

MARTIN SCORSESE presents

THE BLUES



IN CINEMAS

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MARTIN SCORSESE presents

THE BLUES



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 The Blues

**"The blues are the roots;
everything else is the fruits."**

Willie Dixon

**By Jason Emmons and edited by Robert Santelli,
Blues Historian and Director & CEO of Experience Music Project**

WHAT IS THE BLUES?

In 1903 W. C. Handy, the African American leader of a dance orchestra, got stuck one night waiting for a train in the hamlet of Tutwiler, Mississippi. With hours to kill and nowhere else to go, Handy fell asleep at the empty depot on a hard wooden bench. When he woke, a ragged black man was sitting next to him, singing about "goin' where the Southern cross the Dog" and sliding a knife against the strings of a guitar. The musician repeated the line three times and answered it with his guitar.

Intrigued, Handy asked what the line meant. It turned out that the tracks of the Yazoo & Mississippi Valley Railroad, which locals called the Yellow Dog, crossed the tracks of the Southern Railroad in the town of Moorehead, where the musician was headed, and he'd put it into a song.

It was, Handy later said, "the weirdest music I had ever heard."

That strange music was the blues, although few people knew it by that name. At the turn of the century, the blues was still slowly emerging from the deep South and its roots in various forms of African American slave songs such as field hollers, work songs, spirituals, and country string ballads. The blues was rural music that captured the suffering and anguish of 300 years of slavery and tenant farming, typically played by roaming solo musicians on an acoustic guitar at weekend parties, picnics and juke joints. Their audience was agricultural laborers who danced to the propulsive rhythms, moans and slide guitar.

In 1912 Handy helped raise the public profile of the blues when he became one of the first people to transcribe and publish sheet music for a blues song - "Memphis Blues." Eight years later, listeners snapped up more than a million copies of "Crazy Blues" by Mamie Smith, the first black female to record a blues vocal. The unexpected success of Smith's recording alerted record labels to the potential profit of "race records," and singers such as Ma Rainey and Bessie Smith began to introduce the blues to an even wider audience through their recordings.

As the African Americans that created the blues began to move away from the South, they changed the music to reflect their new circumstances. Following both World Wars, thousands of African American farm workers had migrated north to cities like Chicago and Detroit, and many of them began to view traditional blues as an unwanted reminder of their humble days toiling in the fields; they wanted to hear music that reflected their new urban surroundings. In response, transplanted blues artists such as Muddy Waters, who had lived and worked on Stovall plantation, just outside Clarksdale, Mississippi, before riding the rails to Chicago in 1943, swapped acoustic guitars for electric ones and filled out their sound with drums, harmonica and standup bass. This gave rise to electrified blues with a stirring beat that drove people onto the dance floor and pointed the way to rhythm and blues and rock 'n' roll.

In the 1940s and early 50s, the electrified blues reached its zenith on the radio, but

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WHAT IS THE BLUES?

WHAT IS THE BLUES? continued

it began to falter as listeners turned to the fresh sounds of rock 'n' roll and soul. In the early 1960s, however, it was aspiring white blues musicians in the United Kingdom who helped resuscitate the blues in America and translated it to a largely white audience. Bands such as the Rolling Stones performed covers of Muddy Waters and Howlin' Wolf, and in the process they created gritty rock 'n' roll that openly displayed its blues influences. They also promoted the work of their idols, who soon toured England to wide acclaim and then brought the blues back to the U.S. While they were happy to be in demand again as performers, many veteran blues musicians were bitterly disappointed that artists such as Led Zeppelin, who had copped much of their sound and guitar licks from African American blues artists, were getting rich while the older musicians struggled to survive.

Today, 100 years after W. C. Handy first heard it, the blues has profoundly influenced virtually all genres of music in ways Handy never imagined the 'weirdest music' he'd ever heard could have. To many young listeners, traditional blues - if not contemporary blues - may sound as strange as it did to Handy. But if they listen closely, what they're hearing are the same sounds that influenced nearly all music genres, including hip-hop, rock and soul. They're the sounds of a rich, powerful history of people who helped build America and created one of the most influential musical forms in popular music.




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CINEMA RELEASE

THE BLUES FILM COLLECTION

Guided by the phenomenal talent of **Martin Scorsese** as Executive Producer, The Blues consists of seven feature-length films that are both personal and impressionistic, viewed through the lens of seven world famous directors who share a passion for blues music. Madman Cinema has exclusive cinema and DVD/VHS rights to The Blues in Australia, and shall release a selection of the films in cinemas in 2004. In the tradition of The Buena Vista Social Club and Standing in the Shadows of Motown, The Blues films chart the evolution of blues music, from its roots in Africa to its inspirational role in today's music. As opposed to being merely historical overviews or straight documentaries of the blues, the films aim to celebrate and promote the diverse impressions and influences blues music has exerted on artistic and musical forms of expression around the world.

The seven filmmakers behind The Blues are **Martin Scorsese** (Mean Streets; Raging Bull; Gangs of New York); **Wim Wenders** (Buena Vista Social Club; Wings of Desire; Paris, Texas); **Mike Figgis** (Stormy Monday; Leaving Las Vegas; Cold Creek Manor); **Marc Levin** (Slam; Whiteboys; Brooklyn Babylon); **Clint Eastwood** (Bird; Unforgiven; Mystic River); **Richard Pearce** (The Long Walk Home; Leap of Faith; A Family Thing); and **Charles Burnett** (Killer of Sheep; My Brother's Wedding; To Sleep with Anger). The result of these filmmakers' unique yet collaborative visions of the blues is artistically and musically electrifying.

Positioned at the intersection of both the music and film markets, The Blues delivers substantial appeal. Musically, the films offer dedicated blues followers some outstanding archival footage, while giving young music fans the opportunity to experience the real essence of the blues legacy, and its transgression to popular contemporary music forms. For cinema-goers, the combined talents of the directors Scorsese recruited for The Blues, including his own, offer a collaborative cinematic event of the kind rarely made accessible to the public. The Blues was launched to critical and popular acclaim in America in 2003, as a high-profile multi-media project that included a special compilation screening at the Sundance Film Festival and Toronto International Film Festival.

THE BLUES IN CINEMAS

A selection of the seven films - Scorsese's, Wender's, Figgis' and Levin's, and possibly one other - will be released in cinemas around Australia in May 2004. Exact dates are yet to be confirmed; check the official website (www.madmancinema.com.au/theblue) for updates or contact;

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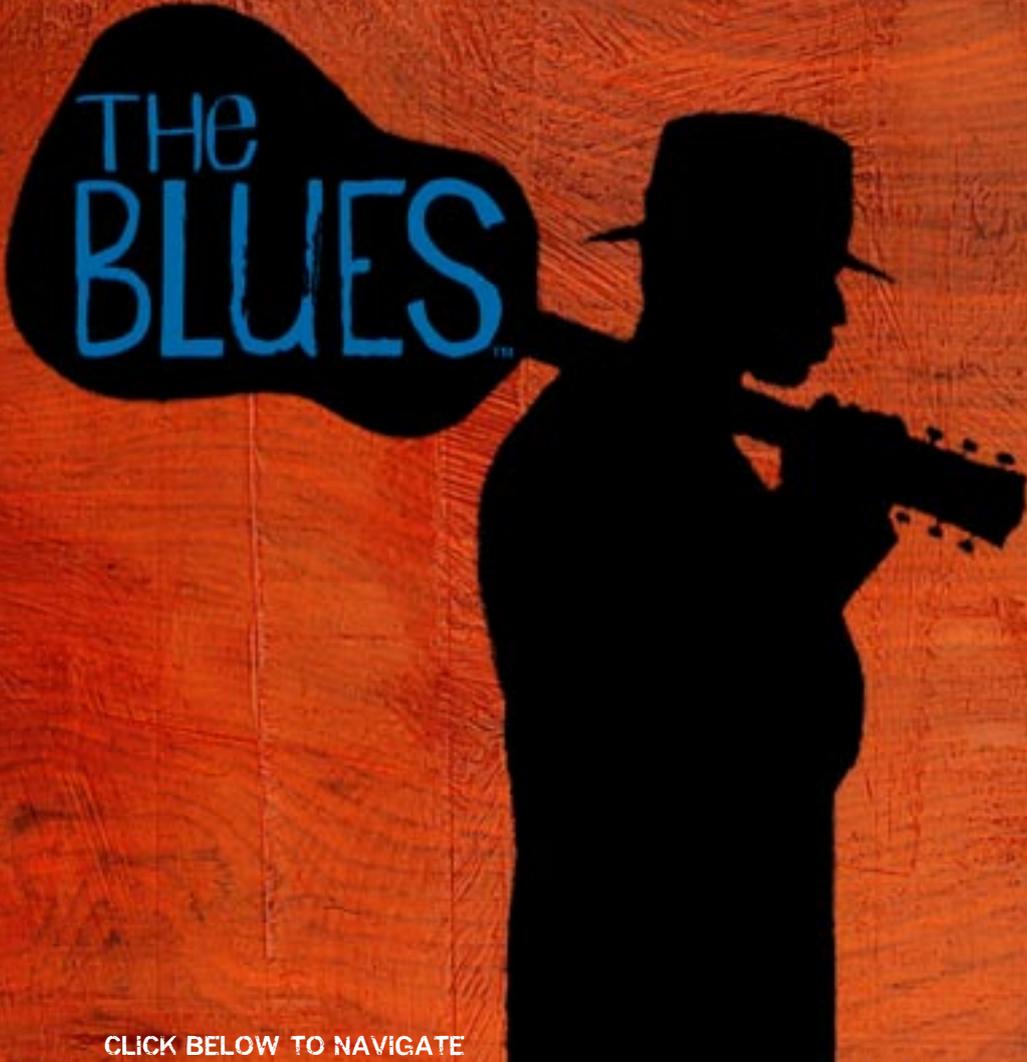


CINEMA RELEASE

THE BLUES IN CINEMAS, continued

Each film is feature length and shall be shown on 35mm in cinemas around Australia for the very first time. The Blues film series shall be positioned as a unique cinema event, festival-style, with seasons to be scheduled in all major cities to begin, and then regionally according to demand. A great deal of interest has already been generated regarding this release, which offers an indication of this project's potential to expand and reach an increasingly wide audience. This potential is only heightened by associated CD soundtracks, individual artist recordings (a joint venture through Universal and Sony), and a special hardcover book (published by Harper Collins in America, with availability details for Australia yet to be released). A compilation film has also been produced, which screened at Sundance Film Festival in 2003. The Blues film series is a rare and exciting opportunity for music lovers and cinema goers around Australia, and one that Madman Cinema is extremely proud to be able to present.





