an expressive tool. Can you find other examples (audio or video) of musicians singing in this style? Locate one example and share it with the class.
PROJECTS FOR DEEPER LEARNING

Project One: Uncovering Jazz Giants

Study the jazz timeline provided on the “Keep On Keepin’ On” website.

This timeline shows Clark Terry’s life, a few highlights of his career and also shows a few places where Clark’s life intersected with some of the other musicians who are featured in the film. Part of what was interesting about Clark’s career was that he lived for a long time and continued to be a very active performer for many years. Choose one of the other musicians mentioned in the film and learn more about him or her. What were some important events in his or her own career? What are some of their most important musical contributions? Listen to or watch videos of some of their most famous pieces or performances. Comment on anything that you find interesting about their composition or performance.

Project Two: Soundtrack

The soundtrack to “Keep on Keepin’ On” was lovingly crafted by the director Alan Hicks who is also a jazz drummer and was a student of Clark’s. When Al was studying with Clark he would always keep notes on Clark’s favorite songs and solos so he could go back and listen to later. When the process of making the film was happening, Al would go back to his notes and find ways to work Clark’s favorite songs into the film. The first time Alan showed the completed film to Clark (when Clark was about 92 years old), it took several hours to get through the film because each time a new song would come into the movie, Clark would say “Hicks, stop the tape! I love this song!” and then proceed to sing through the entire song from memory! If someone was making a movie about your life, what songs would they put in the soundtrack? Why? Make a playlist of some of your favorite songs that tell us something about you and your life. For each song that you add to the playlist, write a short paragraph about why you included it.
OVERVIEW AND INTRODUCTION

This section of the Educational Resource Booklet provides an opportunity for the director Alan Hicks to share his insights about the craftsmanship of the film, including key themes, motifs, structural elements, and cinematic devices used. All of the information here has been provided directly by Hicks, giving the audience a chance to hear directly from a person who was intimately involved with every step of the filmmaking process.

While it is possible to enjoy the film without being aware of the analytical elements that are included in this document, understanding the film’s construction can help you and your students engage with the film at a different, deeper level. This information might help you to see some of the ways the film has been carefully shaped into a journey that audiences will likely find more intriguing, cohesive, and satisfying even if they are not consciously aware of these elements on first viewing. Artists from all creative disciplines (filmmakers, writers, composers, jazz musicians, visual artists, etc.) often use techniques and devices such as those discussed here to give their work a sense of rhythm, arc, and unity.

THREE-ACT STRUCTURE

Narrative forms of art (such as short stories, novels, films, and plays) often employ a three-act structure. In this form, the story is typically divided into three parts. The point of the acts is to make sure that the story evolves and the stakes get higher.

Act I  Setup (introduction)

In Act I, the storyteller creates a problem for a character and/or the audience. Who’s the protagonist? What’s his or her problem? How does it become his or her mission in the story? Who’s the antagonist? Act I ends with Plot Point 1, which turns the story in a new direction and sets up what Act II is going to be about. Plot Point 1 raises the stakes and presents the possibility of a different outcome.

Act II  Confrontation (rising action, stakes get higher)

Act II usually comprises at least half of the entire story length. In Act II, we see a struggle to achieve the solution to the problem posed in Act I. The journey is full of obstacles and complications to finding the solution. The struggles and complications are called reversals.

Act III Resolution (crisis, falling action)

In Act III, the conflict or problem is resolved. The rising action of Act II leads to a final crisis which plays out to a climax and then to a resolution. Act III is typically much shorter than Act II, usually no more than one quarter of the entire story or film length.

http://www.indiana.edu/~audioweb/T206/three-act.html
Use of Acts in “Keep On Keepin’ On”

“Keep on Keepin’ On” is presented in a similar three act-structure, following timeless storytelling conventions that have been illuminated by such authors as Joseph Campbell in his book “The Hero with a Thousand Faces,” and by Christopher Volger who took Campbell’s ideas and applied them to writing for film in “The Writer’s Journey.” The structure of acts in “Keep on Keepin’ On” is shown in the table below.

<table>
<thead>
<tr>
<th>Act</th>
<th>Timestamp</th>
<th>Synopsis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>00:00 - 27:14</td>
<td>Introduction to Justin and Clark’s worlds and their relationship as student/teacher and friends. We learn about Clark’s storied career as a musician, teacher, and mentor through interviews and archival footage and also about his current health challenges. Similarly, we also learn about Justin’s childhood musical journey and blindness. In the current day Justin is living in NYC and trying to make a career as a musician. Despite great effort and overcoming many obstacles, he is not yet able to make things work out. He decides to move home to Virginia Beach (Plot Point 1)</td>
</tr>
<tr>
<td>2</td>
<td>27:15 - 1:05:26</td>
<td>Both Justin and Clark each face tremendous personal challenges. Justin gets a call to participate in the Thelonious Monk competition (his “call to adventure”), prepares diligently, but encounters defeat. Clark undergoes several difficult treatments for his medical conditions, but he is unable to fully heal. As the act ends, Clark faces his mortality with the reality of needing to undergo a double amputation surgery (Plot Point 2, crisis).</td>
</tr>
<tr>
<td>3</td>
<td>1:05:27 - 1:21:49</td>
<td>Clark is home recovering from his surgery. Despite this major event, he continues to teach and enjoy having students come to his home. During a surprise visit from Quincy Jones, Clark introduces Justin to Quincy and asks Justin to play for him. Justin has to immediately face his biggest challenge to make his dreams a reality. This meeting changes the course of Justin’s life forever as we see his work with Quincy begin (conflict resolution).</td>
</tr>
</tbody>
</table>

