



SEGMENT 1

00:00-01:34

AUDIO

00:00-01:34

Music by Benjamin Kaplan

00:07-01:27

Voice actress Victoria Shepherd reading the poem *Battlefield of Life* by Amara Anderson

I make this pledge to you alone,
that I shall serve your royal throne.
My silver sword, I gladly wield.
Squares eight times eight the battlefield.

With knights upon their mighty steed
the front line pawns have vowed to bleed
and neither Queen shall ever yield.
Squares eight times eight the battlefield.

The castle walls protect our back
and Bishops plan for their attack;
a master plan that is concealed.
Squares eight times eight the battlefield.

For chess is but a game of life
and I your Queen, a loving wife
shall guard my liege and raise my shield.
Squares eight times eight the battlefield.

IMAGERY

0:00-01:33



B-boy dancer Nick Gates
Footage by Benjamin Kaplan

SEGMENT 2

01:35-02:01

AUDIO

01:44-02:00

Adisa Banjoko: When I throw pieces at you, you better believe that whatever I'm presenting to you is probably not what I plan. There's probably something else happening. And if you can pay attention to that then you can pay attention and win. But if you don't, I'm gonna find that angle, I'm gonna break it open, and I'm gonna run my boys down there and smash your king.

IMAGERY

01:38-02:01

Clips from Kung Fu and Japanese Monster Movies, artifacts from the collection of the World Chess Hall of Fame, including:



Left:
Joseph Kuo
7 Grandmasters, 1977
Film



Right:
William Chang Kee
Heroes of Shaolin, 1977
Film



Noriaki Yuasa
Gamera vs. Guiron, 1969
Film



Kim Ki-duk
Yonggary, Monster from the Deep, 1967
Film



Overlay image:
F.M. Brecht
Arabic Donkey Drivers Playing Chess, 1890
Later reproduction of a painting
Collection of the World Chess Hall of Fame



Photographer unknown
Israeli Prime Minister Menachem Begin engages U.S. National Security Advisor Zbigniew Brzezinski in a game of chess at Camp David
1978
Photograph

Score Sheet for Alexey Root – Olga Sagalchik, Round 9 U.S. Women’s Chess Championship
December 4, 1995
Collection of the World Chess Hall of Fame

SEGMENT 3

02:01-02:59

AUDIO

02:01-02:59

Music by Benjamin Kaplan

02:04-02:57

GM Maurice Ashley: I think the biggest thing that happened to me was meeting a group of African American men who called themselves the Black Bear School of Chess. These guys were straight out of Brooklyn, and straight out of the inner city in Brooklyn, as a matter of fact, out of the projects, who studied chess like rabbinical students. They just didn't care about your feelings, man. It was like, "So what? You feel bad 'cause I'm crushing you? That's good. I'm gonna crush you some more."

Well the guy who was most like my father, Willy Johnson, everybody calls Pop, he would try to be nice, you know. He was like, "Look, this kid is talented. He's gonna go places. Maybe one day he'll be a grandmaster." And Steve [Ernest Steve Colding] looked at him and said, "That's nice. And when he becomes a grandmaster, he's gonna remember this ass-whoopin I put on him, and when we play again, he's still gonna lose to me."

I was like, "You mean if I'm a grandmaster that's gonna happen?" He's like, "Yup. That's what we do here."

IMAGERY

02:02- 02:59

Montage of artifacts from the collection of the World Chess Hall of Fame, photography, and stock footage, including:

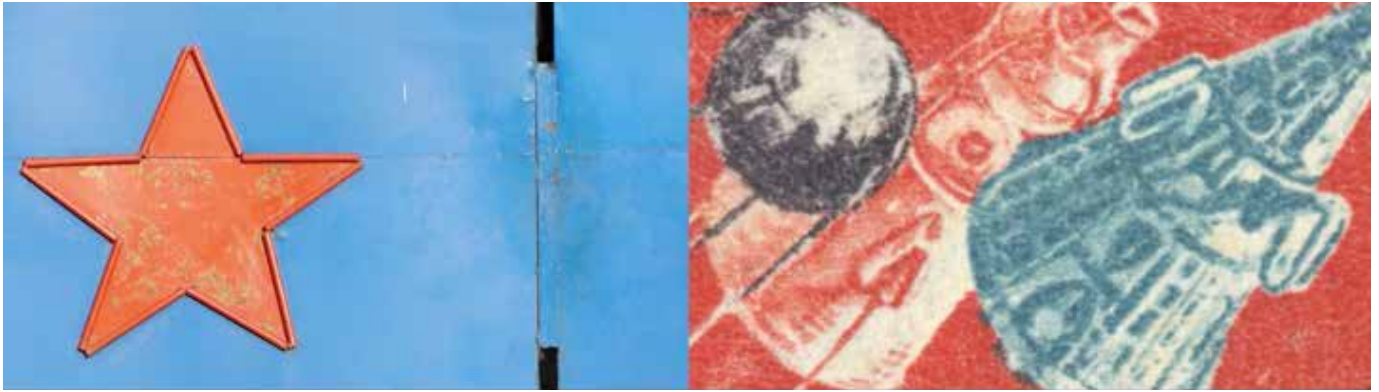


Left:

Beatriz MacArthur-Yuliya Levitan Sicilian Defense 1992 U.S. Women's Chess Championship Bulletin
Round 2, Aug. 21, 1992
Collection of the World Chess Hall of Fame Manuscript

Right:

Yuliya Levitan-Esther Epstein English Opening 1992 U.S. Women's Chess Championship Bulletin
Round 1, Aug. 20, 1992
Collection of the World Chess Hall of Fame Manuscript



Left:
Soviet Red Stars on Blue Gates, Kazan, Russia,
2008
Photograph
© Adam Jones

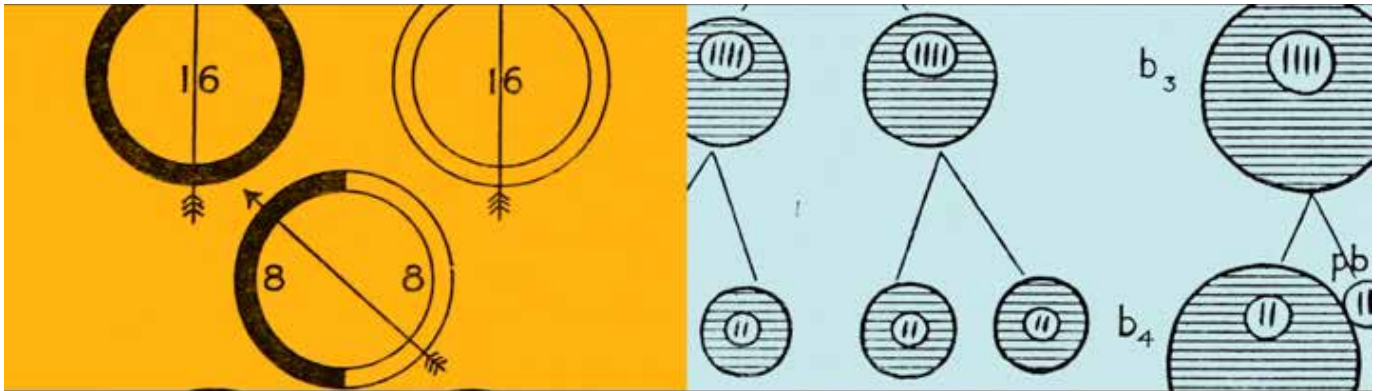
Right:
Soviet Postage Stamp, c 1964



Sara LaFleur-Vetter
Soviet Apartment, Nalichnaya Street, St. Petersburg, 2003
Photograph



Bain News Service
Types of Russian Prisoners, c. 1914-15
Glass negative
George Bain Collection, Library of Congress Prints and Photographs Collection



Dmitry Mendeleev and Vladimir Solovyo
Illustrations from Brockhaus and Efron Encyclopedic Dictionary
 Saint Petersburg: 1910