THE
BLUES™

FILMS

CLICK BELOW TO NAVIGATE

ABOUT THE

- Feel Like Going Home
- The Soul of a Man
- Red, White, and Blues
- Godfathers and Sons
- Piano Blues
- The Road to Memphis
- Warming by the Devil's Fire

THE BLUES

**"The blues are the roots;
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Willie Dixon

ABOUT THE FILMS

FILM CREDITS

Directed by:

Martin Scorsese

Produced by:

Sam Pollard

Written by:

Peter Guralnick

Edited by:

David Tedeschi

Additional Editing:

Sam Pollard

Directors of Photography:

Arthur Jafa

Additional Photography:

Lisa Rinzler

Line Producers:

Mikaela Beardsley and

Daphne A. McWilliams

Creative Consultant:

Kent Jones

Interviews:

Corey Harris, Sam Carr, Willie King, Dick Waterman, Taj Mahal, Johnny Shines, Otha Turner, Ali Farka Touré, Habib Koité, Salif Keita, Toumani Diabaté

Featured Performers:

Corey Harris, Willie King, Taj Mahal, Keb' Mo', Otha Turner & The Rising Star Fife and Drum Band, Sharde Thomas, Ali Farka Touré, Habib Koité, Salif Keita, Toumani Diabaté

Archival Performances:

Son House, Muddy Waters, Johnny Shines, John Lee Hooker

Feel Like Going Home

Director **Martin Scorsese** winds his way from the banks of the Niger River in Mali to the cotton fields and juke joints of the Mississippi Delta to trace the origins of the blues in a lyrical combination of original performances (including Corey Harris, Willie King, Taj Mahal, Keb' Mo', Otha Turner, Habib Koité, Salif Keita and Ali Farka Touré) and rare archival footage.

Says Scorsese: "I've always felt an affinity for blues music - the culture of storytelling through music is incredibly fascinating and appealing to me. The blues have great emotional resonance and are the foundation for American popular music."



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ABOUT THE FILMS

FILM CREDITS

Written and Directed by:

Wim Wenders

Produced by:

Alex Gibney

Producer:

Margaret Bodde

Director of Photography:

Lisa Rinzler

Edited by:

Mathilde Bonnefoy

Associate Producer:

Belinda Clasen

Featured Performers:

Lou Reed, Lucinda Williams,
Cassandra Wilson, Alvin
Youngblood Hart, Shemekia
Copeland, Eagle Eye Cherry,
Vernon Reid, James "Blood"
Ulmer, Los Lobos, T-Bone Burnett,
Bonnie Raitt, The Jon Spencer
Blues Explosion, Marc Ribot,
Garland Jeffreys, Chris Thomas
King, Nick Cave and The Bad
Seeds

Archival Performances:

J.B. Lenoir, Skip James, John
Mayall

Cast:

Skip James, Keith B. Brown,
Blind Willie Johnson, Chris
Thomas King

The Soul of a Man

In *The Soul of A Man*, director **Wim Wenders** looks at the dramatic tension in the blues between the sacred and the profane by exploring the music and lives of three of his favorite blues artists: Skip James, Blind Willie Johnson and J. B. Lenoir. Part history, part personal pilgrimage, the film tells the story of these lives in music through an extended fictional film sequence, rare archival footage, present-day documentary scenes and covers of their songs by contemporary musicians such as Shemekia Copeland, Alvin Youngblood Hart, Garland Jeffreys, Chris Thomas King, Cassandra Wilson, Nick Cave, Los Lobos, Eagle Eye Cherry, Vernon Reid, James "Blood" Ulmer, Lou Reed, Bonnie Raitt, Marc Ribot, The Jon Spencer Blues Explosion, Lucinda Williams and T-Bone Burnett.

Says Wenders: "These songs meant the world to me. I felt there was more truth in them than in any book I had read about America, or in any movie I had ever seen. I've tried to describe, more like a poem than in a 'documentary,' what moved me so much in their songs and voices."




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ABOUT THE FILMS

FILM CREDITS
Directed by:

Mike Figgis

Produced by:

Louise Hammar and
Shirani Sabratnam

Production Manager:

Suzanne Doyle

Directors of Photography:

Barry Ackroyd, Mike Eley,
John Lynch, Patrick Stewart

Edited by:

David Martin and Nigel Karikari

Interviews:

Tom Jones, Jeff Beck, Van
Morrison, John Porter, Humphrey
Lyttelton, George Melly, Lonnie
Donnegan, Chris Barber, Eric
Clapton, John Mayall, B.B. King,
Albert Lee, Chris Farlowe, Bert
Jansch, Eric Burdon, Ramblin'
Jack Elliott, Steve Winwood, Davey
Graham, Georgie Fame, Mick
Fleetwood, Peter Green

Featured Performers:

Tom Jones, Jeff Beck, Van
Morrison, Humphrey Lyttelton,
Lonnie Donnegan, B.B. King,
Albert Lee, Chris Farlowe, Georgie
Fame, Lulu

Archival Performances:

Big Bill Broonzy, Rolling Stones,
Cream, Alexis Korner, Sister
Rosetta Tharpe, Muddy Waters,
Sonny Terry, Brownie McGhee

Red, White and Blues

During the 1960s the UK was the location for a vibrant social revolution. London, Liverpool, Birmingham, Manchester and Newcastle all had their own music scenes. Musicians from Belfast and Glasgow moved to London to be part of the club scene there. The post war traditional jazz and folk revival movements produced the fertile ground for a new kind of blues music - entirely influenced by the authentic black blues of the USA, a music that was, for the most part, entirely ignored by white America. New in the sense that certain key musicians took the blues and molded it in an entirely personal way to fit the new awareness of the UK in the 60s. Importantly they, for the most part, continued to pay homage to the originators of the music and to make a huge global audience aware of the likes of Robert Johnson, Muddy Waters, Howlin' Wolf, Freddie King, etc.

Mike Figgis' film examines the circumstances of this vibrant period. Figgis himself participated, albeit in a minor way, in this period of history, playing a blues band with Bryan Ferry, a band that was the nucleus for the first Roxy Music. A series of musical interviews with the key players of the blues movement is augmented with a live session at the famous Abbey Road Beatles studio. Tom Jones, Jeff Beck, Van Morrison and Lulu all improvise around some classic blues standards - they are accompanied by a superb band made up of younger and not so younger musicians. The results are electrifying.

Says Figgis: "I'm interested in why there was such excitement about this black music among Europeans. To that end, I've put together a group of these musicians, augmenting the line-up with some younger talent as well. Hopefully the resulting recording session of some blues standards, and the discussions that follow, shine some light on why at a particular moment the blues was reinterpreted abroad and reintroduced in a new form that was universally embraced."





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ABOUT THE FILMS

FILM CREDITS

Directed by:

Marc Levin

Produced by:

Daphne Pinkerson, Marc Levin

Director of Photography:

Mark Benjamin

Edited by:

Bob Eisenhardt

Production Manager:

Amy Sazama

Field Producer:

Gina Barge

Associate Producer:

Dan Luskin

Interviews:

Marshall Chess, Chuck D, Jamar Chess, Phil Chess, Koko Taylor, Mrs. Willie Dixon, Magic Slim, Common, Sam Lay, Mike Bloomfield, Morris Jennings, Phil Upchurch, Louis Satterfield, Gene Barge, Pete Cosey, Kyle, Juice, Bob Koester, Common

Featured Performers:

Ike Turner, Pinetop Perkins, Otis Rush, Koko Taylor, Chuck D, Common, Sam Lay, Lonnie Brooks, Smokey Smothers, Magic Slim, "Electric Mud Band": Pete Cosey, Phil Upchurch, Louis Satterfield, Morris Jennings, Kyle, Rahzel and Ahmir (a.k.a. Questlove) of The Roots

Archival Performances:

Paul Butterfield, Bo Diddley, Sonny Terry & Brownie McGhee, Muddy Waters, Sonny Boy Williamson, Howlin' Wolf, Willie Dixon, Blind Arvella Gray

Godfathers and Sons

Call them the Blues Brothers 2003 - in **Marc Levin's** lively verité-driven film, hip-hop legend Chuck D (of Public Enemy) and Marshall Chess (son of Leonard Chess and heir to the Chess Records legacy) return to Chicago to explore the heyday of Chicago blues as they unite to produce an album that seeks to bring veteran blues players together with contemporary hip-hop musicians such as Common and members of The Roots. Along with never-before-seen archival footage of Howlin' Wolf are original performances by Koko Taylor, Otis Rush, Magic Slim, Ike Turner and Sam Lay.