DISCUSSION QUESTION: DOCUMENTARY FILM AND NARRATIVE STRUCTURE

“Keep on Keepin’ On” is a non-fiction documentary film, meaning that the information and images that comprise the movie are taken as representations of real people and events. However, it is still the role of the director and editor to arrange the footage into a story that audiences can follow, understand, and enjoy.

Consider and discuss the various decisions that have been made in the process of making the film. How have the events, shots, dialogue, soundtrack, lighting, etc. been designed and assembled to create the story that you experience as you watch the film?
MUSICAL BRIDGES

A unique aspect of “Keep on Keepin’ On” is that the director, Alan Hicks, is also a musician. In fact, Alan was a student of Clark’s long before he tried his hand at film making, having no formal training in cinema. Because of this unique background and Alan’s relationship to Clark, Hicks was able to use music within the film in interesting ways. In this section of the guide, we highlight and explain some of the choices that were made and some of the “behind the scenes” techniques used to create selected musical moments in the film.

Terminology

Music in film is commonly divided into two categories: diegetic and non-diegetic. These terms are often unfamiliar to people who have not studied film music, but they provide helpful and important distinctions between the two primary ways music is used in cinema. The word diegetic comes from the Greek word diegesis, or “recounted story.” This term is used to refer to the total world or universe that the film characters inhabit. Even though the “characters” in a documentary are real people participating in real events, we still use the same terminology.

Diegetic music

Diegetic music is music that the characters in the film experience inside the world of the film. The sound source is implied to be present in the room with the characters. This might happen through things like objects in the story that make sound (like stereos for example), or perhaps from musical instruments that are present in their world. In short, if the characters in the film can “hear” the music (at least as shown in the story), the music is considered to be diegetic.

Non-diegetic music

Conversely, non-diegetic music is music that we perceive to be layered onto the film by the people who created the movie. Most movie “soundtracks” are made of non-diegetic music. For example, if we see an exciting action sequence accompanied by loud, exciting music, we understand that we (in the audience) are hearing the music to help create the mood for the scene, but the characters themselves do not hear the music. The source of the music or sound is not implied to be present within the story. In short, if the characters in the film cannot “hear” the music (at least as shown in the story), the music is considered to be non-diegetic.
The table below outlines several examples of how music (both diegetic and non-diegetic) was used in the film to create different effects. It is of particular interest to note that in several cases, piano music and recordings were added later to enhance various scenes with Clark singing (which he did a lot!). Much of the piano music was added by Justin Kaufflin at the director’s request.

| Justin in NYC | 06:27 | The scene begins with Justin Kaufflin playing the piano at his apartment in New York City (diegetic). As Justin’s voice-over begins, we learn about his challenges living in the city, and see a montage of him navigating the streets and subways. The music he is playing at the piano moves quietly into the background and then underscores the majority of the scene (non-diegetic) until the film cuts to a new scene of him playing in a jazz club (diegetic). |
| Candy | 20:29 | In this scene we see Clark singing the tune “Candy” to Justin’s guide dog of the same name. It is a very sweet moment and we are led to believe that Clark and Justin are hanging out listening to a record playing in the background (diegetic). However, this was not actually the case. In reality, Clark was just singing a capella (voice only). Alan Hicks decided to later add the Metropole Orchestra recording during the editing process to support the scene. What is particularly remarkable about this scene is that Clark (without having the recording present) is singing perfectly in time and perfectly in tune with the recording, making it very easy to add it into the film. |
| Breeze | 30:39 | Justin and Clark reminisce about one of Clark’s old favorite tunes and they finally figure out that it is called “Breeze.” Clark then sings the song to Justin. In reality, when Clark was singing to Justin it was again a capella and no piano accompaniment was present. During the editing process, Alan asked Justin Kaufflin to record a piano accompaniment after the fact to “virtually” accompany Clark. |
| I Remember Duke | 44:35 | Justin plays a line on the piano during a lesson with Clark. Something about the way Justin plays that musical phrase reminds Clark of the way that Duke Ellington used to play. He sings the line to Justin and this blends immediately into a flashback scene that begins with Duke playing in the style Clark described and uses archival footage. Clark’s singing (diegetic) is used to trigger the recording of the actual Duke Ellington recording (non-diegetic), which is then used to underscore the rest of the scene. |
| Goin’ Home | 1:05:49 | As Clark is preparing to leave the hospital he asks Gwen if she remembers the song, “Goin’ Home.” She asks him how it goes and he starts to sing it (diegetic). Clark’s singing is then accompanied by Justin’s piano playing which was added later to support him (non-diegetic). A clever chord progression is used to blend this song with a shot of Clark lying in bed, now at home, and singing again (diegetic). We are not sure what he is singing, but then learn that it is an excerpt of one of his solos on the jazz standard “Misty.” His singing is gently blended with his own recording of “Misty” from the 1978 album Clark After Dark (non-diegetic). This plays in the background as we see a montage of Justin and his mom giving Candy a bath and playing with her in the yard. This then leads into a scene of Justin performing some up-tempo jazz in a club (diegetic). |
| Soul Bossa Nova | 1:15:57 | A live version of the song “Soul Bossa Nova” from a 1962 Quincy Jones album of the same name (which featured Clark) is what is used to underscore the entire Montreux introduction scene (non-diegetic). As the scene evolves we eventually come to understand and see that the music is coming from a big band rehearsal led by Quincy (diegetic). |
CONSIDERING MOTIFS
https://www.merriam-webster.com/dictionary/motif