5, EO4/1 Khan Anna (USA) - Frenklakh Jennie 1995, Moscow, CH	5, EO4/1 Furman Sharon (USA) - Epstein Esther 1995, Moscow	5, EO4/1 Khan Anna (USA) - Frenklakh Jennie 1995, Moscow, CH
<p>1. e4 e6 2. d4 d5 3. d5 c4 4. dxc4 5. c3 f6 6. Bg5 h6 7. Bxh6 g5 8. Bg5 9. O-O Bg6 10. Bg1 Bg7 11. f3 Bg4 12. 1. e4 e6 2. d4 d5 3. d5 c4 4. dxc4 5. c3 f6 6. Bg5 h6 7. Bxh6 g5 8. Bg5 9. O-O Bg6 10. Bg1 Bg7 11. f3 Bg4 12. 13. Bb2 Bb7 14. Bb1 Bb2 15. Bb2 Bb1 16. Bb1 Bb2 17. Bb2 Bb1 18. Bb1 Bb2 19. Bb2 Bb1 20. Bb1 Bb2 21. Bb2 Bb1 22. Bb1 Bb2 23. Bb2 Bb1 24. Bb1 Bb2 25. Bb2 Bb1 26. Bb1 Bb2 27. Bb2 Bb1 28. Bb1 Bb2 29. Bb2 Bb1 30. Bb1 Bb2 31. Bb2 Bb1 32. Bb1 Bb2 33. Bb2 Bb1 34. Bb1 Bb2 35. Bb2 Bb1 36. Bb1 Bb2 37. Bb2 Bb1 38. Bb1 Bb2 39. Bb2 Bb1 40. Bb1 Bb2 41. Bb2 Bb1 42. Bb1 Bb2 43. Bb2 Bb1 44. Bb1 Bb2 45. Bb2 Bb1 46. Bb1 Bb2 47. Bb2 Bb1 48. Bb1 Bb2 49. Bb2 Bb1 50. Bb1 Bb2 51. Bb2 Bb1 52. Bb1 Bb2 53. Bb2 Bb1 54. Bb1 Bb2 55. Bb2 Bb1 56. Bb1 Bb2 57. Bb2 Bb1 58. Bb1 Bb2 59. Bb2 Bb1 60. Bb1 Bb2 61. Bb2 Bb1 62. Bb1 Bb2 63. Bb2 Bb1 64. Bb1 Bb2 65. Bb2 Bb1 66. Bb1 Bb2 67. Bb2 Bb1 68. Bb1 Bb2 69. Bb2 Bb1 70. Bb1 Bb2 71. Bb2 Bb1 72. Bb1 Bb2 73. Bb2 Bb1 74. Bb1 Bb2 75. Bb2 Bb1 76. Bb1 Bb2 77. Bb2 Bb1 78. Bb1 Bb2 79. Bb2 Bb1 80. Bb1 Bb2 81. Bb2 Bb1 82. Bb1 Bb2 83. Bb2 Bb1 84. Bb1 Bb2 85. Bb2 Bb1 86. Bb1 Bb2 87. Bb2 Bb1 88. Bb1 Bb2 89. Bb2 Bb1 90. Bb1 Bb2 91. Bb2 Bb1 92. Bb1 Bb2 93. Bb2 Bb1 94. Bb1 Bb2 95. Bb2 Bb1 96. Bb1 Bb2 97. Bb2 Bb1 98. Bb1 Bb2 99. Bb2 Bb1 100. Bb1 Bb2</p>	<p>1. e4 e6 2. d4 d5 3. d5 c4 4. dxc4 5. c3 f6 6. Bg5 h6 7. Bxh6 g5 8. Bg5 9. O-O Bg6 10. Bg1 Bg7 11. f3 Bg4 12. 1. e4 e6 2. d4 d5 3. d5 c4 4. dxc4 5. c3 f6 6. Bg5 h6 7. Bxh6 g5 8. Bg5 9. O-O Bg6 10. Bg1 Bg7 11. f3 Bg4 12. 13. Bb2 Bb7 14. Bb1 Bb2 15. Bb2 Bb1 16. Bb1 Bb2 17. Bb2 Bb1 18. Bb1 Bb2 19. Bb2 Bb1 20. Bb1 Bb2 21. Bb2 Bb1 22. Bb1 Bb2 23. Bb2 Bb1 24. Bb1 Bb2 25. Bb2 Bb1 26. Bb1 Bb2 27. Bb2 Bb1 28. Bb1 Bb2 29. Bb2 Bb1 30. Bb1 Bb2 31. Bb2 Bb1 32. Bb1 Bb2 33. Bb2 Bb1 34. Bb1 Bb2 35. Bb2 Bb1 36. Bb1 Bb2 37. Bb2 Bb1 38. Bb1 Bb2 39. Bb2 Bb1 40. Bb1 Bb2 41. Bb2 Bb1 42. Bb1 Bb2 43. Bb2 Bb1 44. Bb1 Bb2 45. Bb2 Bb1 46. Bb1 Bb2 47. Bb2 Bb1 48. Bb1 Bb2 49. Bb2 Bb1 50. Bb1 Bb2 51. Bb2 Bb1 52. Bb1 Bb2 53. Bb2 Bb1 54. Bb1 Bb2 55. Bb2 Bb1 56. Bb1 Bb2 57. Bb2 Bb1 58. Bb1 Bb2 59. Bb2 Bb1 60. Bb1 Bb2 61. Bb2 Bb1 62. Bb1 Bb2 63. Bb2 Bb1 64. Bb1 Bb2 65. Bb2 Bb1 66. Bb1 Bb2 67. Bb2 Bb1 68. Bb1 Bb2 69. Bb2 Bb1 70. Bb1 Bb2 71. Bb2 Bb1 72. Bb1 Bb2 73. Bb2 Bb1 74. Bb1 Bb2 75. Bb2 Bb1 76. Bb1 Bb2 77. Bb2 Bb1 78. Bb1 Bb2 79. Bb2 Bb1 80. Bb1 Bb2 81. Bb2 Bb1 82. Bb1 Bb2 83. Bb2 Bb1 84. Bb1 Bb2 85. Bb2 Bb1 86. Bb1 Bb2 87. Bb2 Bb1 88. Bb1 Bb2 89. Bb2 Bb1 90. Bb1 Bb2 91. Bb2 Bb1 92. Bb1 Bb2 93. Bb2 Bb1 94. Bb1 Bb2 95. Bb2 Bb1 96. Bb1 Bb2 97. Bb2 Bb1 98. Bb1 Bb2 99. Bb2 Bb1 100. Bb1 Bb2</p>	<p>1. e4 e6 2. d4 d5 3. d5 c4 4. dxc4 5. c3 f6 6. Bg5 h6 7. Bxh6 g5 8. Bg5 9. O-O Bg6 10. Bg1 Bg7 11. f3 Bg4 12. 1. e4 e6 2. d4 d5 3. d5 c4 4. dxc4 5. c3 f6 6. Bg5 h6 7. Bxh6 g5 8. Bg5 9. O-O Bg6 10. Bg1 Bg7 11. f3 Bg4 12. 13. Bb2 Bb7 14. Bb1 Bb2 15. Bb2 Bb1 16. Bb1 Bb2 17. Bb2 Bb1 18. Bb1 Bb2 19. Bb2 Bb1 20. Bb1 Bb2 21. Bb2 Bb1 22. Bb1 Bb2 23. Bb2 Bb1 24. Bb1 Bb2 25. Bb2 Bb1 26. Bb1 Bb2 27. Bb2 Bb1 28. Bb1 Bb2 29. Bb2 Bb1 30. Bb1 Bb2 31. Bb2 Bb1 32. Bb1 Bb2 33. Bb2 Bb1 34. Bb1 Bb2 35. Bb2 Bb1 36. Bb1 Bb2 37. Bb2 Bb1 38. Bb1 Bb2 39. Bb2 Bb1 40. Bb1 Bb2 41. Bb2 Bb1 42. Bb1 Bb2 43. Bb2 Bb1 44. Bb1 Bb2 45. Bb2 Bb1 46. Bb1 Bb2 47. Bb2 Bb1 48. Bb1 Bb2 49. Bb2 Bb1 50. Bb1 Bb2 51. Bb2 Bb1 52. Bb1 Bb2 53. Bb2 Bb1 54. Bb1 Bb2 55. Bb2 Bb1 56. Bb1 Bb2 57. Bb2 Bb1 58. Bb1 Bb2 59. Bb2 Bb1 60. Bb1 Bb2 61. Bb2 Bb1 62. Bb1 Bb2 63. Bb2 Bb1 64. Bb1 Bb2 65. Bb2 Bb1 66. Bb1 Bb2 67. Bb2 Bb1 68. Bb1 Bb2 69. Bb2 Bb1 70. Bb1 Bb2 71. Bb2 Bb1 72. Bb1 Bb2 73. Bb2 Bb1 74. Bb1 Bb2 75. Bb2 Bb1 76. Bb1 Bb2 77. Bb2 Bb1 78. Bb1 Bb2 79. Bb2 Bb1 80. Bb1 Bb2 81. Bb2 Bb1 82. Bb1 Bb2 83. Bb2 Bb1 84. Bb1 Bb2 85. Bb2 Bb1 86. Bb1 Bb2 87. Bb2 Bb1 88. Bb1 Bb2 89. Bb2 Bb1 90. Bb1 Bb2 91. Bb2 Bb1 92. Bb1 Bb2 93. Bb2 Bb1 94. Bb1 Bb2 95. Bb2 Bb1 96. Bb1 Bb2 97. Bb2 Bb1 98. Bb1 Bb2 99. Bb2 Bb1 100. Bb1 Bb2</p>

5, EO4/1 Burtman Sharon (USA)-Epstein Esther (USA) 1995
Interplay U.S. Women's Championship Bulletin
 Standings After Round 9: December 4, 1995, Monday
 Manuscript
 Collection of the World Chess Hall of Fame



Left:
 Photographer unknown
Tigran Petrosian looks out at the audience while Boris Spassky concentrates during the 1966 Piatigorsky Cup
 Photograph
 Collection of the World Chess Hall of Fame, gift of the family of Jacqueline Piatigorsky



Right:
 Otto Rothschild
Tigran Petrosian and Paul Keres in the Opening Stage of their First Round Game of the Piatigorsky Cup, 1963
 Photograph
 Collection of the World Chess Hall of Fame, gift of the family of Jacqueline Piatigorsky



Stock footage of boxers courtesy of Shutterstock

SEGMENT 4

03:00-04:21

AUDIO

03:00-04:21

Larry Sykes, Sr., Albert D. Howlett, Preston Smith, and James Ivy playing chess at the Chess Club and Scholastic Center of Saint Louis

03:19-03:35

Dr. Joe Schloss: The idea of competitive art is something that is in many traditions of the African diaspora, whether that's competitive dance, or competitive music, or competitive poetry. All of those things can be traced back to Africa, so even things that don't appear to be competitive are always competitive on some level.

03:41-04:18

Adisa Banjoko: It's the competition of chess that brings people to their brink. It's the competition of the battle on the mic, on turntables, on the dance floor, right? Those perennial philosophies between them are everything from "Know who you are. Know your style. Know your lineage. Know yourself. Be fearless. Have a plan B, and a C, and a D." All of these things play out in the rap battle. All of these things play out in the dance battle. And all of these things play out on the chess board.

IMAGERY



03:00-04:21

Footage of Larry Sykes, Sr., Albert D. Howlett, Preston Smith, and James Ivy playing chess at the Chess Club and Scholastic Center of Saint Louis, 2014

SEGMENT 5

04:27-06:54

AUDIO

04:27-06:56

Rabbi Jim Goodman

Takism #1

04:45-05:13

Dr. Daaim Shabazz: Chess is one of the few games that you sit down at a table and there's a board in between the two persons—here you are, you're sitting three feet apart, and that's very close. That's closer than you usually get to somebody that you don't know. Then you sit down, you have this conversation without speaking, you know, which is a very surreal experience. You're actually having a conversation and you're not saying anything to each other. Your conversation is being had over the board.

05:14-05:34

GM Maurice Ashley: The beauty of chess is in the harmony. You have to coordinate your forces to be as efficient as possible in carrying out their task. When you do that at a high level it's simple, it's beautiful, it's creative, it's instinctive, it's artistic. That attracts the fertile minds of great artists.

05:44-05:56

Dr. Daaim Shabazz: Most people accept the history of chess being created in India, then it went through Persia, and the name changed a number of times, and went down into Africa, across the Sahara.

05:57-06:23

Adisa Banjoko: And chess made it to Europe through the Moors who conquered Spain in 700 A.D. were there for 700 years. The Moors were a group of African Muslims and Arabs who lived in the coast of Northwest Africa. They were amazing strategic warriors, and they were also incredibly gifted in the space of theology and science.

06:23-06:31

GM Maurice Ashley: And the Moors, who were dark-skinned people, left a lot of things in Spain, including running water, technology, universities, and chess.

06:32-06:41

Adisa Banjoko: Not only did they bring the game of chess, when most of Europe couldn't read, the Moors were writing advanced books on mathematics, on medicine.

06:42-06:56

GM Maurice Ashley: So many people now think of it as a European high culture game, which it evolved into at some point, but it was people of color that invented the game, first of all, and then brought the game across the continent to take root in Europe.

IMAGERY

04:27-05:35



Glass Chess Set

Footage by Benjamin Kaplan

05:36-06:54



Creator of typeface: Amin Ebrahim Kamal

Qur'anic verse

“Provide for them all you can, of power and strong horses, so that you frighten by them your enemies and the enemies of God (from attacking you).”