Says Levin: "When we were shooting Sam Lay and his band at the Chicago Blues Festival, they were playing Muddy Waters' classic, 'I Got My Mojo Workin.' I closed my eyes and was transported back to when I was a 15-year-old hanging in my buddy's basement listening to the Paul Butterfield Blues Band for the first time. My life was changed that day and 35 years later the music's still shakin' my soul. The feel of that day in the basement is what I have set out to capture in this film."



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ABOUT THE FILMS

FILM CREDITS

Directed by:

Clint Eastwood

Written by:

Peter Guralnick

Produced by:

Bruce Ricker

Co-producer:

Susan Motamed

Director of Photography:

Vic Losick

Edited by:

Joel Cox

Featured Performers:

Marcia Ball, Pinetop Perkins,
Dave Brubeck, Jay McShann,
and many more!

Piano Blues

Director - and piano player - **Clint Eastwood** explores his life-long passion for piano blues, using a treasure trove of rare historical acts as well as interviews and performances by such living legends as Ray Charles, Fats Domino, Little Richard and Dr. John.

Says Eastwood: "The blues has always been part of my musical life and the piano has a special place, beginning when my mother brought home all of Fats Waller's records. Also, the music has always played a part in my movies. A piano blues documentary gives me a chance to make a film that is more directly connected to the subject of the music than the features that I have been doing throughout my career."



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ABOUT THE FILMS

FILM CREDITS

Directed and Photographed by:

Richard Pearce

Produced and Recorded by:

Robert Kenner

Written by:

Robert Gordon

Co-producer:

Melissa Adelson

Edited by:

Charlton McMillan

Associate Producers:

Robert Gordon and

Jeff Scheffel

Sound:

Stuart Pearce

Featured Performers:

B.B. King, Bobby Rush,

Ike Turner, Little Milton,

Rosco Gordon

Interviews:

Bobby Rush, B.B. King, Rosco Gordon, Rufus Thomas, Calvin Newborn, Hubert Sumlin, Rosco Gordon, Chris Spindel (WDIA program officer), Don Kern (WDIA

Production Manager), Louis Cannonball Cantor, Cato Walker III, Little Milton Campbell, Sam Phillips, Ike Turner, Jim Dickinson

Archival Performances:

Howlin' Wolf, B.B. King, Rosco Gordon, The Coasters, Fats Domino, Little Richard

The Road to Memphis

Director **Richard Pearce** traces the musical odyssey of blues legend B.B. King in a film that pays tribute to the city that gave birth to a new style of blues. Pearce's homage to Memphis features original performances by B.B. King, Bobby Rush, Rosco Gordon and Ike Turner, as well as historical footage of Howlin' Wolf and Rufus Thomas.

Says Pearce: "The Blues is a chance to celebrate one of the last truly indigenous American art forms, before it all but disappears, swallowed whole by the rock 'n' roll generation it spawned. Hopefully we'll get there before it's too late."



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ABOUT THE FILMS

FILM CREDITS

Written and Directed by:

Charles Burnett

Produced by:

Margaret Bodde, Alex Gibney

Narrated by:

Carl Lumbly

Starring:

Tommy Hicks, Nathaniel Lee Jr.

Co-producers:

Wesley Jones, Mikaela Beardsley

Line Producer:

Daphne McWilliams

Original Score by:

Stephen James Taylor

Director of Photography:

John N. Demps

Edited by:

Edwin Santiago

Production Designer:

Liba Daniels

Archival Performances:

Son House, Sister Rosetta Tharpe,

Mississippi John Hurt, Victoria

Spivey, Willie Dixon, Muddy

Waters, Ida Cox, Mamie Smith,

Lightnin' Hopkins, Reverend Gary

Davis, Big Bill Broonzy, W.C.

Handy, Sonny Boy Williamson,

Bessie Smith

Warming by the Devils Fire

Charles Burnett explores his own past as a young boy who was shuttled back and forth between Los Angeles and Mississippi, and who was musically torn between a mother who loved the blues and a grandmother who believed that the blues was the devil's music. Burnett's film boldly mixes fictional storytelling with documentary footage in a tale about a young boy's encounter with his family in Mississippi in 1955, and tensions between the heavenly strains of gospel and the devilish moans of the blues.

Says Burnett: "The sound of the blues was a part of my environment that I took for granted. However, as years passed, the blues slowly emerged as an essential source of imagery, humor, irony and insight that allows one to reflect on the human condition. I always wanted to do a story on the blues that not only reflected its nature and its content but also alludes to the form itself. In short, a story that gives you the impression of the blues."



THE BLUES



CLICK BELOW TO NAVIGATE

BIOGRAPHIES

DIRECTORS

- Martin Scorsese
- Wim Wenders
- Mike Figgis
- Marc Levin
- Clint Eastwood
- Richard Pearce
- Charles Burnett

PRODUCERS

- Paul G. Allen
- Jody Patton
- Ulrich Felsberg
- Alex Gibney
- Margaret Bodde
- Richard E. Hutton



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Martin Scorsese

Director, Feel Like Going Home

Martin Scorsese was born in 1942 in New York City, and grew up in the tough downtown neighborhood of Little Italy, which later provided the inspiration for several of his films. He suffered from severe asthma as a child and could not play outside or participate in sports, so his parents often took him to the movies. He was fascinated by the images on the screen and drew his own movies at home. That fascination and ambition never left him, and eventually led him to be among the first American generation of film school students, inspired by both cinema's Golden Age and the international independent cinema, as well as the counterculture movement happening around them in the 1960s.

Scorsese received a B.S. (1964) and M.S. (1968) from New York University. At N.Y.U., he made several award-winning student films (including *It's Not Just You, Murray!* and *The Big Shave*) and wrote the script for what became his first feature film, *Who's That Knocking At My Door?*, released theatrically in 1969. He also served on the faculty from 1968 through 1970.

In 1970, Scorsese moved to Hollywood and directed *Boxcar Bertha* (1972), an exploitation film in the style of *Bonnie and Clyde*, for Producer Roger Corman. Encouraged by John Cassavetes to pursue a more personal style of filmmaking, he next made *Mean Streets*, an autobiographical story set in Little Italy. Acclaimed at the 1973 New York Film Festival and by critics, *Mean Streets* proved to be his breakthrough film. Scorsese then directed *Alice Doesn't Live Here Anymore* (1974); the picture was his first major commercial success and won Ellen Burstyn the Best Actress Oscar. *Taxi Driver* (1976) was next, starring Robert De Niro in one of his most electrifying performances as the Vietnam vet cab driver Travis Bickle. The film received four Oscar nominations and was awarded the Palme d'Or at the Cannes Film Festival.

The following year, Scorsese and De Niro teamed up again for *New York, New York* (1977), co-starring Liza Minnelli, a drama shot as an old-fashioned Hollywood musical. It was his next picture, *Raging Bull*, that firmly established his artistic reputation. Released in 1980, it was named "Best Film of the Decade" by numerous magazine and critics' polls and was nominated for eight Oscars. It won two: Best Actor to Robert De Niro and Best Editing to Thelma Schoonmaker. Using *Raging Bull* (which he shot in black-and-white) as evidence, Scorsese launched a successful international campaign against the manufacture of color-fading film stock.

He then directed *The King Of Comedy*, about the lure of show business, with Robert De Niro and Jerry Lewis in 1982. The independent movie *After Hours* (1985) followed, with Griffin Dunne and Rosanna Arquette, for which he won the Best Director Award at Cannes. He returned to a studio project with *The Color of Money* in 1986. Paul Newman received his first Best Actor Oscar for his portrayal of pool shark 'Fast' Eddie Felson. In 1988, Scorsese brought to the screen *The Last Temptation Of Christ*, based on the novel by Nikos Kazantzakis. The

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Martin Scorsese, continued

controversial film caused an uproar and was met with demonstrations by church groups around the world. Scorsese received his second Academy Award nomination for Best Director for the film. In 1989, he directed *Life Lessons*, an episode in the three-part film *New York Stories* (the other episodes were directed by Woody Allen and Francis Ford Coppola).

In 1990, Scorsese directed *GoodFellas*, based on the life of a mafia foot soldier played by Ray Liotta, which was nominated for six Academy Awards (Joe Pesci won for Best Supporting Actor). It received numerous critics' awards (Best Picture and Best Director by the New York, Los Angeles, Chicago, and National Society of Film Critics) and Scorsese was given the Silver Lion at the Venice Film Festival. *Cape Fear*(1991) was Scorsese's powerful remake of the 1962 Gregory Peck/Robert Mitchum film, and remains one of his more commercially successful films to date. *The Age Of Innocence*(1993) was a sumptuous rendition of Edith Wharton's novel about New York society at the turn of the century. It starred Daniel Day-Lewis, Michelle Pfeiffer and Winona Ryder, and was nominated for five Oscars. With *Casino* in 1995, Scorsese returned to the world of gangsters in an epic tale about the rise and fall of the mob in Las Vegas in the 1970s, and starred Robert De Niro, Joe Pesci and Sharon Stone (who won the Golden Globe for her role).