**Motif:** a usually recurring salient thematic element (as in the arts)

In works of art, a motif is an important and noticeable element or feature that typically appears throughout the work. It can relate to the theme, or it can be the dominant or central idea itself. Concepts like betrayal and forgiveness can be motifs, for example, but so can particular images and sounds, such as trees or bells. Motif is also commonly applied in design, where it typically refers to a single or repeated pattern or color. A piece of fabric might have a floral motif; a room may have a black and white motif.

There are many motifs used in “Keep On Keepin’ On” to give the film a sense of unity and narrative development. Some of these are included here for further exploration.

**MOTIF: LETTERS FROM CLARK**

Clark Terry was an avid letter writer. He kept in great contact with students during his whole life. He famously wrote encouraging postcards to Miles Davis, Quincy Jones, Clifford Brown, Wynton Marsalis and thousands of others. At the end of each postcard he would write, “Keep On Keepin’ On.” We see a reference to these postcards in a scene from archival footage when Clark is talking to a young Terri Lyne Carrington and she says to him, “I got your postcard from France when you were playing the French Riviera.” For Justin, reading a postcard was not an option because he was blind. So Clark created an audio letter for him. The filmmakers were able to use this audio letter as a storytelling device in the film; different parts of the letter are heard in different parts of the film. Alan Hicks also conceptualized the entire film as a letter from a teacher to his student.

Dear Justin,

Challenges are a part of life as you know. I understand that you might feel pressure, some folks call it stage fright. Lots of cats have had that including me. So I’m sending you a pair of my socks to wear. These are good luck socks. When you wear my good luck socks, I want you close everybody and everything out of your mind and imagine all of us being right there with you. I believe in your talent and I believe in you. I believe that you’re ready for the Monk Competition. Whatever you play, just relax. Think about how relaxed you were when you played for me. Then, reach way down deep in your soul and say, “I can do my best, and I will do my best.” That’s all I’m asking.

Justin, you’ve been just like a son to me. I love you that much. I want you to know that I’m with you all the way. Your mind is a powerful asset. Use it for positive thoughts...and you’ll learn what I’ve learned. I call it, “getting on the plateau of positivity.”

If you need more socks, just let me know. I’ve got plenty of them.

I love you and God bless you,

CT
MOTIF: FROM DARKNESS INTO LIGHT
1:27—2:18

Justin and Clark both confronted blindness, but beginning at different times in their lives. This shared experience of the loss of sight was one of the things that first brought them together. Justin provided light for Clark in a time of hardship and Clark did the same for Justin. The opening scene of the film helps to establish this dynamic:

- Justin appears to be lost in the subway.
- Justin’s guide dog, Candy, is with him helping to keep him safe.
- Justin listens carefully for clues about how to find his way out.
- Clark’s reassuring voice reminds Justin that he is strong and that his mind is a powerful asset.
- With this advice resonating in his ears, Justin is able to find his way out of the “darkness” (represented by being underground in the subway) and into the “light” of the surface streets.

This scene works to set up the trajectory for the entire film: Justin faces obstacles, both mental and physical, but will eventually be able find his own way using Clark’s guidance. Justin will also provide moments of light for Clark as he faces his own darkness: the losses of his playing abilities, his eyesight, and his mobility.

MOTIF: CLARK AND HIS HORN

Being a great musician is a lifelong commitment. We know early on in the film that Clark is one of the greatest musicians to have ever lived. Despite his love for playing his horn throughout his entire life, Clark’s physical well-being slowly changes to a point where he is not able to play anymore. The various shots of Clark playing and talking about playing his trumpet throughout the film outline the progression of his confrontation with the loss of his playing abilities. By the end of the film, though he is no longer able to play, Clark is still able to teach Justin and his other students the important lessons he has to share.