SEGMENT 6

06:57-08:19

AUDIO

06:55-07:03

Fiddler on the Roof soundtrack as scratched by Zahava Kaplan

07:03-08:19

MARRS

Pump up the Volume, 1987

07:03-07:30

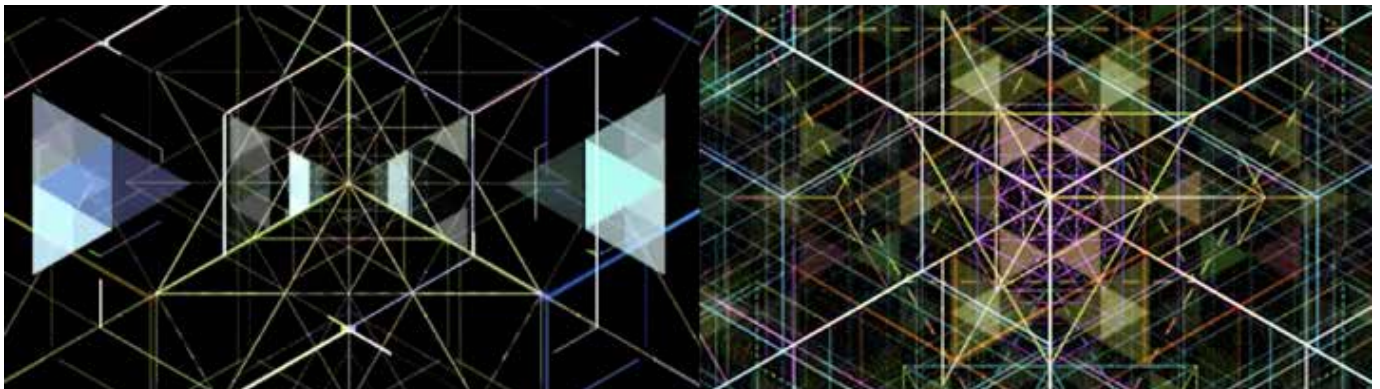
Adisa Banjoko: Hip hop was born out of the ashes of the Civil Rights and Black Power Movement of the '60s and '70s. And during that time in North America there was a huge resurgence of Islamic theology in all of the cities where hip hop became big: Chicago, New York, L.A., San Francisco. And as Islam grew in those areas, so did the quest for scholarship.

07:31-08:16

Dr. Joe Schloss: Even if people aren't practicing Muslims, it's just sort of general philosophical ideas about life and cultural ideas that come from Islam are deeply intertwined with African-American culture in many ways. Especially in hip hop because that was something that was particularly ascendant at the time that hip hop developed and many of the people who were important innovators in hip hop either were Muslim themselves or were just very influenced by Muslim culture in various capacities, and I think that is an important connection to chess, because there's just sort of an intellectualism associated with the way Islam operated within hip hop that is similar to the intellectualism of chess, and then, of course, there is also the connection between Islam and between Arabic culture and chess itself.

IMAGERY

06:57-08:19



Hexeosis

Star Tetrahedron, 2014

Animation

SEGMENT 7

08:20-09:13

AUDIO

08:20-09:13

Music by Benjamin Kaplan

08:20-08:49

Adisa Banjoko: Hip hop as an art form is five things. It is rapping or MCing, it is DJing, also known as turntable-ism; it is graffiti art, also known as aerosol art; it is B-boying and all kinds of different hip hop styles of dance, you know popping, locking, etc; And the fifth element is knowledge. It's like a hand, right. Like all the fingers and the thumb, that's hip hop. Now you can shake somebody's hand or you can punch 'em in the jaw. That's hip hop.

08:50-09:13

DJ QBert: When I got into hip hop, which was the late '70s, early '80s, it was just you know, all these weird street beats and stuff, people break dancing, B-boy type music. Guys were popping and locking. There was stuff even earlier than that which was B-boy breaks, drums from the '70s, funk drums. The DJs would cut that back and forth, and guys would breakdance to it, once again, and MC to that, rap over it.

IMAGERY

08:21-09:13



Footage of Nick Gates, 2014
Footage by Benjamin Kaplan

SEGMENT 8

09:14-11:08

AUDIO

09:14-11:06

Music by Mark Chechik, Danny Hommes, John Horton, and Todd Schnitzer

09:33-10:05

Dr. Joe Schloss: New York City at that time was going through a lot of economic difficulties particularly in the Bronx and Brooklyn and other places where black and Latino people lived, who were the people that developed hip hop. So they were people that didn't have access to a lot of materials. They didn't have access to a lot of things to do. They had the kind of concerns that any teenager has, which are: "How can I look good in front of my friends? How can I define who I am? How can I get people to respect me?" All teenagers go through that process, but for people in New York City at that time, hip hop began to be a way to do that.

10:07-10:52

James Gates: It gave a lot of inner city kids an outlet from extreme poverty and extreme crime that was going on, and negligence from the government and everything. They didn't have musical outlets, they didn't have instruments to express themselves, so here comes a form of music that you don't need instruments for. Of course, instrumentation is still important, but if you don't have the money, you can still play a record and kind of manipulate it, and kind of make something out of something else.

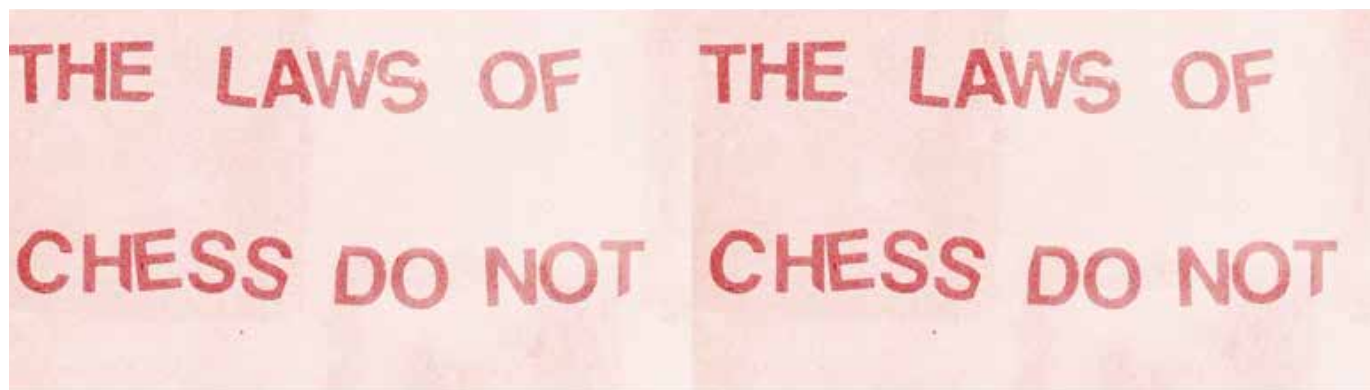
You know, a door is a door, right? But if you take it off the hinges it can also be a tabletop, it can also be a headboard. That's basically the kind of sense of what hip hop is. We take a lot of existing materials and we flip it and make it something else.

10:55

WGM Jennifer Shahade: The great artists take some of their ideas and then they also take historical ideas and they kind of come up with something new, but it's like kind of standing on the shoulders of giants and synthesizing great ideas of the past and great ideas of their own

IMAGERY

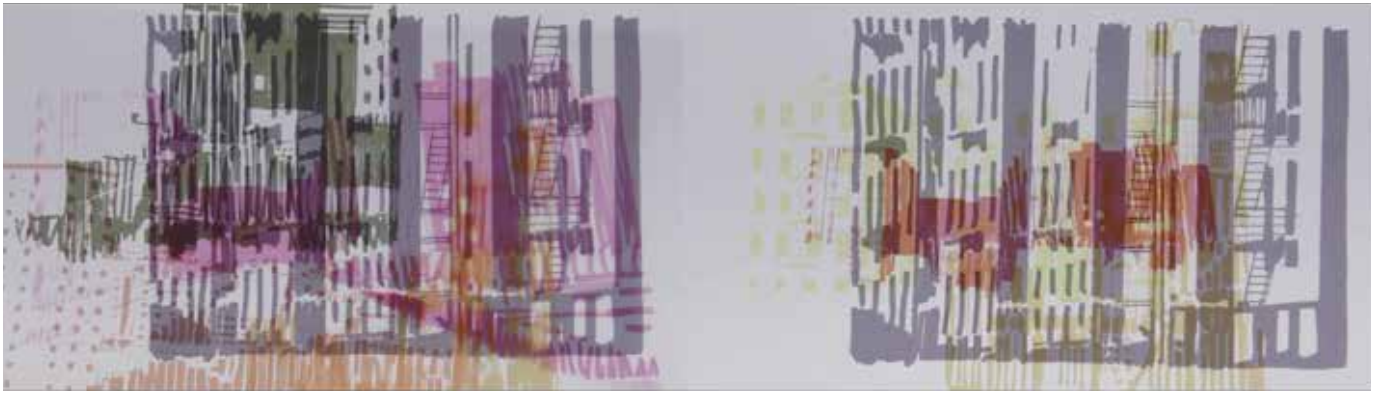
09:14-09:30



Quote from Emanuel Lasker:

The laws of chess do not permit a free choice. You have to move whether you like it or not.

09:31-10:05



Julie Heller
Illustrations of the Bronx, 2014
Transparencies

10:05-10:52



Montage of images from the Cornell Hip Hop Collection, which includes:



Joe Conzo
Grandmaster Caz of the Cold Crush Brothers at Harlem World, 1981
Photograph
© Joe Conzo and Cornell University Library



Danny Tonge
Edenwald Center, Oct. 30, 1981
Flyer
Hip Hop Party and Event Flyers Collection,
Cornell Hip Hop Collection



Joe Conzo
Almighty Kay Gee of the Cold Crush Brothers at Harlem World, Easter 1981
 Photograph
 © Joe Conzo and Cornell University Library



Joe Conzo
JDL of the Cold Crush Brothers at Hunt's Point Palace
 Photograph
 © Joe Conzo and Cornell University Library



Creator unknown
Roller World Skating Rink, July 3, 1981
 Flyer
 Hip Hop Party and Event Flyers Collection,
 Cornell Hip Hop Collection



Phase 2
Harlem World, Aug, 28, 1981
Flyer
Hip Hop Party and Event Flyers Collection,
Cornell Hip Hop Collection



Joe Conzo
Cold Crush Brothers at T-Connection, 1979
Photograph
© Joe Conzo and Cornell University Library



Anthony Riley
Columbus Boys Club, May 9, 1980
Flyer
Hip Hop Party and Event Flyers Collection,
Cornell Hip Hop Collection