He then directed *Kundun* in 1997, the story of the early life of the present Dalai Lama who fled to India after the takeover of his country by the communist Chinese. The movie received four Oscar nominations and won many critics prizes for its cinematography and music. In 1999, Martin Scorsese directed *Bringing Out the Dead*, the story of a New York City paramedic played by Nicolas Cage. Scorsese was honored with a French Cesar for his work. He then turned to *Gangs of New York*, based on a script he first started 23 years earlier, a social and political drama set in the rugged downtown area of New York called The Five Points during the mid-19th century. Starring Leonardo di Caprio, Daniel Day-Lewis and Cameron Diaz, the long-awaited movie began shooting in 2000 and was released in December 2002 and went on to earn numerous critics honors, including a Golden Globe Best Director award for Scorsese.

All throughout his illustrious feature film career, Scorsese has also been an impassioned and distinguished documentary filmmaker. He began with as an editor on the landmark concert film *Woodstock*(1970, dir. Michael Wadleigh). The documentary he made about his parents, *Italianamerican*(1974), remains among Scorsese's favorites of his own films. *The Last Waltz* (1978) captured the extraordinary last concert by The Band, with performances by such rock 'n' roll legends as Bob Dylan, Eric Clapton, Joni Mitchell, Muddy Waters, Van Morrison, Emmylou Harris, The Staples and Neil Young. The film has been hailed as "the most beautiful rock film ever made." In 1995, he completed a four-hour documentary, *A Personal Journey With Martin Scorsese Through American Movies*(co-directed by Michael Henry Wilson), commissioned by the British Film Institute to celebrate the 100th anniversary of the birth of cinema. A uniquely personal look at American cinema, *A Personal Journey* firmly establishes Scorsese as a remarkable film historian. Further displaying his obsessive love and knowledge of cinema, *Il Mio Viaggio in Italia*("My Voyage to Italy") is a history of Italian cinema seen through Scorsese's eyes. It was released in 2001 and won the William K. Everson History of Film Award from the National Board of Review. His latest documentary endeavor is *The Blues*, a labor of love that he has worked on for many years. Scorsese is executive producing the seven-film documentary series as well as the "Salute to the Blues" concert film, and is directing the first episode, titled *Feel Like Going Home*.

Scorsese has long been devoted to film preservation efforts and, in 1990, he and nine other prominent filmmakers created The Film Foundation, a non-profit organization dedicated to fostering greater awareness of the urgent need to protect and preserve motion picture history. Through partnerships and public events, the Foundation is able to provide substantial

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Martin Scorsese, continued

support for preservation and restoration projects at the nation's leading archives. Additionally, the Foundation promotes the protection, preservation, and appreciation of film through national educational programs and public awareness campaigns. Scorsese has also re-released films through Martin Scorsese Presents, a company devoted to the restoration and exhibition of foreign and classic films. Jean Renoir's *The Golden Coach*, Luchino Visconti's *Rocco and His Brothers*, Luis Buñuel's *Belle de Jour*, Nicholas Ray's *Johnny Guitar*, Anthony Mann's *El Cid*, Abraham Polonsky's *Force of Evil*, are some of the movies re-released under its aegis.

In addition to directing, Scorsese has both acted in and produced numerous films. He has often appeared in minor roles or voiceovers in many of his own films, including *Mean Streets*, *Taxi Driver*, and *Gangs of New York*, and has also appeared in Akira Kurosawa's *Dreams* (1990), Robert Redford's *Quiz Show* (1994), Bertrand Tavernier's *Round Midnight* (1986) and had a cameo appearance in Albert Brooks' *The Muse* (1999). As a producer, Scorsese has brought to the screen Stephen Frears' adaptation of Jim Thompson's hard-boiled novel *The Grifters* (1990), John McNaughton's *Mad Dog and Glory* (1993), Spike Lee's *Clockers* (1995), Allison Anders' *Grace of My Heart* (1996), Stephen Frears' western *The Hi-Lo Country* (1998) and was the executive producer of Kenneth Lonergan's much lauded debut feature *You Can Count On Me* (2000).

Scorsese's movies have earned many awards over the years, and in addition Scorsese himself has received numerous honors and distinctions. In 1991, the French government made him a *Commandeur des Arts et Lettres* and he was honored by the American Cinematheque for his career. He received the British Academy of Film & Television Arts (BAFTA) Britannia Award in 1993. In 1995, he was awarded the Golden Lion at the Venice Film Festival for career achievement. He received the prestigious American Film Institute Life Achievement Award in 1997. In 1998, he received the Lifetime Career Award from Lincoln Center's Film Society, and was the President of the Jury at the Cannes Film Festival where he received the *Legion d'Honneur*, which is France's highest honor. In 2000, he was elected an honorary Member of the American Academy of Arts and Letters, and he received the *Cavaliere di Gran Croce*, which is Italy's highest honor. In 2003, Scorsese was honored with the Directors Guild of America Lifetime Achievement Award and the annual *Hasty Pudding Man of the Year* award from Harvard University. He has received Honorary Doctorate degrees from Princeton University, Williams College, Bard College, Wesleyan University and New York University.




 The Blues

**"The blues are the roots;
everything else is the fruits."**

Willie Dixon

Wim Wenders

Director, *The Soul of a Man*

Often hailed as one of the most important directors on the international scene, Wenders first came to prominence with his first, critically praised feature, 1971's *The Goalie's Anxiety at the Penalty Kick*, based on the novel by Peter Handke. An adaptation of Hawthorne's *The Scarlet Letter* followed a year later, as did a succession of dramatic comedies which portrayed rootless characters, including *Alice in the Cities* (1973), *Wrong Move* (1974) and *Kings of the Road* (1975).

These three films, along with 1977's thriller *The American Friend* - which featured Dennis Hopper - focused on post-war Germany and its sweeping cultural changes. They conveyed Wenders' intense love of cinema and rock n' roll which would continue to permeate his work throughout his career.

In 1978, Wenders began a collaboration with Francis Ford Coppola's Zoetrope Studios on *Hammett*, a fictional film about the novelist Dashiell Hammett and a mysterious disappearance in San Francisco. The film was finally released in 1982 after several setbacks and proved to be an inspiration for Wenders' next effort, *The State of Things* (1983), an austere look at modern-day filmmaking, which earned him a Golden Lion as Best Picture at the Venice Film Festival.

In 1984, Wenders won worldwide notoriety with *Paris, Texas*, the story of a drifter making peace with his turbulent past. The film won the Palme D'Or at Cannes and a Best Director award for Wenders from BAFTA, the British Academy of Film and Television Arts. Wenders then returned to Germany to direct 1988's *Wings of Desire*, a fable of a guardian angel in Berlin who forsakes his immortal status for the love of a woman. *Wings* earned Wenders critical acclaim and the Best Director award at Cannes, the European Film Award for Best Picture, the German Film Prize, and an Independent Spirit Award, among others, and was later remade as *City of Angels* starring Meg Ryan and Nicolas Cage. In 1993, Wenders made a sequel to *Wings of Desire* called *Faraway, So Close!* which featured a number of original cast members reprising their roles and won the Grand Jury Prize at Cannes. Most recently, Wenders directed *The Million Dollar Hotel*, a tragicomic mystery originated by U2's Bono and starring Mel Gibson, Jimmy Smits, Jeremy Davies, Milla Jovovich, Peter Stormare, Amanda Plummer, Gloria Stuart and Bud Cort. The film won a Silver Bear at the Berlin Film Festival in 2000.

Throughout his career, Wenders has also made unconventional documentaries including *Lightning Over Water* (1980) made with and about director Nicholas Ray, the 1985 tribute to filmmaker Yasujiro Ozu, *Tokyo-Ga*, as well as a profile of avant garde fashion designer Yohji Yamamoto called *Notebook on Cities and Clothes* (1989). He also directed several music videos, including one for his Irish friends, U2, and a concert film *Willie Nelson at the Teatrain* 1998. But his most famous music effort was the 1999 documentary *Buena Vista Social Club*

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Wim Wenders, continued

about a group of legendary Cuban musicians, including Ibrahim Ferrer, Compay Segundo and Ruben Gonzales, brought together by Ry Cooder. The film received an Academy Award nomination, and earned the Best Documentary prize from the National Board of Review, the New York Film Critics, and the Los Angeles Film Critics. It was followed in 2001 by *Ode to Cologne*, a feature length rockumentary about the German band BAP.

Wenders was born on August 14, 1945 in Düsseldorf. Initially intent on studying medicine and philosophy, Wenders transferred his attention to film in 1967 and attended the Academy of Film and Television in Munich. He has worked as a film critic for several German publications and was a founding member of Filmverlag der Autoren (the production and distribution company at the origin of the “New German Cinema”). In 1976 he started his production company Road Movies. He served as Chairman of the European Film Academy from 1991–1996 after which he was elected its president. Since 1993, he has been teaching at his alma mater in Munich. Wenders holds an honorary doctorate of Arts and Letters from the Sorbonne University in Paris and an honorary doctorate of theology from the University of Fribourg in Switzerland. Currently, he teaches film as a professor at the Hamburg School of Arts, and recently finished directing a film about anxiety and disillusionment in America, called *Land of Plenty* (2004).




 The Blues

**"The blues are the roots;
everything else is the fruits."**

Willie Dixon

Mike Figgis

Director, Red, White, and Blues

Mike Figgis has emerged as a visionary filmmaker who thrives on taking risks. Figgis has roots in experimental theater and music, which are just two primary influences that contribute to the creative vision in all of his feature films and documentaries. Although he has been at the helm of such quintessentially mainstream movies as *Internal Affairs* with Richard Gere, the British born filmmaker has exhibited his more eclectic personal style in films such as *Stormy Monday* and *Liebstraum*.