<table>
<thead>
<tr>
<th>One of the Greatest of All Time</th>
<th>Through a montage of archival footage and interview segments we learn that Clark is undoubtedly considered to be one of the greatest trumpet players of all time.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Still Going Strong</td>
<td>This brief shot of Clark playing in the morning shows us that he still loves to play his trumpet after all these years and keeps working at it.</td>
</tr>
<tr>
<td>Struggling to Keep Up</td>
<td>We see a shot of Clark Playing in the morning with a toothpick in one side of his mouth. He plays for a bit and then puts the horn down and groans. This shows us that although he still wants to play, he is finding it harder and harder.</td>
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<tr>
<td>It Ain’t Easy, but It’s Fair</td>
<td>In this scene with Clark and Justin, Clark says, “I haven’t been able to play at all since I saw you last.” Justin provides encouragement to Clark, and reassures him that he is going to get better and get back to playing.</td>
</tr>
<tr>
<td>Locked Away</td>
<td>A brief shot here shows that Clark’s horns are now locked in the cabinet. We come to understand that his horns are not being used regularly anymore, if at all.</td>
</tr>
<tr>
<td>You Been Playin,’ Sac?</td>
<td>When Quincy visits Clark, he asks Clark if he has been playing. Clark responds by saying that he doesn’t even know where his trumpet is. This lets us know that his playing days are finally over.</td>
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</tbody>
</table>
MOTIF: TIME

At various points in the film, always during teaching episodes, Clark (who was notorious for teaching well into the late night and early morning hours) asks what time it is. The answers to “What time is it?” are significant to the structure of the film and represent the progressive and cyclical nature of time and human relationships.

<table>
<thead>
<tr>
<th>TIME #1: The Current Student (First Meeting with the Mentor)</th>
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<tbody>
<tr>
<td><strong>21:00 - 22:45</strong></td>
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<td><strong>21:00 - 22:45</strong></td>
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<thead>
<tr>
<th>TIME #2: Tough Times and Harder Lessons</th>
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<tbody>
<tr>
<td><strong>28:41 - 31:53</strong></td>
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<tr>
<td><strong>28:41 - 31:53</strong></td>
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<tr>
<td><strong>28:41 - 31:53</strong></td>
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<tr>
<td><strong>45:59 - 47:38</strong></td>
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<td><strong>45:59 - 47:38</strong></td>
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<tr>
<th>TIME #3: The End of the Road</th>
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<tbody>
<tr>
<td><strong>59:00 - 1:02:05</strong></td>
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<td><strong>59:00 - 1:02:05</strong></td>
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<td><strong>59:00 - 1:02:05</strong></td>
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</table>
MOTIF: TIME (cont.)

TIME #4: The Old Student (Quincy visits Clark)

1:08:10 - 1:13:03

Clark does not ask for the time in this scene, but during their conversation Quincy eludes to the fact that Clark has always loved performing late and teaching late.

Quincy: "You’ve been a late night Mother$&%#er all your life".

This conversation illuminates their long history together and shows us that Quincy has already walked the path as a student of Clark’s, the same path that Justin is walking now. Quincy knows the journey well and reminisces on his tutelage from Clark.

TIME #5: The New Student

1:19:40 - 1:20:09

The last time that Clark asks for the time it is: 1:30AM

During the entire film the “time” has been getting progressively later and later. In the last scene of the film, now with a new student, it is as if the clock has been reset. It’s now five minutes earlier than Justin’s first lesson with Clark. This symbolizes that Clark is beginning the same journey all over again with his next protégé. Clark’s mentoring of Justin is not an isolated relationship, but is a small part of Clark’s lifelong commitment to teaching. This symbolizes the repeated, cyclical nature of jazz, mentoring, and life.

MOTIF: WALKING THE PATHWAY TO GREATNESS/THE GIFT OF MENTORSHIP

“Mentoring is the most powerful thing there is. When someone believes in you, it makes you believe in yourself more.” - Quincy Jones

Throughout the film, there is a recurrent motif of walking: the journeys of life beginning and ending, creating your own path to greatness, learning from others and following in their footsteps. The primary symbols associated with this motif are socks and shoes. A major obstacle on Justin’s personal path to greatness is his anxiety and stage fright. Throughout the film, Clark talks to Justin about how to combat his nerves. Clark sends Justin an important gift partway through the film to help him overcome his obstacles.

Duke’s Shoes

02:30 - 03:45

As Clark is getting dressed and ready to go to the Grammy’s to receive his Lifetime Achievement Award, Clark and Gwen talk about the shoes that Clark received as a gift from his mentor, Duke Ellington. This introduces the motif of receiving gifts and following in the footsteps of greatness.

Overcoming Fear

43:30 - 45:40

During a late-night teaching session Clark reminisces about his mentor Duke Ellington. During this scene we see footage of Duke explaining that he experienced stage fright throughout his career. Duke’s interview footage is placed carefully at this point in the film to show the connection between Duke, Clark, and Justin and to highlight Justin’s current struggle as he prepares for the competition. It helps us to understand that anxiety is a normal part of the path to becoming a master.
MOTIF: WALKING THE PATHWAY TO GREATNESS/ THE GIFT OF MENTORSHIP (cont.)