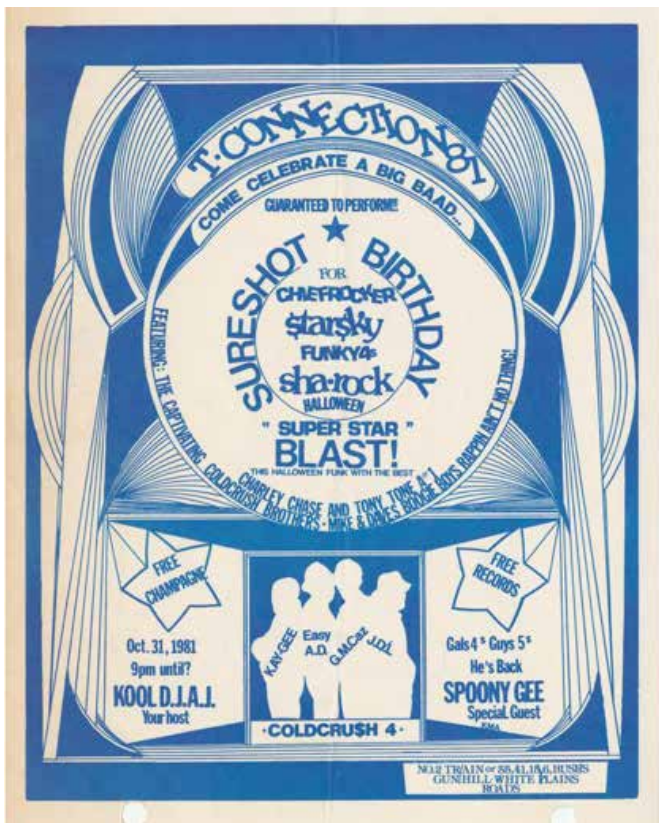
Joe Conzo
Cold Crush Brothers, Hoe Avenue Boys Club, 1981
Photograph
© Joe Conzo and Cornell University Library



Eddie Ed
T-Connection, Nov. 13, 1981
 Flyer
 Hip Hop Party and Event Flyers Collection,
 Cornell Hip Hop Collection



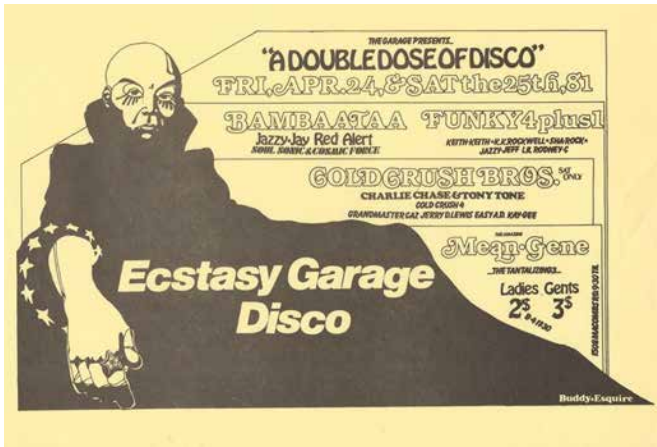
Joe Conzo
JDL of the Cold Crush Brothers at Club Negril 1981
 Photograph
 © Joe Conzo and Cornell University Library



Artist unknown
T-Connection, Oct. 31, 1981
 Flyer
 Hip Hop Party and Event Flyers Collection,
 Cornell Hip Hop Collection



Joe Conzo
JDL at Harlem World
 Photograph
 © Joe Conzo and Cornell University Library



Buddy Esquire
Ecstasy Garage Disco, April 24, 1981
 Flyer
 Hip Hop Party and Event Flyers Collection,
 Cornell Hip Hop Collection



Joe Conzo
Cold Crush Brothers at Outer Skates, 1981
 Photograph
 © Joe Conzo and Cornell University Library



Artist unknown
Mitchell Center, April 18, 1981
 Flyer
 Hip Hop Party and Event Flyers Collection,
 Cornell Hip Hop Collection



Joe Conzo
Cold Crush Brothers, Norman Thomas High School boat ride, 1982
 Photograph
 © Joe Conzo and Cornell University Library



Artist unknown
T-Connection, April 17, 1981
 Flyer
 Hip Hop Party and Event Flyers Collection,
 Cornell Hip Hop Collection



Joe Conzo
Cappy Outside United Bronx Parents, 1981
 Photograph
 © Joe Conzo and Cornell University Library



Buddy Esquire
Ecstasy Garage Disco, Nov. 14, 1980
 Flyer
 Hip Hop Party and Event Flyers Collection,
 Cornell Hip Hop Collection

10:53-11:06



Stock footage

SEGMENT 9

11:09-12:15

AUDIO

11:07-12:15

Music by DJ Needles

11:34-12:15

Dr. Joe Schloss: So, you have somebody like Kool Herc starting to play break beats back to back, extend the break beats, and then you have other DJs who are like, “Well, we can do that, but we can do it in a cleaner way.” So you have Grandmaster Flash lining up the break beats in a way so that it sounds like it’s one continuous break beat. Then you have somebody like Afrika Bambaataa saying, “I can do that, but I can get crazier records. I can find records that nobody’s ever heard of before and get people to dance to it and nobody will be able to compete with me because they won’t know what the records are. I’m gonna take the records into the bathtub and pull the labels off so even if other DJs try to look at what I’m playing, they won’t be able to see what it is.” Then the dancers say, “Oh this is a great opportunity for me to come up with new dance moves to battle somebody else.” And the MCs all want to have attention.

IMAGERY

11:09-11:37

Montage of footage of DJ Needles at the turntable and artifacts from the World Chess Hall of Fame, including:



Footage of DJ Needles at the turntable, 2014

Footage by Benjamin Kaplan



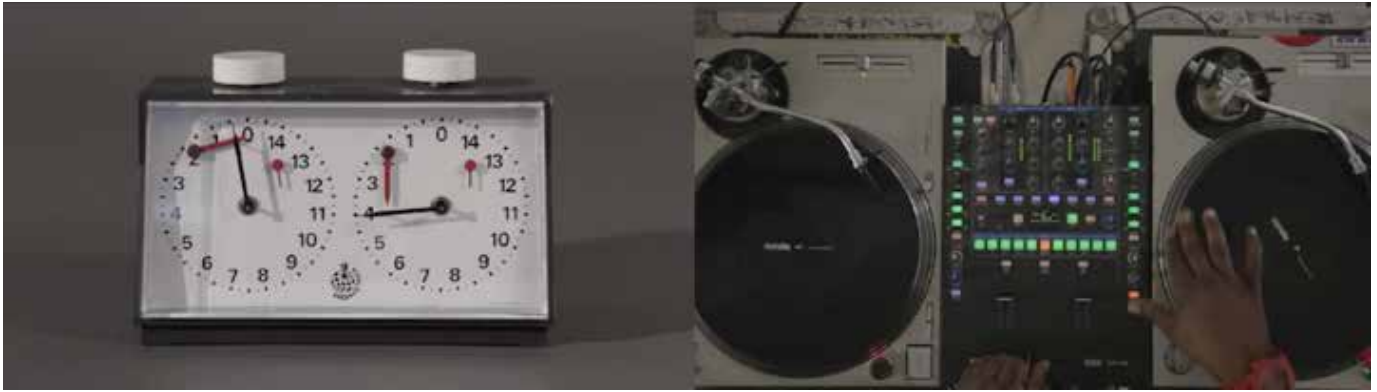
Left:
Jerger Chess Clock
Date unknown
Plastic and metal
Collection of the World Chess Hall of Fame, gift of John Donaldson

Right:
Footage of DJ Needles at the turntable, 2014
Footage by Benjamin Kaplan



Left:
Solora Chess Clock
c 1963
Wood, metal, and glass
Collection of the World Chess Hall of Fame, gift of the family of Jacqueline Piatigorsky

Right:
DJ Needles at the turntable, 2014
Footage by Benjamin Kaplan



Left:
Bohemia Chess Clock
Date unknown
Plastic
Collection of the World chess Hall of Fame, gift of
John Donaldson

Right:
Footage of DJ Needles at the turntable, 2014
Footage by Benjamin Kaplan

11:38-12:15



Footage of DJ Needles with his record collection,
2014
Footage by Benjamin Kaplan

SEGMENT 10

12:18-13:39

AUDIO

12:21-12:36

Dr. Joe Schloss: The chance to be a 12 or 13-year-old and get on a stage with a microphone and have a whole group of your peers listen to your opinions about things, or just pay attention to you and hopefully be impressed with what you're doing, was a very, very attractive option for a lot of people.

12:39-13:09

Adisa Banjoko: America has never been interested in the opinions and statements of young black males. Not in the history of this nation has the voice of black men been desired. And any time it has risen up to say anything, especially anything that might be contrary to the mainstream status quo, it was often ignored and when acknowledged, attacked. So hip hop fearlessly always spoke the truth, whether it was convenient or not.

13:10-13:39

Rakaa Iriscience: You have hip hop which is looked at as a lowly, ghetto art form for thugs and violence and fighting. They look at chess as something that's elitist and something beyond their scope or something that's not for them. The reality is people from all cultures, from all walks of life, from all socioeconomic backgrounds play chess. And when it comes to hip hop, you get a chance to see how many bridges hip hop can build when you see that hip hop has been a common denominator around the planet for a youth movement of communication and community.

IMAGERY

12:18-13:39



Left:
**Stalley of Maybach Music Group (MMG) on
Honest45 tour**

Footage courtesy of Adrian O. Walker

Right:
Staunton-style chess pieces

SEGMENT 11

13:45-14:43

AUDIO

13:45-14:38

Thelonius Kryptonite:

Checkmate crown me king of chess to these spectators
I'm 10 steps ahead of the game and the next hater
My combinations lead to a compensation
Mind concentration causing forced moves I dominate 'em
And it's no competition for competitors
My context is too complex I'm a predator
My conscience a make minds spin I'm ahead of ya
I'm alignment, set it straight you don't measure up
Second strings wanna throw shots at the starting spot
It's like throwing rocks at the cloud, what a aim flop
Dirty ways leave 'em all naked in the blowing wind
Lying in the desert looking severed, what a burning sin
False hearts of men
Never taught how to win
It's a hard cost to blend
When my thoughts cross the pen
I can draw illustrations that a trace you through the stars
When I walk, I can carry freedom souls on my heart
Set apart, from nonbelievers we just leave 'em in the dark
Be the reason for achieving
Pledge allegiance to the art
Set the pace when my patience is running thin
Keep the soul divided, my home is uninviting
Chess

IMAGERY

13:45-14:43



Footage of Thelonius Kryptonite

Footage by Benjamin Kaplan

SEGMENT 12

14:43-17:55

AUDIO

14:49-15:49

Audio by Benjamin Kaplan

14:50-15:03

Adisa Banjoko: As the subculture of hip hop was evolving in its embryonic state and finding itself, the chess boards were right on the same street corners that the free-style battles and the B-boy battles and the graffiti battles were happening on.