Born in Carlisle, England, Figgis started playing trumpet and guitar as a teenager with various rock bands, one of which was the R&B group Gas Board, featuring future British pop star Brian Ferry.

Moving to London, Figgis studied music for three years and began playing with England's foremost avant-garde theater group The People Show (the group would later make a cameo appearance in *Stormy Monday* as the 'Krakow Jazz Ensemble'). The People Show made one album for Transatlantic Records, which was produced by Rolling Stones drummer Charlie Watts.

In 1980, Figgis left The People Show to concentrate on writing and directing theater, and to break into film. He formed his own theater company, The Mike Figgis Group, and began creating multimedia productions which included extensive use of film. Some of his earliest projects, including *Redhugh* 1980, *Slow Fade* and *Animals of the City*, won awards for their innovative blend of live action, music and film. These caught the eye of England's Channel Four, which financed Figgis' first film, *The House*, starring Stephen Rea (*The Crying Game*).

Stormy Monday soon followed and marked Figgis' emergence into full-length features. Figgis wrote, directed and scored the movie that was set in Newcastle's steamy jazz club world and boasted an impressive cast, including Melanie Griffith, Tommy Lee Jones and Sting. He then made the foray into American films by directing and co-scoring *Internal Affairs*, starring Richard Gere and Andy Garcia.

In 1996, Figgis achieved international critical acclaim for his film *Leaving Las Vegas*, starring Nicolas Cage and Elisabeth Shue, which he wrote, directed and scored. The film was nominated for four Academy Awards, and garnered Nicolas Cage a Best Actor award for his portrayal of the alcoholic screenwriter Ben Sanderson.

In the same year Figgis wrote, directed and scored another film, *One Night Stand*, which starred Wesley Snipes, Nastassja Kinski and Robert Downey Jr. The film, released internationally, received wide spread attention and won Wesley Snipes the Best Actor award at the Venice Film Festival.

His film *Miss Julie* (1999), is a spare, minimalist, emotionally provocative adaptation of August Strindberg's classic play of social and sexual tensions. Starring Saffron Burrows and

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Mike Figgis, continued

Peter Mullan, the film features hand-held 16MM photography and the split-screen technique that inspired the creation of Time Code. Recently, Figgis turned his talents to publishing with *Projections: 10 Hollywood*

Filmmakers on Filmmaking, a series of conversations with actors, directors, writers, managers and agents that probe the workings and mores of the Hollywood system and its driving monetary forces. The rare collection includes Figgis' interviews with Mel Gibson, Jodie Foster, Mickey Rourke, Paul Thomas Anderson, Salma Hayek and many others.

Those interviews and others are also featured in Figgis' *Hollywood Conversations*, a 20-part television series for England's Channel Four, independently financed by Figgis.

Figgis' most recent film was *Cold Creek Manor* (2003), a thriller starring Sharon Stone, Dennis Quaid, Stephen Dorff, and Juliette Lewis.




 The Blues

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Willie Dixon

Marc Levin

Director, *Godfathers and Sons*

Marc Levin has been making provocative, award-winning films for more than 25 years. Norman Mailer called his recent non-fiction film *Gladiator Days: Anatomy of a Prison Murder*, "the most powerful prison movie for television that I've ever seen." His works include *Soldiers in the Army of God*, which premiered at the 2000 Toronto Film Festival and aired on HBO in the spring of 2001, and *Twilight Los Angeles*, his adaptation of Anna Deavere Smith's critically acclaimed one-woman show which premiered at the 2000 Sundance Film Festival and was selected as the opening film of the International Human Rights Film Festival at Lincoln Center. *Twilight* was in theatrical release and appeared on PBS in the Spring of 2001. In 1998, Levin won international recognition for his dramatic feature film, *Slam*, which received the Grand Jury Prize at the Sundance Film Festival and the Camera D'Or at the Cannes Film Festival.

Levin's roots trace back to the mid-seventies when he teamed up with one of America's most respected journalists, Bill Moyers, in a collaboration that lasted well into the 1980s. Levin directed *The Home Front* with Bill Moyers, which was honored with the duPont-Columbia Gold Baton Award, while *The Secret Government—The Constitution in Crisis*, which Levin produced and edited, won an Emmy award. Levin even has the distinction of having a film, *Portrait of an American Zealot*, be part of the Museum of Modern Art's permanent film collection.

In 1990, Levin produced and directed *Mob Stories*, an HBO special on the decline of the Mafia. And, in 1992, Levin directed Oscar nominee Robert Downey Jr. in *The Last Party*, a gonzo look at that year's Presidential campaign.

Levin accumulated many accolades and awards in the mid 1990s for his work on HBO including a Cable ACE Award for Best Documentary Special for *Gang War: Bangin' in Little Rock*, in 1994 and Emmy and Cable ACE Award nominations for the 1996 film *Prisoners of the War on Drugs*. In 1997 Levin was awarded the prestigious duPont-Columbia award for *CIA: America's Secret Warriors*, a three-part series that aired on the Discovery Channel.

His 1999 release *Thug Life in D.C.* won the 1999 National Emmy for Outstanding Non Fiction Special. Also that year, Levin directed *Whiteboys*, a comedy starring the hip-hop artist Danny Hoch, which was released by Fox Searchlight.

In 2001, Levin turned his attention to his first musical feature, *Brooklyn Babylon*, starring Tariq "Black Thought" Trotter, which featured an original score and performances by Grammy winning hip-hop collective, The Roots.

Levin just finished directing and producing the first season of *Street Time*, a dramatic series for Showtime produced by Columbia/Tristar, and starring Rob Morrow, Scott Cohen and Erika Alexander.


 The Blues

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Willie Dixon

Clint Eastwood

Director, Piano Blues

BIOGRAPHIES

As one of the most prolific, versatile artists in the history of cinema, Clint Eastwood effortlessly moves from actor to director to producer with the click of a slate. His career spans four decades during which he's appeared in 55 films (44 in which he starred), directed 23, and produced 18.

However, should he not have been successful in the world of film, it is Eastwood's well-documented assertion that he would have chosen to be a musician. As a young man growing up in Oakland, California, Eastwood performed in small clubs as a pianist. Some of his most inspiring moments of that era came watching jazz greats like Charlie Parker and Thelonious Monk perform live. Years later, his passion would manifest itself in films such as *Bird*, which included original remixed Parker solos, orchestrated by composer Lennie Niehaus, as well as original copies of Eastwood's own treasured issues of *Down Beat* magazine.

Music played an intricate role in Eastwood's films as early as *Play Misty for Me* - Eastwood's directing debut. The romantic song, "The First Time Ever I Saw Your Face," was sung by the then-unknown Roberta Flack and selected by Eastwood, as was "Misty," the film's theme song, which was arranged by jazz piano legend Erroll Garner.

All of the five classic *Dirty Harry* films featured big-city jazz soundtracks, and successful soundtrack albums have been a consistent Eastwood signature in his films—be they jazz-oriented (*Bird*, *The Bridges of Madison County*, *Midnight In The Garden of Good and Evil*, and of course, *Clint Eastwood Live At Carnegie Hall*) or country (*Every Which Way But Loose*, *Bronco Billy*, *Any Which Way You Can*, and *Honkytonk Man*). In addition, Eastwood returned to his musical roots by co-writing the key melodies for both *Unforgiven* ("Claudia's Theme") and *The Bridges of Madison County* ("Doe Eyes"). In 1989, Eastwood served as the executive producer on the authoritative documentary on piano great Thelonious Monk, *Straight, No Chaser*.

As one of the film industry's stalwarts, Eastwood has accumulated many accolades over the years, most recently a Kennedy Center Honors Award in December 2000 and a Lifetime Career Achievement Award from New York's National Board of Review in January 2000. He was also nominated for Favorite All-Time Movie Star in 1999 by the People's Choice Awards (which he won as the Favorite Motion Picture Actor in 1981, 1984, 1985, 1987 and 1998).

In addition, Eastwood received a Cesar Honorary Award (Honneur) from the French Film Society for Career Achievement in 1998 and a Golden Laurel Lifetime Achievement Award from the Producer's Guild of America that same year. He was also the recipient of the Life Achievement Award from the American Film Institute and the Film Society at Lincoln Center in 1996, and he was given the prestigious Irving G. Thalberg Memorial Award in 1995 from the Academy of Motion Pictures Arts and Sciences.

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Clint Eastwood, continued

In 1993, Eastwood's foreboding, revisionist western, *Unforgiven*, earned nine Academy Award nominations (Best Picture, Best Director, Best Actor, Best Supporting Actor, Best Screenplay, Best Cinematography, Best Production Design, Best Editor and Best Sound) and four Oscars (Best Picture, Best Director, Best Supporting Actor and Best Editor). Eastwood also won a Cesar nomination for Best Foreign Film (Meilleur film étranger) for *The Bridges of Madison County* in 1996, a Douglas Sirk Award for Career Achievement, awards from both the American Cinema Editors and the Publicists Guild in 1992, the California Governor's Award for the Arts in 1992, and the Man of the Year Award from Harvard's Hasty Pudding Theatrical Society in 1991.

Eastwood directed the critically acclaimed *Mystic River* in 2003, starring Sean Penn and Tim Robbins. Penn and Robbins were awarded Best Actor and Best Supporting Actor respectively, at the 2004 Academy Awards.