The Lucky Socks

<table>
<thead>
<tr>
<th>Time Range</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>50:08 - 56:11</td>
<td>Justin is experiencing anxiety before the Monk Competition. Clark, following in Duke Ellington’s footsteps, gives his student Justin a gift: The Lucky Socks. Coupled with the socks is a letter of encouragement. The socks do not work the first time because Justin’s mind is “still a barrier.” At this point Justin is only part way through his quest and still has much to learn before the socks will work for him.</td>
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</table>

The Pathway to Mastery

<table>
<thead>
<tr>
<th>Time Range</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:17:00 - 1:19:30</td>
<td>Justin has his big break with Quincy Jones and plays a concert in Montreux. Justin puts on the Lucky Socks again and this time he is triumphant. We understand that the socks were a symbol of the mentorship and love that Clark had for Justin. The “magic” of success was not within the socks, but actually inside of Justin all along. Clark helped Justin to see and believe in his own power, and to unlock it from within himself. We hear Clark’s voice tell Justin:</td>
</tr>
</tbody>
</table>

“If you need more socks, just let me know, I’ve got plenty of them.”

This message to Justin is both sad and joyous. Literally, Clark has lost his legs (to diabetes) and therefore no longer needs his socks. Figuratively, Clark is nearing the end of his own path in his successful quest to pass on the language of jazz. He is therefore done walking. It is in this moment that Clark passes the torch to Justin, encouraging him to follow in his footsteps but to also walk his own path. |

MOTIF: FINDING YOUR VOICE

Musicians, particularly jazz musicians, work carefully on crafting a sense of voice, a unique sound and approach to music that communicates personality. For young jazz musicians, this process starts with studying the master teachers and musicians. Young musicians must study, listen, and learn about the voices of masters before being able to truly develop a voice of their own. Throughout the film we see Justin struggle with finding his voice and learning from Clark’s wisdom as a master teacher.

The Happiest Sound in Jazz

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<td>02:53</td>
<td>Early in the film we see a scene of Clark receiving a Grammy Lifetime Achievement Award. As Neil Portnow introduces Clark he says:</td>
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“Having a recognizable sound is one of the most important attributes in jazz. And our next honoree is instantly recognizable for his prodigious technique, wit, sensitivity and swing, he possesses the happiest sound in jazz. So get happy with me as we celebrate the extraordinary Clark Terry.” |

Young Clark

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| 14:25 | During the animated scene we learn that Clark’s journey of finding his own voice started when he was just 10 years old:

*My hometown of St. Louis was known as a trumpet player’s town and the best ones all had their own sound. That was something that I really wanted.*
## A Note Doesn’t Care Who Plays It

**15:47**
Clark clarifies that a person’s race doesn’t matter on the quest to finding your own voice:

> "A note is a note and a note doesn’t care who plays it, as long as he plays it well, it doesn’t care if it’s black, brown, green or grey. If you played the note well, that’s accepted."

## Know Yourself

**21:30**
Justin is trying to figure out how Clark became one of the greats and developed his own sound. Clark’s first lesson to Justin is that you have to want to be better than everybody, and have the “desire to excel.” He further discusses the differences between amateurs and masters:

**Clark:** They don’t study enough. Don’t study themselves enough. They don’t know what their shortcomings are.

**Justin:** So, that’s real important to know. To know yourself.

**Clark:** You have to know yourself, right. Know what your shortcomings are, know what you need to work on and work on it.

## Rise and Fall

**34:35 - 35:35**
In this scene, there is a jump cut of Justin practicing for the Monk Competition and Clark doing his early morning practice. Justin is raising the stakes and increasing his commitment. This is juxtaposed against Clark who is now finding it harder to practice. Clark groans after blowing a couple of notes. Clark is now forced to come to terms with the possibility of not being able to play his instrument anymore, essentially losing his voice.

## How to Be Me

**46:24**
After a late night session with Clark, Justin questions whether he can find his own voice:

> “My sound is something that troubles me a lot. Right now, it’s not where I want it to be. When you hear CT playing the horn, you know that it’s Clark. That’s definitely where I’m trying to get to (sigh). I have to figure out how to be me.”

## Be a Good Person

**1:04:32**
Clark explains that the key to finding your own voice on your instrument really starts with being a good person first. Your way of being as a person inevitably comes out in your sound:

> “They say that you can always sense through a person’s music the type of person he is, you know. And there is something to that because I know there are some guys who are vicious, uptight and evil and they sound vicious, uptight and evil (laughing). And I would like not to sound vicious, uptight and evil. I’d like to sound relaxed, and enjoyable, and even in some cases, beautiful. You know, although I’m an old ugly ham, you know (laughing). I’d like to think of, at least my soul as being beautiful.”

## New Hope

**1:09:41**
When Quincy visits Clark, he asks if Clark has been playing. Clark replies that he does not even know where his trumpet is. Quincy says,

> “You’ve played enough on it, Sac” (Sac was Quincy’s lifelong nickname for Clark).