15:04-15:49

RZA: I recall, probably around the age of nineteen or twenty, dreaming about trying to get my own company and basically selling weed on Wall Street to Wall Street stockbrokers and stuff. But at lunchtime, right at the World Trade Center Park, right next to the Millennium Hotel, there was a bunch of chess boards set up. And at lunchtime, a lot of the Wall Street guys would come down and play the street hustlers. And I was amongst those guys. New York has a culture that Washington Square Park is the most popular place that this happens at. It happens uptown in Harlem, it happens in Queens, it happens in Staten Island. It's definitely part of New York street culture. While the guys are playin' basketball, there's chess sets set up at a lot of these parks. In fact, New York was so engaged in chess that at the park they had concrete chess boards. Concrete chess boards.

15:50-17:00

Excerpts from Chronicle of the Fischer-Spassky World's Chess Championship

Frank Brady

John G. White Collection, Cleveland Public Library

Bobby Fischer: The Russians are gonna really be in for it when I get the title. You know, they made me wait a long time. Well they've had MY title for about ten years, that's how I look at it.

Various:

"Who's going to win this game?"

"I think Fischer."

"I think Fischer is going to win."

"I think White had a better chance."

"Fischer."

"It's very difficult to say, I don't know."

"No idea at all."

"No, but at the moment I don't see that Spassky has enough for the pawn."

"Fischer should win this game."

Bent Larsen: Well, to me, this game looks like the end of the match, really. I think three points is too much. Until today I thought it could still be an exciting match, but now I think Fischer is winning rather easily.

Lothar Schmid: Mr. Spassky resigns...Mr. Fischer has now won this game, 21, and he is now the winner of the match. Thank you.

17:00-17:55

Adisa Banjoko: In 1972, Bobby Fischer beats the Russian Boris Spassky to become the World Champion. In 1973, the Universal Zulu Nation, the oldest hip hop group and preservation society and history keepers formed. The person who founded the Universal Zulu Nation, Afrika Bambaataa, the creator of the song 'Planet Rock' and a lot more, he was in the Bronx. Bobby Fischer was from Brooklyn. From that point forward, hip hop and chess were connected on the streets because hip hop was evolving on the streets and chess was evolving on the streets of New York, in Washington Square Park and a bunch of other places. What was the soundtrack? Well it surely wasn't Beethoven. It surely wasn't Vivaldi's *Seasons*. It was hip hop.

IMAGERY

14:45-14:47

Animation of Game 3 of the 1972 World Chess Championship match between Boris Spassky and Bobby Fischer



Pocket Chess Set

Date unknown

Leather and plastic

Collection of World Chess Hall of Fame, gift of the family of Jacqueline Piatigorsky



14:50-17:54

Footage of Artist Daniel Burnett creating a map of New York City, 2014

Footage by Benjamin Kaplan

SEGMENT 13

17:56-19:23

AUDIO

17:56-19:30

Tyson OnBEATS

Karma Of The Streets

Street Games Vol. 1 mixtape

Courtesy of the Hip-Hop Chess Federation

They seek refuge,
pray to be rescued from the streets,
Watch your step around every corner the angel death looms,
to escape traps, you gotta be Bobby Fischer or Fresh,
so ill with them chess moves.
Bishops stickup kids run you for your dress shoes,
the rooks cook the books, the pawn is on the take,
the knight uphold government mandate,
slaving for the magistrate.
The queen, she really run things,
the kings a lame, he trying to get busy with other chamber maids,
chaos all over the board, still this the game that we play.
Pieces we dealt, man, they thieving your wealth,
man gone wild, this is what happens when the human species rebels,
meeting with Iblis and them leeches, on that path to hell.
I had to step back, I'm rooftop room with a bird's eye view
sky covered with poisonous fumes, plumes of smoke,
from the pollution makers, goons in coats, cloak and dagger
to keep you on the plantation can't breathe your throat closed with asthma,
pharmaceutical Albuterol until the lungs dissolve.
If man's the problem, how it ever gonna be solved?
Step into my cipher and let these thoughts revolve.
Step into my cipher and let these thoughts revolve.
Man, uh, time to evolve
and what's it called?

It's the Karma of the streets
the tragedy, the comedy, the drama of my peeps,
the victims of economy
the slave traders' colony.
So follow me as we wander free, uh
through the Karma of streets.

It's the Karma of the streets
the tragedy, the comedy, the drama of my peeps,
the victims of economy
the slave traders' colony.
So follow me as we wander free, uh
through the Karma of streets.

IMAGERY

17:56-19:23

ECONOMY



Benjamin Kaplan and Karen Mandelbaum

Custom stencils of Tyson OnBEATS' *Karma of the Streets*, 2014

SEGMENT 14

19:21-20:53

AUDIO

19:21-19:30

Tyson OnBEATS

Karma Of The Streets

Street Games Vol. 1 mixtape

Courtesy of the Hip-Hop Chess Federation

19:35-20:00

Eugene Brown: The miseducation that I got from the street, the people that I had chose for my role models, the lifestyle, the subculture, the flash, the glitter, the night life, the whores, the prostitutes, the pimps, the hustlers, the drugs and the alcohol. When I look back on it, I really didn't have an endgame, you know. I thought being a hustler, being a player, I thought going to prison was just an occupational hazard.

20:00-20:55

King Tubby

A Murderous Dub

Burning Bush Records

20:03-20:19

DJ QBert: I am definitely still a student. So I'm always learning all these different paths, all these different ways of doing things. Every time I do that, you open up another bunch of roads to go to. Then it's like, "Oh, man. Look at all these other paths you could take."

20:20-20:52

Eugene Brown: Chess opened my eyes to another walk of life. Chess opened my eyes to paradigm shift. Chess opened my understanding to positioning myself where once I might have thought was a seemingly hopeless position, I found out that I wasn't in a bad position at all. I understood how to look at things not so much pessimistically but optimistically. I'm never a loser. I'm either learning lessons or I'm teaching lessons.

IMAGERY

19:21-20:00



Fingerprint animation by Benjamin Kaplan

20:01-20:53

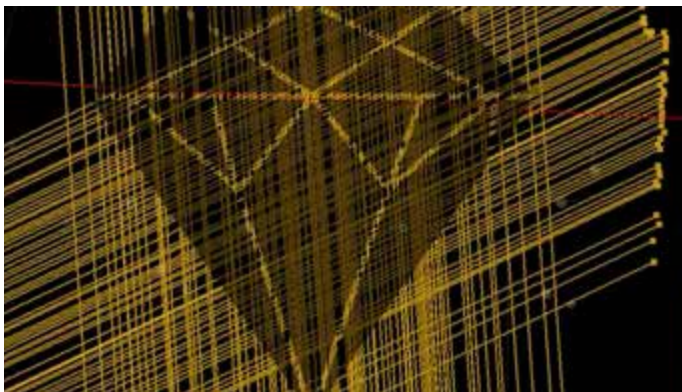
Montage of 19th century astrological charts, images and footage by Benjamin Kaplan, and archival film, including:



Left:
19th-century astrological chart



Right:
Footage of the Khorassan Ballroom at the Chase Park Plaza filmed by Benjamin Kaplan



Left:
Image by Benjamin Kaplan



Right:
19th-century astrological chart

Footage of the Khorassan Ballroom at the Chase Park Plaza filmed by Benjamin Kaplan



Left:
Noriaki Yuasa
Camera vs. Guiron, 1969
Film



Right:
Footage of the Khorassan Ballroom at the Chase Park Plaza filmed by Benjamin Kaplan

SEGMENT 15

20:55-21:56

AUDIO

20:57-21:56

Voice actress Victoria Shepherd reading selection from *Chaos Theory* by Matthew Vierling:

To succeed at chess, players must understand the nature of pressure. Sheer, relentless, unyielding pressure. Pressure that, once imposed, cannot be evaded, and exerted upon one's opponent without mercy. Players must possess the cognitive ability to imagine many moves ahead while manipulating the pieces on the board to impose a constant unrelenting threat upon the opponent. Attacks must be indefensible. Defenses must be impenetrable. Gambits must be inescapable.

Some say chess is a reflection of life. Others claim that chess mirrors human nature. Few say that chess is the art of war. They are all wrong. Chess is a game that drives men mad.

IMAGERY

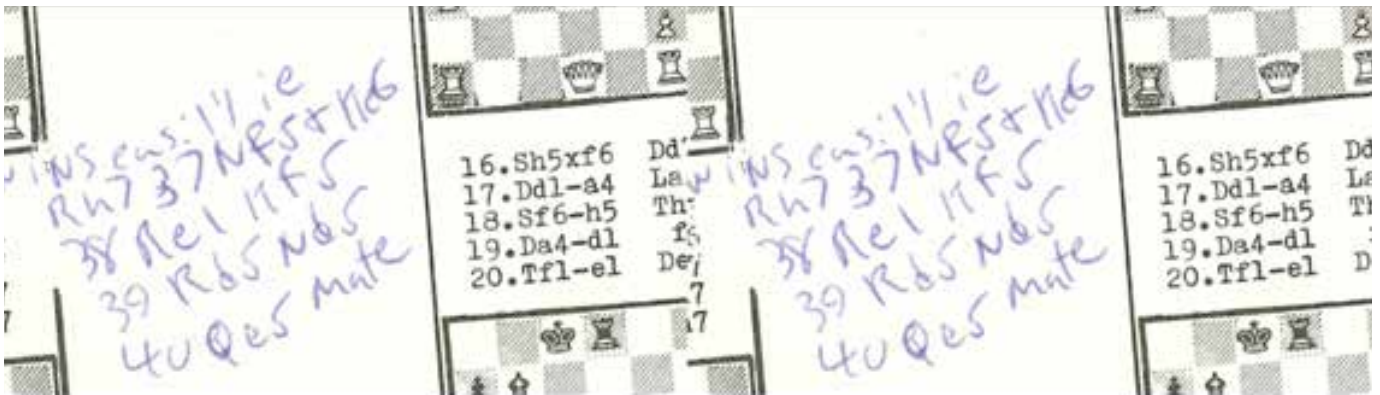
20:55-21:56



Art Zeller
Leonid Stein Competes in the 1968 Interzonal Playoff, 1968
Photograph
Collection of the World Chess Hall of Fame,
gift of the family of Jacqueline Piatigorsky



Nancy Roos
Herman Steiner Watches as Jacqueline Participates in a Simul with Samuel Reshevsky, early 1950s
Photograph
Collection of the World Chess Hall of Fame,
gift of the family of Jacqueline Piatigorsky