 The logo for the film 'The Blues' features the words 'THE BLUES' in a stylized, blue, serif font. The letters are slightly shadowed and set against a dark, textured background that resembles a film strip or a dark surface.

**"The blues are the roots;
everything else is the fruits."**

Willie Dixon

Richard Pearce

Director, *The Road to Memphis*

Richard Pearce made his feature film directorial debut with the period drama *Heartland*, which earned the Golden Bear (grand prize) at the Berlin Film Festival and opened the New York Film Festival's first look at American Independents in 1981. Other films of Pearce's include *Country*, which garnered Jessica Lange an Academy Award nomination; the highly praised, racially charged drama *The Long Walk Home*, which paired Whoopi Goldberg with Sissy Spacek; *Leap of Faith* with Steve Martin, Debra Winger, and Liam Neeson; *No Mercy* starring Richard Gere and Kim Basinger; and *A Family Thing* with Robert Duvall and James Earl Jones.

For television, Pearce earned an Emmy nomination for his work on the ABC mini-series *The Final Days*, examining the last days of the Nixon presidency. His film for HBO *Witness Protection*, starring Tom Sizemore and Mary Elizabeth Mastrantonio, was nominated for a Golden Globe. Other television projects include the pilots for Fox's *Party of Five* and ABC's *Nothing Sacred* (which won a Peabody Award), and a three-hour television musical *South Pacific* for ABC/Disney which starred Glenn Close and Harry Connick Jr.

Pearce began his professional career in the late 1960s as a cinematographer whose credits include three Oscar-winning documentaries, *Woodstock*, *Marjoe*, and *Interviews with My Lai Veterans*. His final documentary project before moving into directing feature films was the acclaimed Vietnam War feature documentary *Hearts and Minds* directed by Peter Davis. For over a year and a half, Pearce served as both cinematographer and associate producer on the controversial film which was screened at the Cannes Film Festival and won an Academy Award.

Pearce was raised in Louisville, Kentucky, and earned his undergraduate degree in English Literature at Yale, where he met renowned documentary filmmaker D.A. Pennebaker. He then moved to New York City to work with Pennebaker and Richard Leacock on several documentaries. While in New York he attended New York University's Film School and earned an M.A. in Political Economics from the Graduate Faculty of the New School for Social Research.


 The Blues

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Charles Burnett

Director, *Warming by the Devils Fire*

During his stint as a young student at UCLA's School of Theater, Film & Television, Charles Burnett submitted a thesis film, *Killer of Sheep*, which later became the basis for his first professional film effort. Burnett directed, produced, wrote, edited and acted as cinematographer on the feature, which was among the first 50 films placed in the National Film Registry because of its historical significance and declared a "national treasure" by the Library of Congress.

In 1983, the Vicksburg, Mississippi native wrote, directed and produced his next feature *My Brother's Wedding*, a low budget independent film centering on the theme of envy and its power to warp families. Burnett's themes of family continued to influence his work. In 1990, Burnett wrote and directed the drama *To Sleep With Anger*, which starred Danny Glover as the charming, Southern family friend, 'Harry,' who insinuates himself into a troubled family, forcing their inner turmoils to the surface. The film won three 1991 Independent Spirit Awards: Best Director and Best Screenplay for Burnett and Best Actor for Glover. In 1990, the National Society of Film Critics awarded Burnett its award for Best Screenplay. The film also received a Special Jury Recognition Award at the 1990 Sundance Film Festival and a Special Award from the Los Angeles Film Critics Association. Both Burnett and Glover were nominated for New York Film Critics Circle Awards.

His next film, *The Glass Shield*, starring Lori Petty, Michael Boatman and Ice Cube, was a police drama based on a true story of corruption and racism within the Los Angeles police force. Burnett followed with his television debut via the acclaimed 1996 Disney Channel film, *Nightjohn*, starring Carl Lumbly, Lorraine Toussaint, Allison Jones and Bill Cobbs. Based on the young-adult novel by Gary Paulsen, *Nightjohn* is a period piece about a slave's risky attempt to teach an orphan slave girl to read and write. The *New Yorker's* film critic Terrence Rafferty called *Nightjohn* the "best American movie of 1996." The film received a 1997 Special Citation Award from the National Society of Film Critics "for a film whose exceptional quality and origin challenge strictures of the movie marketplace."

Burnett's other television work includes the 1997 ABC mini-series *Oprah Winfrey Presents: The Wedding*, starring Halle Berry and Lynn Whitfield; the 1998 ABC telepic, *Selma, Lord, Selma*, starring Jurnee Smollett, Mackenzie Astin and Clifton Powell; *America Becoming*, a documentary about U.S. immigration; the 1998 Showtime film *Long Distance*, and lastly the 2000 Showtime film *Finding Buck McHenry*, starring Ossie Davis.

In 1997, the Film Society of Lincoln Center and the Human Rights Watch International Film Festival honored Burnett with a retrospective of his work presented at the Walter Reade Theater at Lincoln Center. He is also the recipient of a 1988 MacArthur Foundation Fellowship. A one-time trumpet player, Burnett vividly remembers making his way through the seminal blues tunes of W.C. Handy.

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Paul G. Allen

Executive Producer

Investor and philanthropist Paul G. Allen creates and advances world-class projects and high-impact initiatives that change and improve the way people live, learn, work and experience the world through arts, education, entertainment, sports, business and technology. He co founded Microsoft with Bill Gates in 1976; remained the company's chief technologist until he left Microsoft in 1983; and is the founder and chairman of Vulcan Inc., chairman of Charter Communications (the nation's fourth largest cable provider), and owner of TechTV. In addition, Allen's multibillion dollar investment portfolio includes large stakes in DreamWorks SKG, Oxygen Media and more than 50 other technology, media and content companies. Allen also owns the Seattle Seahawks NFL and Portland Trail Blazers NBA franchises.

Named one of the top 15 philanthropists in America, Allen gives back to the community through the six Paul G. Allen Foundations, which strengthen communities and support vulnerable populations in the areas of arts, health and human services, medical research and technology in education. Allen is also founder of Experience Music Project, Seattle's critically-acclaimed interactive music museum; the forthcoming Science Fiction Experience Museum (opening summer 2004); and Vulcan Productions, the independent film production company behind Todd Haynes' Far From Heaven, the 2001 Evolutionseries on PBS, and this year's The Blues, executive produced by Martin Scorsese in conjunction with Allen and Jody Patton. Learn more about Allen online at www.vulcan.com.

BIOGRAPHIES





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Willie Dixon

Jody Patton Executive Producer

As president of Vulcan Productions, Jody Patton is responsible for managing all elements of the production company's feature and documentary film projects. Patton's creative vision establishes the corporate direction and defines the composition of the slate of projects undertaken by Vulcan Productions, including acclaimed films such as Todd Haynes' award-winning *Far From Heaven*, starring Julianne Moore and Dennis Quaid, *The Safety of Objects* by Rose Troche, starring Glenn Close and Dermot Mulroney, the PBS *Evolution* series and *The Blues* coming this fall to PBS, executive produced by Martin Scorsese along with Patton and Paul G. Allen.

As co-founder of both The Science Fiction Experience and Experience Music Project, Patton oversees the design, construction, program development and operations of the institutions, managing the leadership team and working closely with content and design experts. A native of Seattle, Patton is the president and CEO of Vulcan Inc., the investment and project management company founded by Paul G. Allen to manage his business and personal initiatives around the world, including a broad portfolio of investments, real estate holdings, sports teams and more. She is also executive director of the six Paul G. Allen Foundations, which support nonprofit organizations throughout the Pacific Northwest in the areas of health and human services, the arts, and medical research and technology in education.

BIOGRAPHIES



THE BLUES

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Willie Dixon

Ulrich Felsberg Executive Producer

Since the early 80s Ulrich Felsberg has produced and co-produced more than 50 films. His feature credits include 8 films directed by Wim Wenders, amongst them *The Million Dollar Hotel* (Silver Bear, Berlin 2000) and *Buena Vista Social Club*, for which he received The European Film Award 1999. In 2000 Ulrich Felsberg was nominated for an Academy Award (Oscar) for *Buena Vista Social Club* by The Academy of Motion Picture Arts and Sciences. He has also co-produced Michelangelo Antonioni's and Wim Wenders' *Beyond the Clouds*. Ulrich Felsberg's producer credits include 6 Ken Loach films, among them *Land and Freedom*, which received The European Film Award 1995. He has worked with directors such as Tomás Gutiérrez Alea, Stephen Frears, Gerardo Herrero, Robert Lepage, Paul McGuigan, Pat Murphy, Manuel Gómez Pereira, Carlos Saura, Julien Temple and Juanma Bajo Ulloa.

Among Ulrich Felsberg's 2002 projects are *Sweet 16*, directed by Ken Loach and *Ten Minutes Older*, a project consisting of two compilation features by 15 prominent directors about the subject "Time," as well as *Bend it Like Beckham* directed by Gurinder Chadha and in 2003 Ken Loach's new project *Ae Fond Kiss*. Ulrich Felsberg is currently a member of the elected 12-member board of The European Film Academy; in 1999 he became a member of the board of the Ateliers du Cinema Européen (ACE) and in 1999 of the British Academy of Film & Television Arts (BAFTA). Since the beginning of 2001 he has been a board member of the German Producer Association Film 20.