This scene helps us understand that Clark has come to terms with no longer being able to play his instrument. However, Clark now believes that Justin has what it takes to be one of the greats. With the hope that his first student (Quincy) will take on his last student (Justin), Clark introduces the two to each other.
ANATOMY OF A SCENE: QUINCY’S VISIT

Director’s Commentary

This section provides a full dialogue transcription and director’s commentary for one entire scene, the scene where Quincy Jones arrives at Clark’s house and is introduced to Justin. From a craftsmanship standpoint, this scene contains many complex interactions and thus subsequent decisions about presentation for the filmmakers. It also represents a crucial turning point in the story as a whole. We hope that teachers may find the diagramming and commentary useful in creating opportunities for students to think analytically about how the narrative of the scene is created through cinematic techniques.

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<td>1:08:10</td>
<td><em>(Cut to shot of Clark lying in bed, teaching Justin who is playing at the bedside)</em></td>
<td>Justin and Clark are back at it again. Clark is teaching Justin and teaching the doodle tonguing system, which is one of Clark’s many contributions to jazz education. Even though Clark has just come out of a double amputation surgery he is still working hard and able to challenge his student. Justin finally gets it.</td>
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<td>1:08:50</td>
<td><em>(Cut to exterior shot of car arriving)</em></td>
<td>A black car arrives at the house. Because Clark has been very ill, we might first think that the car could represent Clark’s passing, like a hearse or funeral procession. Instead we soon learn that it is Quincy Jones, Clark’s first student, who has come to visit his teacher.</td>
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<td>1:08:51</td>
<td><em>(Musical transition)</em></td>
<td>The song that plays here as Quincy arrives and greets Clark is called “I Remember Clifford.” This track was recorded in 1959 by the Quincy Jones Orchestra featuring Clark Terry. The choice of music is significant. The subject, Clifford Brown, was another student of Clark’s and was also a bandmate of Quincy’s in the Lionel Hampton Band. Clifford died in a tragic car accident in 1956 at just 25 years old, but is nonetheless considered to be one of the greatest trumpet players in jazz history. The song is placed here, and underscores the whole scene, to show the interconnections between generations of teachers, students, and musicians that Clark helped to foster.</td>
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(Note: Clifford’s music is also heard and discussed at 48:39 while Clark is receiving treatment in the hyperbaric chamber and Justin is keeping him company)
### ANATOMY OF A SCENE: QUINCY’S VISIT (cont.)

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<td>1:09:01</td>
<td><em>(Cut to bedroom interior)</em>&lt;br&gt; <strong>Gwen:</strong> Clark, here’s Q!  &lt;br&gt; <strong>Quincy:</strong> Sac! How you doing my brother? &lt;br&gt; <strong>Clark:</strong> Hey Q, how’s your ass? Are your lips greasy?  &lt;br&gt; <strong>Quincy:</strong> Lips greasy? (laughs) How are you baby? I love you man. &lt;br&gt; <strong>Clark:</strong> I love you too man. Q, how’s the rest of the family?  &lt;br&gt; <strong>Quincy:</strong> Oh, they’re fantastic man.  &lt;br&gt; <strong>Clark:</strong> You still got your strength.  &lt;br&gt; <strong>Quincy:</strong> Oh yeah man. I got that big 8-0 next year. &lt;br&gt; <strong>Clark:</strong> Yeah, you told me about that. Enjoy it, sh<em>t.  &lt;br&gt; <strong>Quincy:</strong> Ain’t no big thing when you’re ninety (laughs). Sac, you been playing? &lt;br&gt; <strong>Clark:</strong> Sh</em>t, I don’t know where that motherf***er is (laughs).  &lt;br&gt; <strong>Quincy:</strong> You played enough on it, Sac. &lt;br&gt; <strong>Clark:</strong> You didn’t hear that little blind piano player yet, did you?  &lt;br&gt; <strong>Quincy:</strong> My man here? Where are you from man? &lt;br&gt; <strong>Justin:</strong> Virginia Beach. &lt;br&gt; <strong>Quincy:</strong> Virginia Beach? I met Clark before electricity (Justin laughs).&lt;br&gt;</td>
<td>“Sac” was a lifelong nickname that Quincy and Clark had for each other. &lt;br&gt; “Lips greasy” is slang for eating well and taking good care of yourself. &lt;br&gt; They hold hands. Clark has known Quincy a long time and knows that Quincy has been a strong, creative force his entire life. &lt;br&gt; Clark is happy for his young student to have reached such a major birthday landmark. &lt;br&gt; This response lets us know that Clark has given into the notion that he won’t be able to play his trumpet anymore. Quincy comforts him and lets him know that he has led a good life and made a monumental musical impact. Clark won’t be playing anymore, but he wants to pass the torch to his young student, Justin, who will be playing for many years. &lt;br&gt; There is a shot here of Clark just smiling and holding Quincy’s hand. This shows how happy Clark is that he has done his duty as a teacher to both teach them and connect them to each other. He is very proud of both of them.</td>
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### ANATOMY OF A SCENE: QUINCY’S VISIT (cont.)