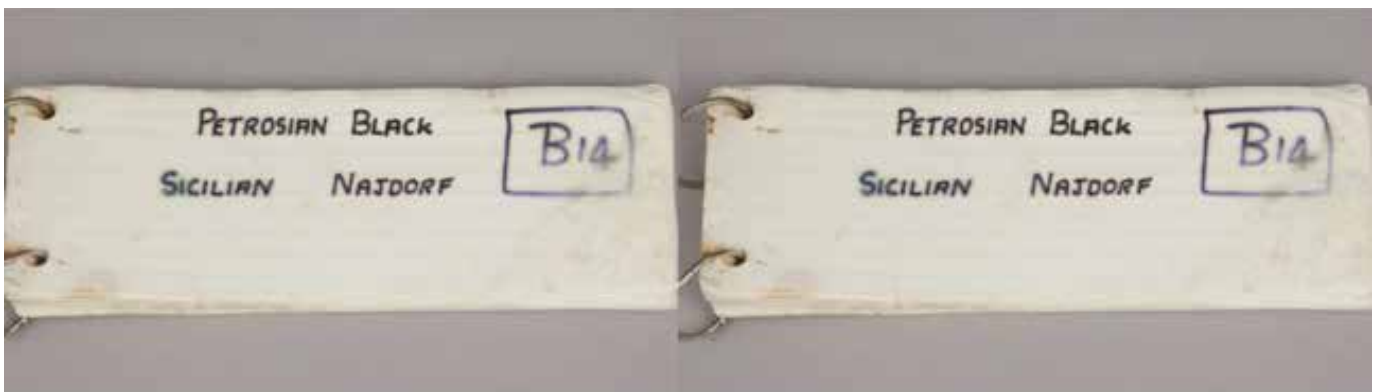
Weltgeschichte des Schachs Lieferung 27, Boris Spassky: 355 Partien

World History of Chess Part 27, Boris Spassky: 355 Matches

1972

Book

Collection of Dr. Jeanne and Rex Sinquefield



Robert Wade

Petrosian Black

1971

Set of Handwritten Study Journals

Collection of Dr. Jeanne and Rex Sinquefield

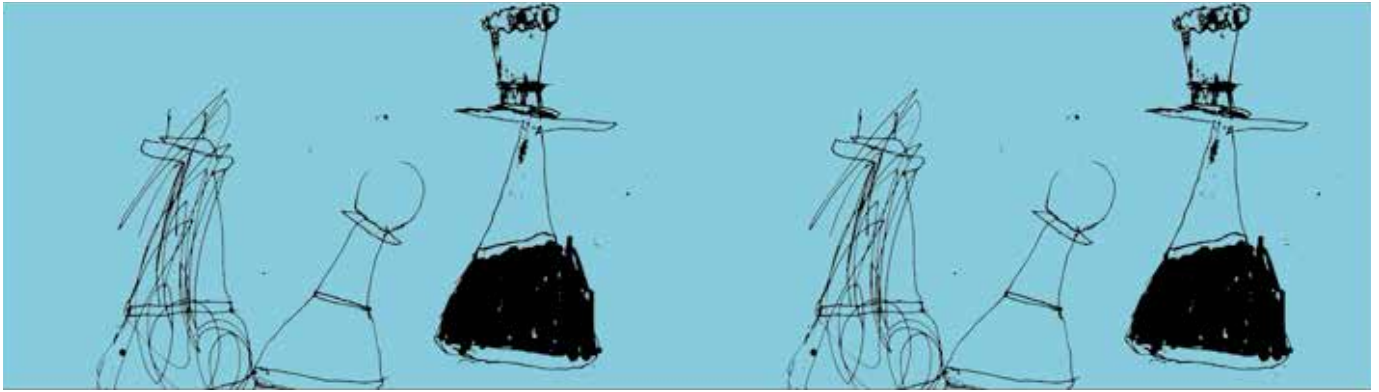
Robert Wade

Petrosian White

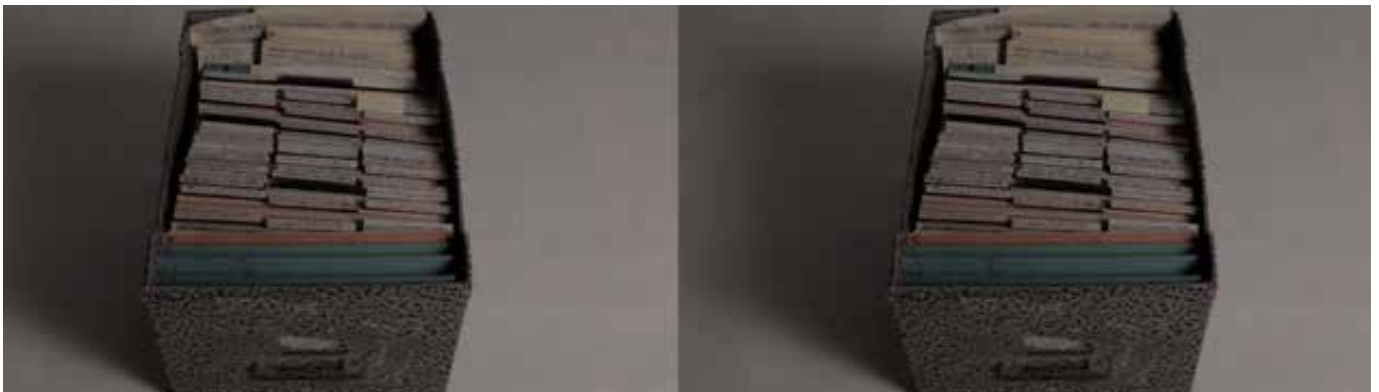
1971

Set of Handwritten Study Journals

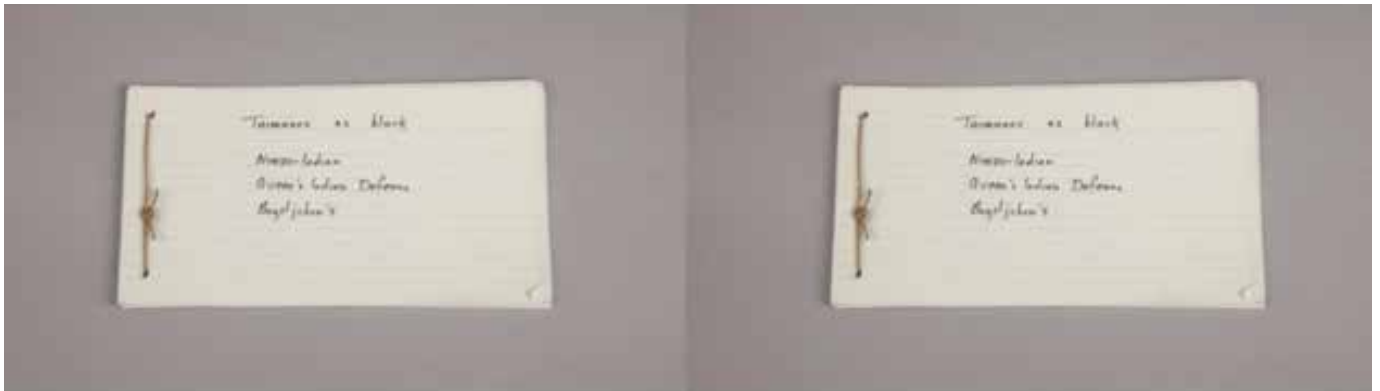
Collection of Dr. Jeanne and Rex Sinquefield



Josephine Kaplan
Chess Pieces, 2014
Drawing

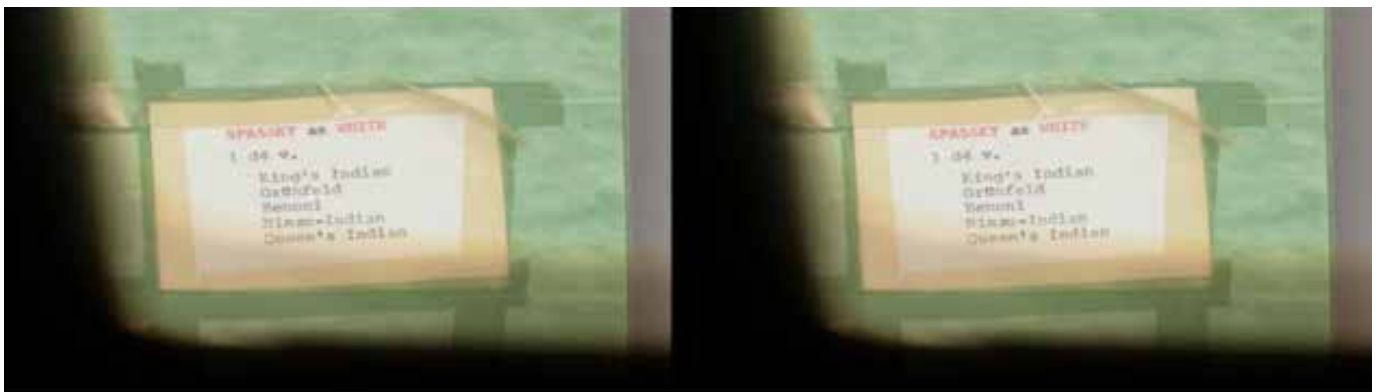


Jacqueline Piatigorsky
File of games by Jacqueline Piatigorsky, organized by opening, 20th century
Collection of the World Chess Hall of Fame, gift of the family of Jacqueline Piatigorsky

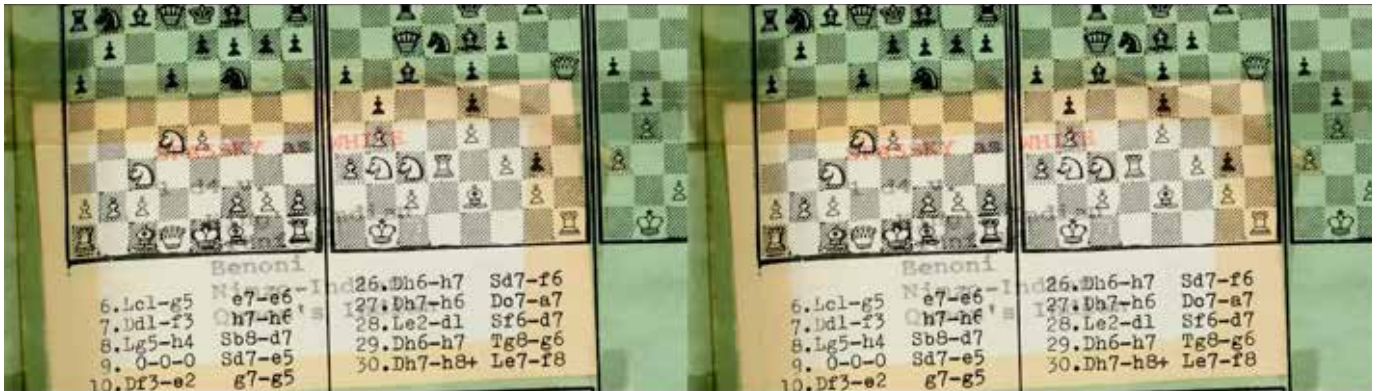


Robert Wade
Taimanov as Black, 1971
Set of Handwritten Study Journals
Collection of Dr. Jeanne and Rex Sinquefield