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Alex Gibney

Series Producer

An Emmy Award-winning writer, producer and director, Alex Gibney is currently producing The Blues, a documentary series in association with Executive Producer Martin Scorsese. His recent credits include: The Trials of Henry Kissinger, (writer/producer) in worldwide theatrical release; the HBO documentary, Soldiers in the Army of God, (senior producer) about the radical fringe of the anti-abortion movement; Speak Truth To Power, (producer) a PBS drama special about human rights activists scripted by Ariel Dorfman and starring Sigourney Weaver and Alec Baldwin; Brooklyn Babylon, (executive producer) a feature film directed by Marc Levin and featuring the Grammy Award-winning, hip-hop group The Roots; and The Huntress, (executive producer) a TV movie that became a TV series and aired on the USA Network.

In addition, Gibney served as writer, director and series producer on Sexual Century, a six-part documentary series for ITV and the CBC; The Fifties, an eight-hour documentary mini series based on the best-selling book by Pulitzer Prize-winning author David Halberstam; The Pacific Century, a ten-hour documentary series that was honored with an Emmy Award, two Emmy nominations and the prestigious duPont-Columbia Award for Excellence in Broadcast Journalism; and The New Music, about avant-garde jazz musicians John Carter and Bobby Bradford.

His work has also appeared on the Emmy and Peabody Award-winning series, ESPN's Sports Century, and the Emmy Award-winning PBS series FRONTLINE. Gibney is a contributor to many publications including Newsweek, Los Angeles Times, Newsday, New Republic, The Wilson Quarterly, Los Angeles Reader, Chicago Reader and The San Francisco Chronicle. He is a member of the Writers Guild of America and the Directors Guild of America.



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Margaret Bodde

Producer

Margaret Bodde has worked with Martin Scorsese for over a decade. She has been involved in several documentary projects with him, including *Nothin' But The Blues* (1996), a film featuring Eric Clapton which aired on PBS and was nominated for an Emmy. The Blues documentary series is a result of Mr. Scorsese and Ms. Bodde's desire to delve deeper into the rich history of the genre, viewed through the lens of directors with personal, emotional connections to the music.

Currently, Ms. Bodde is the co-executive director of The Film Foundation (TFF), a non profit organization created by Mr. Scorsese in 1990, along with seven other leading filmmakers. Since 1991, she has spearheaded the group's efforts to raise awareness and funds for film preservation within the entertainment industry and the public at large. Ms. Bodde has built a network of alliances and partnerships for The Film Foundation resulting in more than six million dollars raised for film preservation projects at the nation's leading film archives. Over the past several years, Ms. Bodde has developed a national educational outreach project for The Film Foundation. The Story of Movies is an integrated curriculum to teach film history and appreciation to middle school students. The program, sponsored in part by IBM and the National Endowment for the Arts (NEA), will launch pilot sites in the fall of 2003.

Prior to working with Mr. Scorsese, Ms. Bodde worked in independent film distribution and exhibition, including three years as Director of Marketing at Miramax Films.

In addition to The Blues series, Ms. Bodde is currently co-producing a documentary on Bob Dylan that Mr. Scorsese will direct for the American Masters series on PBS.



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Richard E. Hutton

Co-Producer

Richard Hutton oversees the feature film and documentary teams at Vulcan Productions and manages a variety of content partnerships, business and distribution deals, and professional relationships in the film, television and Internet worlds. Hutton was formerly the executive producer of the critically acclaimed PBS series Evolution, co-produced by the WGBH/NOVA Science Unit and CBSP.

Before Evolution, Hutton was senior vice president of creative development at Walt Disney Imagineering. There, he oversaw the creative team responsible for the design of all Disney three-dimensional storytelling, such as theme parks and retail concepts. Prior to Walt Disney Imagineering, Hutton was vice president and general manager of the Disney Institute, where he directed the transition of the organization from an idea into an operating business. Before Disney, Hutton was senior vice president, television programming and production for WETA Television in Washington, D.C., and earlier, director of public affairs programming for WNET Television in New York. His projects have included the award-winning The Brain(1984) and The Mind(1988), as well as various books, medical texts and articles for national publications including The New York Times Magazine, Omniand Cosmopolitan.

Hutton holds a bachelors degree in history from the University of California at Berkeley.



THE BLUES

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PERFORMANCES IN THE BLUES

* indicates archival performance

Feel Like Going Home directed by Martin Scorsese

Toumani Diabaté	Taj Mahal
Corey Harris	Ali Farka Touré
John Lee Hooker *	Otha Turner
Son House *	Muddy Waters *
Salif Keita	Keb' Mo'
Habib Koité	Willie King

The Soul of a Man directed by Wim Wenders

T-Bone Burnett	J.B. Lenoir *
Nick Cave and The Bad Seeds	Los Lobos
Eagle Eye Cherry	John Mayall *
David Barnes	Bonnie Raitt
Shemekia Copeland	Lou Reed
The Jon Spencer Blues Explosion	Vernon Reid
Alvin Youngblood Hart	Marc Ribot
Skip James *	James "Blood" Ulmer
Garland Jeffreys	Lucinda Williams
Chris Thomas King	Cassandra Wilson

Red, White, and Blues directed by Mike Figgis

Jeff Beck	Albert Lee
Big Bill Broonzy*	Lulu
Cream*	Humphrey Lyttelton
Lonnie Donegan	Sonny Terry* & Brownie McGhee*
Georgie Fame	Van Morrison
Chris Farlowe	Rolling Stones*
Tom Jones	Sister Rosetta Tharpe*
B.B. King	Muddy Waters*
Pete King	Leadbelly*
Alexis Korner*	Jon Cleary

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PERFORMANCES IN THE BLUES

* indicates archival performance

Godfathers and Sons directed by Marc Levin

Lonnie Brooks
Paul Butterfield *
Common
Chuck D and Public Enemy*
Bo Diddley *
Sam Lay
Ike Turner
Pinetop Perkins
Otis Rush
Magic Slim
Smokey Smothers
Koko Taylor
Sonny Terry* & Brownie McGhee *
“Electric Mud Band”:
Pete Cosey, Phil Upchurch,
Louis Satterfield, Morris Jennings
Kyle
Rahzel and Ahmir (a.k.a. Questlove)
of The Roots
Muddy Waters *
Sonny Boy Williamson *
Howlin’ Wolf *
Willie Dixon*
Blind Arvella Gray*
Carrie Robinson*

Piano Blues directed by Clint Eastwood

Marcia Ball
Dave Brubeck
Jay McShann
Pinetop Perkins
and many more!

The Road to Memphis directed by Richard Pearce

Fats Domino *
Rosco Gordon*
B.B. King*
Little Milton
Little Richard *
Bobby Rush
Ike Turner *
Howlin’ Wolf*
The Coasters*

Warming by the Devils Fire directed by Charles Burnett

Big Bill Broonzy *
Reverend Gary Davis *
Ida Cox *
Willie Dixon *
W.C. Handy *
Lightnin’ Hopkins *
Son House *
Mississippi John Hurt*
Vasti Jackson
Bessie Smith *
Mamie Smith *
Victoria Spivey *
Sister Rosetta Tharpe *
Muddy Waters *
Sonny Boy Williamson *


 The Blues

**"The blues are the roots;
everything else is the fruits."**

Willie Dixon

QUOTES FOR THE BLUES

"The blues is at once American and worldly. It's a form of storytelling that is so universal that it has inspired people beyond our borders and continues to influence music here and abroad. We're hopeful that the series will introduce new audiences worldwide to this music and also inspire kids, whether they like rock or hip hop, to better understand the struggles and genius that gave birth to what they listen to today. Our goal was never to produce the definitive work on the blues. It was, from the start, to create highly personal and impressionistic films as seen through the eyes of some of the most creative directors around with a passion for this music."

Martin Scorsese, *Executive Producer*

"All of these directors share a passion for the blues. The idea of different perspectives from filmmakers who love the music seemed like the right way to approach such personal and evocative music. Out of the seven films, all together, the audience will ideally come away with the essence of the music—the spirit of it rather than just plain facts."

Martin Scorsese, *Executive Producer*

"I've always felt an affinity for blues music - the culture of storytelling through music is incredibly fascinating and appealing to me. The blues have great emotional resonance and are the foundation for American popular music."

Martin Scorsese, *Executive Producer*

"The Blues is a kind of film festival - with each film building on the one before it - that celebrates that authenticity of the blues and tells a powerful story of how that music has come to influence the world. Through the artistry and passion of these filmmakers, The Blues hopes to link the present and the past by engaging a new generation of viewers and listeners to seek out the music in clubs, festivals and concerts, even as they look back - through books, CDs and archival images - at the origins of the blues. In this way, The Blues will not be the last word on the subject; it will be the 'first word' of a new, more free-wheeling conversation."

Alex Gibney, *Series Producer*

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QUOTES FOR THE BLUES

“Martin Scorsese’s vision for this project is to promote and preserve this music that has meant so much to him and to pay tribute to the musicians themselves. It’s about the power and influence of the music. And revealing the music and its origins to kids who may not know much about the blues.”

Margaret Bodde, *Producer*

“These songs meant the world to me. I felt there was more truth in them than in any book I had read about America, or in any movie I had ever seen. I’ve tried to describe, more like a poem than in a ‘documentary,’ what moved me so much in their songs and voices.”

Wim Wenders, *Director*

“The Blues is a chance to celebrate one of the last truly indigenous American art forms, before it all but disappears, swallowed whole by the rock ‘n’ roll generation it spawned. Hopefully we’ll get there before it’s too late.”