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| (cont.)   | **Gwen:** Well come on in to the living room, we are going to bring Clark in here.  
**Clark:** Hey Justin, I want Q to hear you play some man.  
**Justin:** Oh really? Ah, he heard a little bit.  
**Clark:** Yeah, but he needs to hear a big bit.  
**Justin:** Ok, I’ll try to play something for him. Oh boy. | Clark is solidifying the introduction of the old student and the new student. This challenge represents one more test for Justin.  
As we can tell from Justin’s “Oh boy,” response, he is not yet free from nerves and anxiety that he has faced throughout the film. |
| 1:10:20   | *(Cut to living room scene with Justin playing and Quincy and Clark listening along)* | This is the real test for Justin. He thought it was the Monk Competition, for which he had ample time to prepare. He could have never seen this test coming.  
As he listens, Quincy says, “Yeah!” indicating his approval. Justin’s life is about to change forever.  
Clark also sings a line in the piece which shows that Clark and Justin have been working on this music together. Then Clark starts singing along to the song. He sings the bass line, which most musicians usually do not know.  
Quincy claps with approval. It’s another sign that he is interested in Justin as a musician. |
| 1:11:06   | *(Cut to kitchen scene with Justin and Quincy talking to each other)* | Now Justin and Quincy are sitting together. They have bonded musically but now they are bonding as people.  
They are coming to understand that Justin is the future of Clark’s legacy. Quincy is reminding Justin of how great it is to be around a master like Clark. |

**Quincy:** He’s a great man. You’re looking at the best that ever lived. Well it’s beautiful too that at your age you can hang with a cat like that man. Because he’s seen it all man.  
**Justin:** I am so, so blessed to be around Clark. But then at the same time I am trying to look forward and figure out what it is that I want to contribute.
**ANATOMY OF A SCENE: QUINCY’S VISIT (cont.)**

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<td>(cont.)</td>
<td>Quincy: That’s what I really like. See kids are stretching out. Like yourself man. That’s great that you stay on it though man. At 26 you better be. Justin: Man, I am trying.</td>
<td>This seemed to solidify the interaction for Quincy. Quincy’s career has been all about pushing the boundaries and looking forward musically, “That’s what I really like. See kids are stretching out. Like yourself man.” Quincy reaches out to Justin and touches him on his arm and this ends the shot.</td>
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| 1:11:55   | *(Cut to Clark back in bed with Quincy at his side)*  
Quincy: Sac, sorry we kept you up so late.  
Clark: I’m glad you kept me up late.  
Quincy: You’ve been a late night mother****er all your life.  
Clark: (laughs)  
Quincy: Alright baby, I’m gonna let you go.  
Clark: Ok, baby.  
Quincy: Love you to death.  
Clark: Have a beautiful trip baby and I love you. Love you, man.  
Quincy: Always have, always will, man.  
Clark: Stay well.  
Quincy: Forever.  
Clark: Stay well, baby.  
Quincy: You too, man.  
Clark: God bless you, baby.  
Quincy: Sac, you too.  
Clark: Take care.  
Quincy: I love you. | We cut here to Quincy reaching out to Clark and touching him on his arm, having just reached out to Justin in the last shot in the same caring way. Quincy was reaching forward in time to Justin and now backwards in time to Clark, creating a bridge between the two. We know from this comment that Clark and Quincy have spent a whole lifetime together playing music.  
“I’m going to let you go” here has a double meaning. In one sense, Quincy is just getting ready to end his visit, but we also sense that Quincy feels that this might be the last time he sees Clark. In fact, this meeting ended up being the last time they saw each other before Clark passed away in 2015. |
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<td>1:12:24</td>
<td><em>(Cut to Quincy and Justin sitting in the kitchen. They shake hands.)</em></td>
<td>There’s a note here that Clark is playing in “I Remember Clifford” that has a “wa wa wa” sound. At that moment Quincy and Justin shake hands as Clark’s sound is heard in the background. It is a moment of musical resolution in the song but also creates a visual resolution of their new relationship. Clark has brought them together.</td>
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<td>1:12:29</td>
<td><em>(Cut to exterior shot of car driving away)</em></td>
<td>Quincy drives away representing musical success and what might lie ahead for Justin.</td>
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| 1:12:33   | *(Cut to interior shot of Clark lying in bed, teaching Justin who is playing at the bedside)*  
  *(Fade to black)* | Clark and Justin are back at it again. Clark is moving around to the music in his bed is clearly enjoying himself. There is a shot from outside the room looking in through the window. The darkness and the sound of crickets both emphasize that it is late.  
  *(Note: a shot with a similar composition to that described above is used to close the film, but shows Clark working with a new student, emphasizing the cyclical nature of this story.)* |

**ANATOMY OF A SCENE: QUINCY’S VISIT (cont.)**
The Keep On Keepin’ On educational production team would like to thank Gwen Terry, Dr. David Demsey, and William Paterson University for making the full Terry Tunes book available for free download so that Clark’s teaching and musical legacy may live on. If you use and find value in the book please consider making a donation to the William Paterson University archives to help support the cultivation and care of Clark’s work.