Robert Wade
Taimanov as White, 1971
Set of Handwritten Study Journals
Collection of Dr. Jeanne and Rex Sinquefield



Robert Wade
Spassky as White, 1972
Handwritten Study Journal
Collection of Dr. Jeanne and Rex Sinquefield



Weltgeschichte des Schachs Lieferung 27, Boris Spassky: 355 Partien

World History of Chess Part 27, Boris Spassky: 355 Matches, 1972

Book

Collection of Dr. Jeanne and Rex Sinquefield



Swallowtail Garden Seeds, 1834

Botanical Illustration from *J. Paxton's Magazine of Botany and Register of Flowering Plants*



Base Map Supplied by Ordnance Survey and Modified by Field Survey Battalion

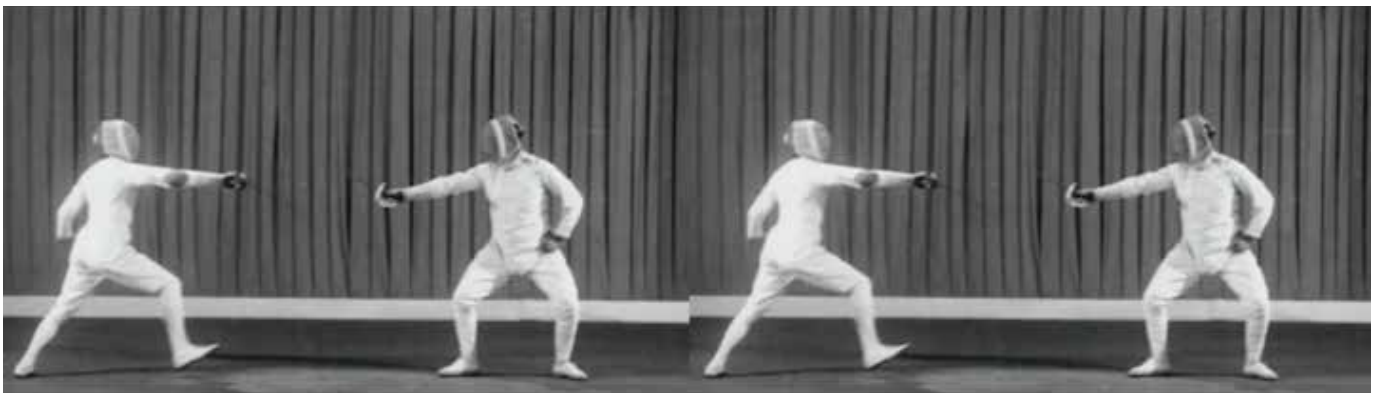
Trench Map, Battle of the Canal du Nord, 1918

Map

McMaster University, Fonds: WWI Trench Maps, France



Antonio Tempesta
Ajaccio tempesti bataille, late 16th century - early 17th century
Painting
Collection of Musée Fesch



Flashing Steel: Some Old and New Fencing Contrasts, 1926
Film
Footage courtesy of British Pathé



Antonio Calza
The Battle with the Turks, 18th century
Painting
Collection of the National Gallery of Slovenia



Berlin Riots, 1953

Film

Footage courtesy of British Pathé



Giuseppe Cesari

Cavalier d'Arpin-Tullus-Hostilius-Caen, c 1601

Oil on panel

Collection of Musée des Beaux-arts de Caen

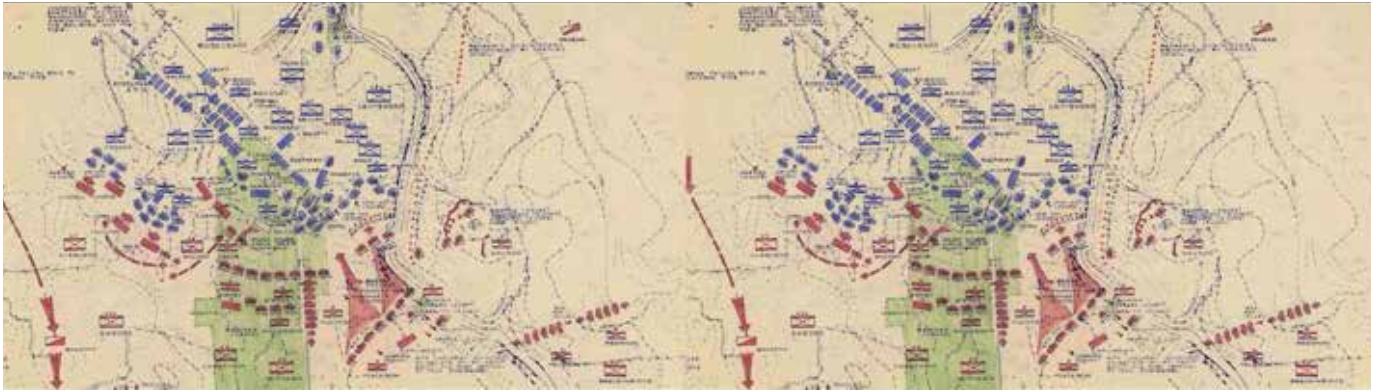


Jean Sorieul

Combat Quiberon en 1795, 1850

Oil on canvas

Collection of Musée d'art et d'histoire de Cholet



Edwin C. Beares
Stones River - Troop Movement Map, May 4, 1862
United States Department of the Interior



Cornelis de Wael
Battle against a Fortified City, 17th century
Oil on canvas
Collection of the National Gallery of Slovenia



Blitz on Bugs, 1944
Film
Footage courtesy of British Pathé



NATO Tactical Map of Bessarabia, April 4, 1944



Russo-Finnish War – Battle of Suomussalmi, 1940

Film

Footage courtesy of British Pathé



Karl Bryullov

Siege of Pskov by Polish King Stefan Batoriy in 1581, 1839-43

Oil on canvas

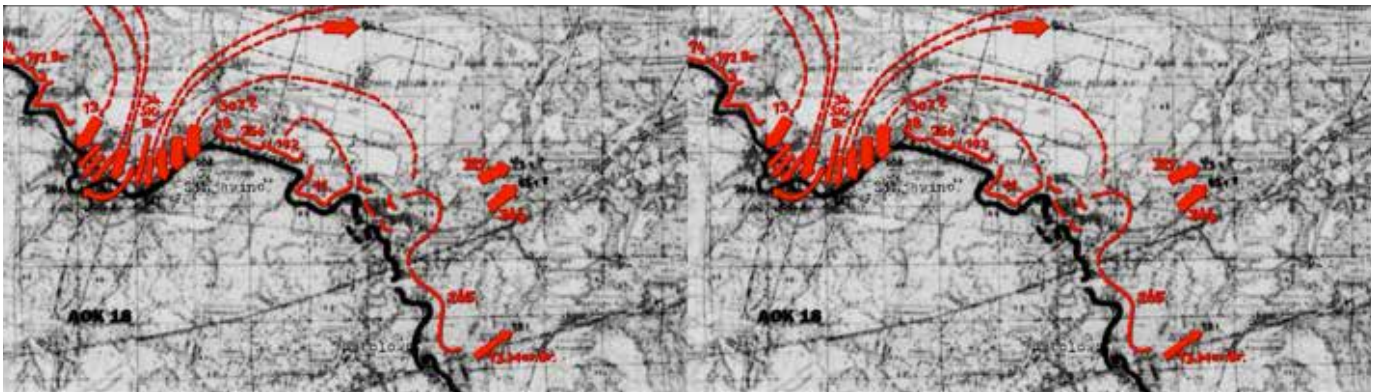
Collection of the State Tretyakov Gallery



Russo-Finnish War – Battle of Suomussalmi, 1940

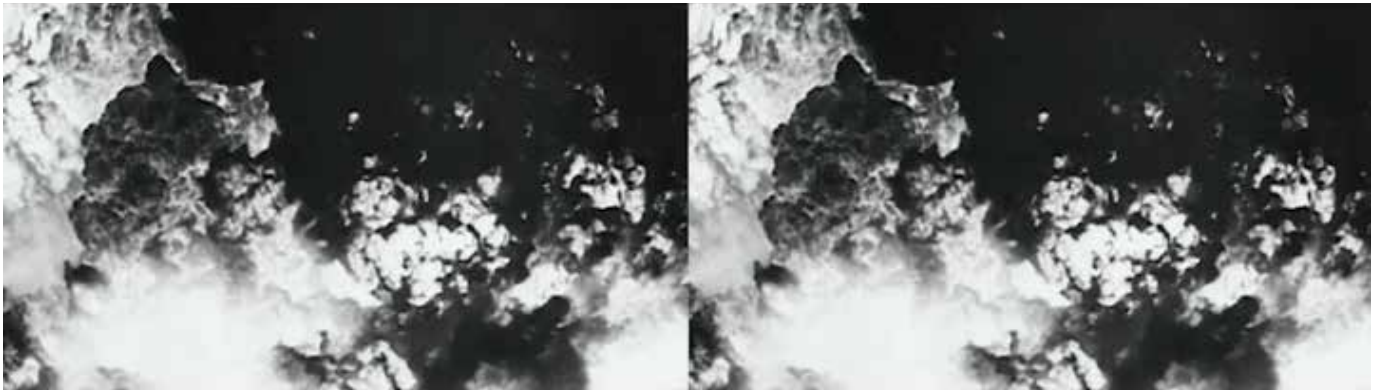
Film

Footage courtesy of British Pathé



Enemy Attacks 12th /13th of January 1943, 1943, modified c. 2000s

Situational Map-Battle of Lake Ladoga

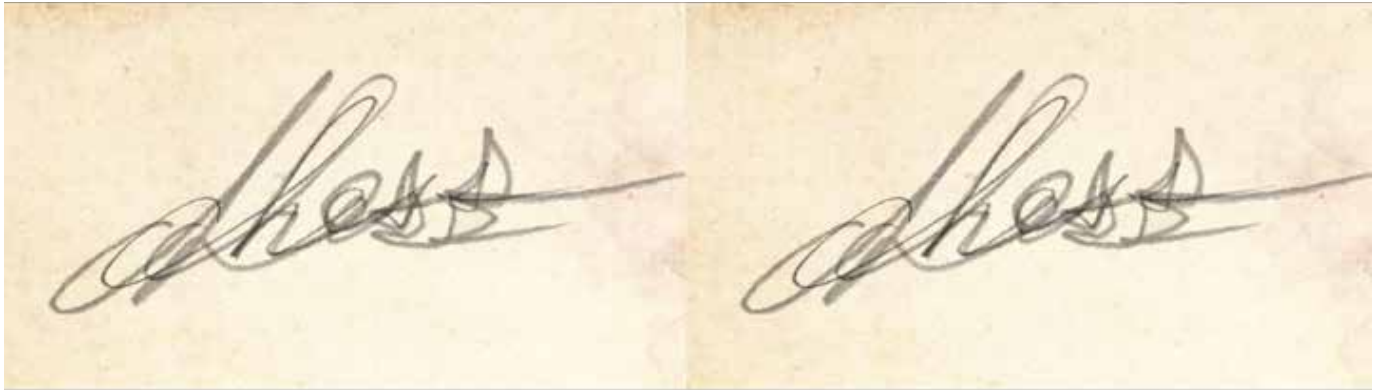


Britain Explodes First Atomic Bomb

1952

Film

Footage courtesy of British Pathé



Handwriting by Benjamin Kaplan

SEGMENT 17

21:56-24:04

AUDIO

21:57-22:37

GM Maurice Ashley: Survival is a great motivator. And what I grew up in was all about survival, and I'm not sure a lot of my opponents understood what that meant. You know there's a certain edge, there's a certain desperation, there's a certain hunger, wanting to win at all costs—by any means necessary. And that's an attitude that you don't just make up, you don't just have, it's beaten into you, I mean literally beaten into you.