CLICK HERE TO DOWNLOAD THE FREE BOOK
http://www.keeponkeepinon.com/education

OVERVIEW

TerryTunes is an exciting re-editing of the legendary collection of fifty-seven of Clark Terry’s compositions that was originally published in the 1970s, now long out of print. This new version corrects any musical errors, with invaluable added material from Clark about his revolutionary doodle-tonguing method. Doodle-tonguing syllables have also been added to 21 of the tunes; it’s impossible not to swing when singing the melodies with these syllables! There is also a new, enhanced biography, a message from Clark (included also in this document), two pages of doodle-tonguing information and training, plus a selected discography including nine recordings containing one or more of the TerryTunes songs and other important Clark Terry recordings. This book is not just for trumpeters, but for any student or professional musician wanting to discover Clark’s vast repertoire, his inventive compositional ideas, and his insights on the Interpretation of the Jazz Language. This book was produced by William Paterson University.

A MESSAGE FROM CLARK TERRY

This collection of my compositions includes the many tunes that I have enjoyed performing over my six-decade career. I have recorded some of these selections with Thelonious Monk, Duke Ellington, Johnny Griffin, Bob Brookmeyer, Oscar Peterson, and countless others.

I have also enjoyed using many of these pieces as teaching tools, in clinics and performances at the more than one thousand high schools and colleges where I have been a guest. Because I have included my doodle-tongue syllables with some of these compositions, this book is also a teaching tool for the interpretation of the jazz language.

In order to play jazz, you have to speak the jazz language. The added syllables in some pieces supply ways of bringing about the effects and sounds needed to properly interpret that language. This method can apply to any instrument, not only as a tonguing technique, but also as a general phrasing concept. By using the syllables, we create a way of emphasizing the proper notes in the melodic line. I like to call these "highs and lows,"
a language of accented and de-emphasized notes that are often different from the highest and lowest pitches in the phrase.

This new edition contains edited and corrected versions of all of the tunes from the original edition. I am very excited about this new version of TerryTunes that I am publishing together with William Paterson University. Part of the proceeds will go toward the support of the Clark Terry Archive on the William Paterson campus.

This edition is dedicated with love and respect to all of the jazz musicians, historians, writers, and teachers who have given their hearts and souls to the perpetuation of this American treasure - Jazz. Also, I want to express my heartfelt gratitude to all of the students, fans and my friends who love this music. To the charities, foundations, societies, organizations, institutions of higher learning and companies who have promoted Jazz, a multitude of thanks. For all who wanted to learn about the "language of Jazz," I appreciate your desire. My greatest ambition in my career has been to teach and encourage the teaching of Jazz and its history, and to make sure that my fellow musicians will be remembered and appreciated. I thank God for the blessing of being able play a small part in the grand scope of Jazz.

I also dedicate this book to my wife, Gwen, and to my entire family.
Brotherhood of Man (1964)
  Oscar Peterson Trio
  *Oscar Peterson Trio Plus One*

Misty (1977)
  Clark Terry, Orchester Peter Herbolzheimer
  *Clark After Dark (The Ballad Artistry of Clark Terry)*

Don’t Worry ‘Bout Me (1963)
  Coleman Hawkins, Clark Terry (with Clark Terry)
  *Back in Bean’s Bag*

Peanut Vendor (1966)
  Clark Terry, Chico O’Farrill
  *Spanish Rice*

Jim (1964)
  Oscar Peterson Trio
  *Oscar Peterson Trio Plus One*

Girl Talk (1977)
  Clark Terry, Orchester Peter Herbolzheimer
  *Clark After Dark (The Ballad Artistry of Clark Terry)*

Mumbles (1964)
  Oscar Peterson Trio
  *Oscar Peterson Trio Plus One*

Candy (1995)
  The Metropole Orchestra
  *Clark Terry*

Trumpet Mouthpiece Blues (1957)
  Clark Terry
  *Daylight Express*

Stardust - Live in London (1969)
  Clark Terry, Jazz at the Philharmonic
  *Jazz at the Philharmonic in London, 1969*

Blindman, Blindman (1964)
  Clark Terry and Bobby Brookmeyer Quintet
  *Clark Terry and Bobby Brookmeyer Quintet*

This playlist was lovingly crafted by Alan Hicks in memory of CT
ACKNOWLEDGEMENTS

KEEP ON KEEPIN’ ON: EDUCATIONAL RESOURCE BOOKLET

THANK YOU FOR YOUR SUPPORT:

Adam Fell
Alan Hicks
Alyssa Smith
Clark and Gwen Terry
Danielle Lindsey
Dr. Daniel Healy
Dr. David Demsey
The Herbie Hancock Institute of Jazz
Justin Kauflin
The Kauflin Family
Max DeVincenzo
Michelle Day
Paula DuPre’ Pesmen
Quincy Jones
The Quincy Jones Foundation
Tom Carter
Dr. Sarah Minette
Dr. Wesley Brewer
William Paterson University