22:38-23:11

Adisa Banjoko: At this point, generations of self-taught poets who all continue to celebrate the game of chess, a game that many of them were taught by other people in their community, or that they taught themselves. So, they're not playing chess because "Professor Crumb Bottom's" chess club went into the ghetto and raised these kids up to know the game. "Professor Crumb Bottom" drive right by 'em on the way to the university. These kids learned it themselves, just like they learned the poetry themselves.

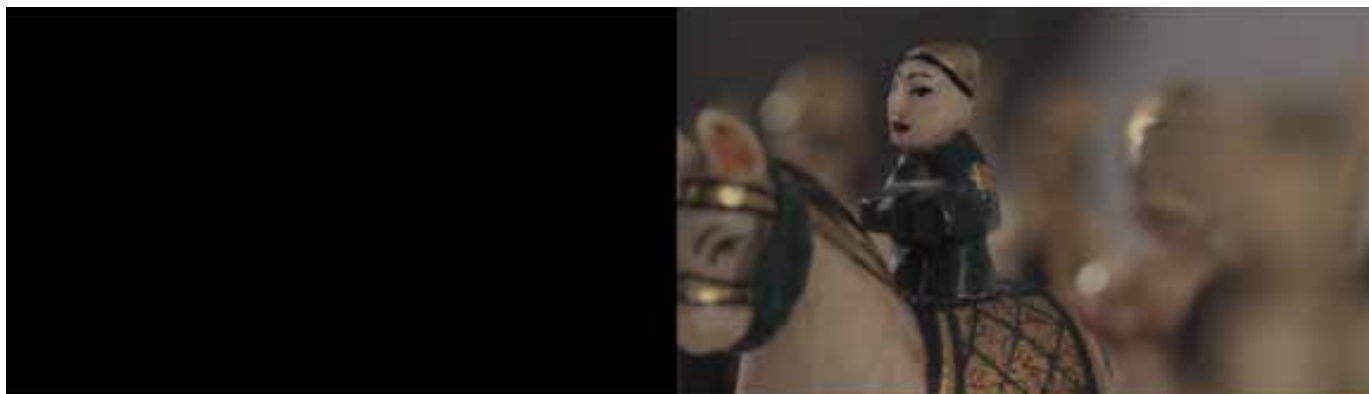
23:15-24:01

Eugene Brown: Say, for instance, we were in a schoolhouse that was only two stories, the main floor and then it was a floor over top. Say the police come here, chase you down the hall, and every room you run out, there's no windows, and every time you run out of a room, there's two doors. You run into one door, and you find there's no way out. The door you ran in, he locks it, and at the other end he locks that door. You go across the hall, you do the same thing: you run in one door, he locks that, you have to run out the other one. You do this all the way down to the end of the hall and you run into the room and he locks it, and then you run upstairs, and the same thing happens. All the way down the hall, every room you run in, no way out, he locks the door, and you run into another one, he locks the door, all the way down at the end. And finally there's nowhere to go. You're trapped. That's checkmate.

IMAGERY

21:56-23:14

Montage of images of artifacts from the collection of the World Chess Hall of Fame, geometric shapes, and 19th century journals, including:

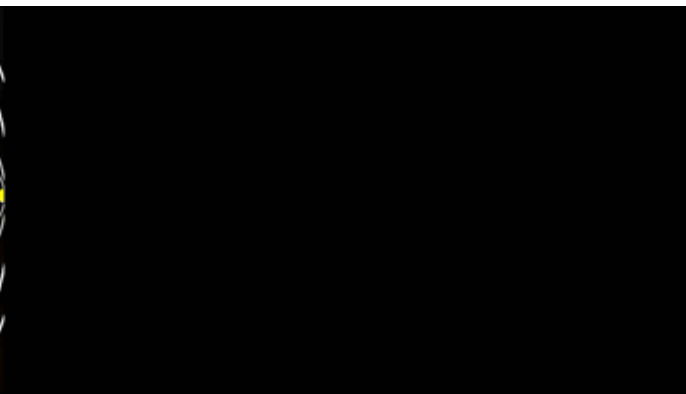
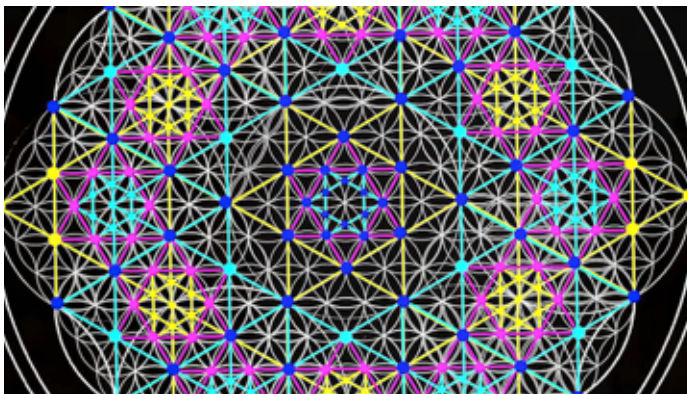
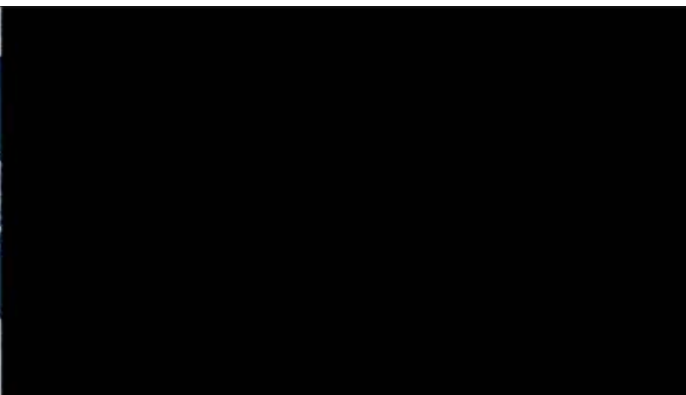
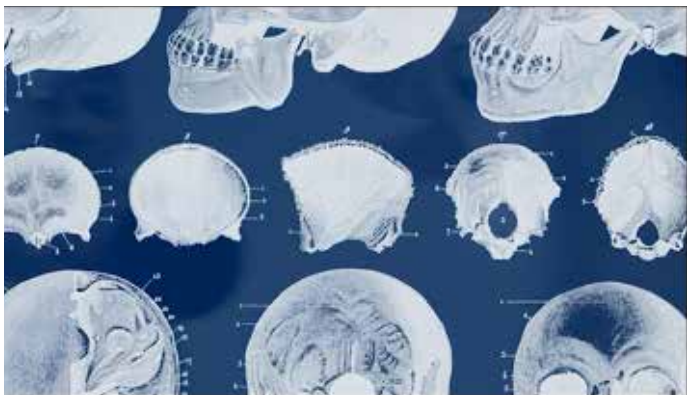
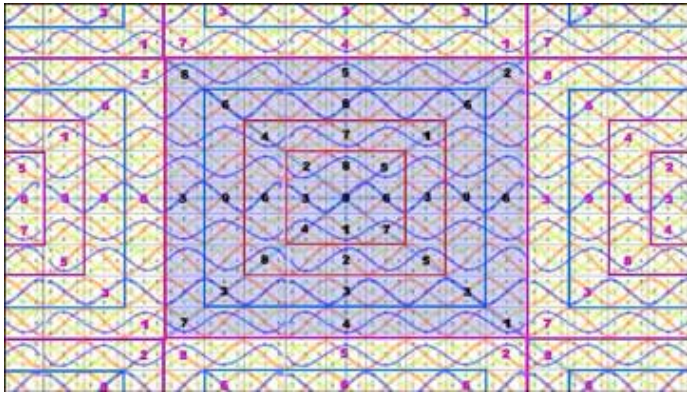


Carved Indian set, Rajasthan style

c 1950s

Polychrome bone

Collection of the World Chess Hall of Fame



23:15-24:04



Footage shot in the hallways of Lincoln Middle School in Edwardsville, Illinois
Filmed by Benjamin Kaplan

SEGMENT 18

24:05-26:30

AUDIO

24:05-26:04

Planet Patrol

Play at your own Risk

1983

Tommy Boy

24:46-26:11

Adisa Banjoko: This is about the game of chess, the game of kings, the black and white jungle, alright? The 64 squares of infinite combat. I don't play for trophies. I don't play for medals. I don't play for a rating. I play to understand my life better. I play to defend my own ideas and execute what I believe I see in an evolving position. So most of the people that play in the world also play from that place. If you're dealing with hip hop cats, if you're dealing with rappers, b-boys, graffiti writers, MCs, beat boxers, DJs, right? If you're dealing with those people, they too, are rarely looking for a rating. Because for young black males and females on the streets of Oakland, San Francisco, Saint Louis, the Bronx, Staten Island, Chicago, life is real. And their ability to feel secure in who they are can come down to falling for an illusion, can come down to not paying attention to the details, can come down to not recognizing a real threat and how to go over it, around it, negate it, hold it at bay. All of that is chess in life. All of that is chess in life.

26:06-26:28

The Microphone Misfitz

Turn up the Sound, 2013

Street Games Vol. 1 mixtape

Courtesy of the Hip-Hop Chess Federation

IMAGERY

24:05-24:45



Once the game is over, the king and pawn go into the same box. —Italian Proverb

Graffiti Rock, June 29, 1984

Television program

Courtesy of Michael Holman

24:46-26:11



Nick Gates
Footage by Benjamin Kaplan, 2014

26:12-26:28



Paige Pedersen
Living Like Kings custom lettering, 2014