Richard Pearce, *Director*

“The sound of the blues was a part of my environment that I took for granted. However, as years passed, the blues slowly emerged as an essential source of imagery, humor, irony and insight that allows one to reflect on the human condition. I always wanted to do a story on the blues that not only reflected its nature and its content but also alludes to the form itself. In short, a story that gives you the impression of the blues.”

Charles Burnett, *Director*

“When we were shooting Sam Lay and his band at the Chicago Blues Festival, they were playing Muddy Waters’ classic, ‘I Got My Mojo Workin.’ I closed my eyes and was transported back to when I was a 15-year-old hanging in my buddy’s basement listening to the Paul Butterfield Blues Band for the first time. My life was changed that day and 35 years later the music’s still shakin’ my soul. The feel of that day in the basement is what I have set out to capture in this film.”

Marc Levin, *Director*

“I’m interested in why there was such excitement about this black music among Europeans. To that end, I’ve put together a group of these musicians, augmenting the line-up with some younger talent as well. Hopefully the resulting recording session of some blues standards, and the discussions that follow, shine some light on why at a particular moment the blues was reinterpreted abroad and reintroduced in a new form that was universally embraced.”

Mike Figgis, *Director*

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QUOTES FOR THE BLUES

“The blues has always been part of my musical life and the piano has a special place, beginning when my mother brought home all of Fats Waller’s records. Also, the music has always played a part in my movies. A piano blues documentary gives me a chance to make a film that is more directly connected to the subject of the music than the features that I have been doing throughout my career.”

Clint Eastwood, *Director*

“At a time when many documentaries embalm their subjects, this series brings the blues screaming to life.”

Malcolm Jones, *Newsweek*, 29/9/2003

“We’re on the brink of something that I think is going to be very big...[The Blues] is going to bring in a lot of people who don’t know or only vaguely know about blues.”

Stephen Kinzer, *The New York Times*, 25/3/2003

“Martin Scorsese’s documentary series is as soulful and authentic as the bluesmen it celebrates.”

New York Magazine, 8/9/2003

“For those of us who love the blues, this is a gift from the God of the Blues himself.”

Kirk Honeycutt, *The Hollywood Reporter*, June 5 2003

“...the spirit of the blues lives in these films...”

Men’s Journal, October 2003

“...it flows like a concert itself, moviemakers improvising and jamming, just like musicians.”

Bill Vitka, *Blues Revue*, October/November 2003

...an unprecedented celebration of down-and-dirty Americana.”

Jesse Kornbluth, *Departures*, September 2003

“The Blues at its best is catchy like a good guitar lick.”

Bill Goodykoontz, *The Arizona Republic*, 28/9/2003

“A noble and passionate fiction...a poignant love letter to a dying beloved.”

Robert Everett-Green, *The Globe and Mail*, 27/9/2003

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QUOTES FOR THE BLUES

“It’s an expansive, spirited exploration of an impassioned American music infused with anguish and joy.”

Mike Duffy, *Detroit News and Free Press*, 28/9/2003

“...lush and informative filmmaking...”

Evelyn McDonnell, *The Miami Herald*, 28/9/2003

“The Blues is as joyfully soulful as the music that inspired it.”

“...The Blues is a fascinating, ambitious series.”

Calvin Wilson, *St. Louis Post Dispatch*, 28/9/2003

“They are beautifully filmed, and set such a mood for the music that, at times, they resemble impressionistic works of art.”

Jeanne Jakle, *San Antonio Express*, 27/9/2003

“...the blues come alive for a new generation.”

Phil Gallo, *Variety*, 8/9/2003

“...impressive new performances.”

Phil Gallo, *Variety*, 8/9/2003

“archival footage is...priceless...”

Phil Gallo, *Variety*, 8/9/2003

“[Peter Guralnick and Alan Lomax’s] goal...was to preserve the past before it disappears forever. Scorsese, with his six comrades, has done just that.”

Phil Gallo, *Variety*, 8/9/2003

“The heat and sweat is palpable.”

Phil Gallo, *Variety*, 8/9/2003

“The series, which promises to be a rich and eclectic tribute to...the Blues, will survey the roots of the past, the dynamism of the present and the roads leading into the future.”

The Oregonian, (*online edition*)27/6/2003



THE BLUES

PHOTOGRAPHY INDEX

The images previewed here can be downloaded from The Blues 2004 Media Kit CD-ROM or by logging on to www.madmancinema.com.au/theblues.

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Son Thomas



Scorsese, Corey Harris and Keb'Mo'



BB King



John Lee Hooker



Corey Harris and Keb'Mo'



Muddy Waters and Mick Jagger



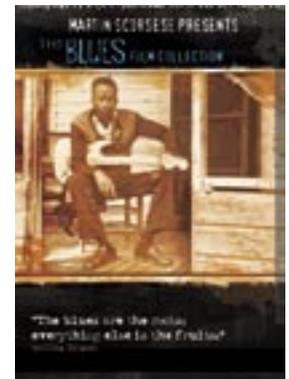
Ray Charles and Clint Eastwood



Skip James



Chuck D



Key art image

MARTIN SCORSESE presents

> HOME

THE BLUES

**"The blues are the roots;
everything else is the fruits."**

Willie Dixon

VIDEO SAMPLE



THE BLUES

**"The blues are the roots;
everything else is the fruits."**

Willie Dixon

MUSIC SAMPLES

" Devil Got My Woman"

Skip James

Click to play audio.

" (I'm Your) Hoochie Coochie Man"

Muddy Waters

Click to play audio.

" Am I Wrong"

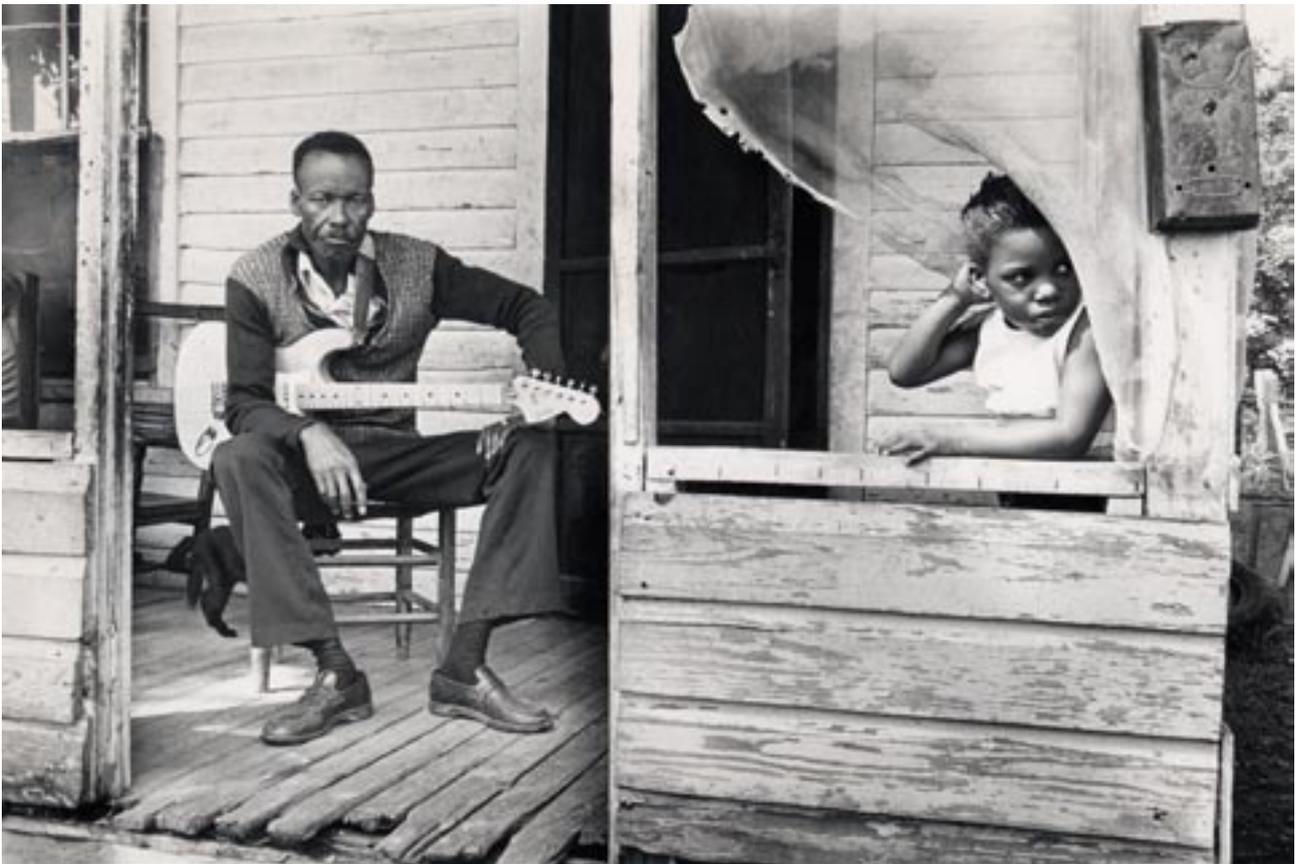
Keb'Mo'

Click to play audio.

Note: Audio file may take up to 30 seconds to load. If audio icon does not appear, click in the area under the song title to play the music file.



THE BLUES



Son Thomas

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THE BLUES



Scorsese, Corey Harris and Keb'Mo'

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BB King

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THE BLUES



John Lee Hooker

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THE BLUES



Corey Harris and Keb' Mo'

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Muddy Waters and Mick Jagger

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THE BLUES



Skip James

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THE BLUES



Chuck D

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THE BLUES

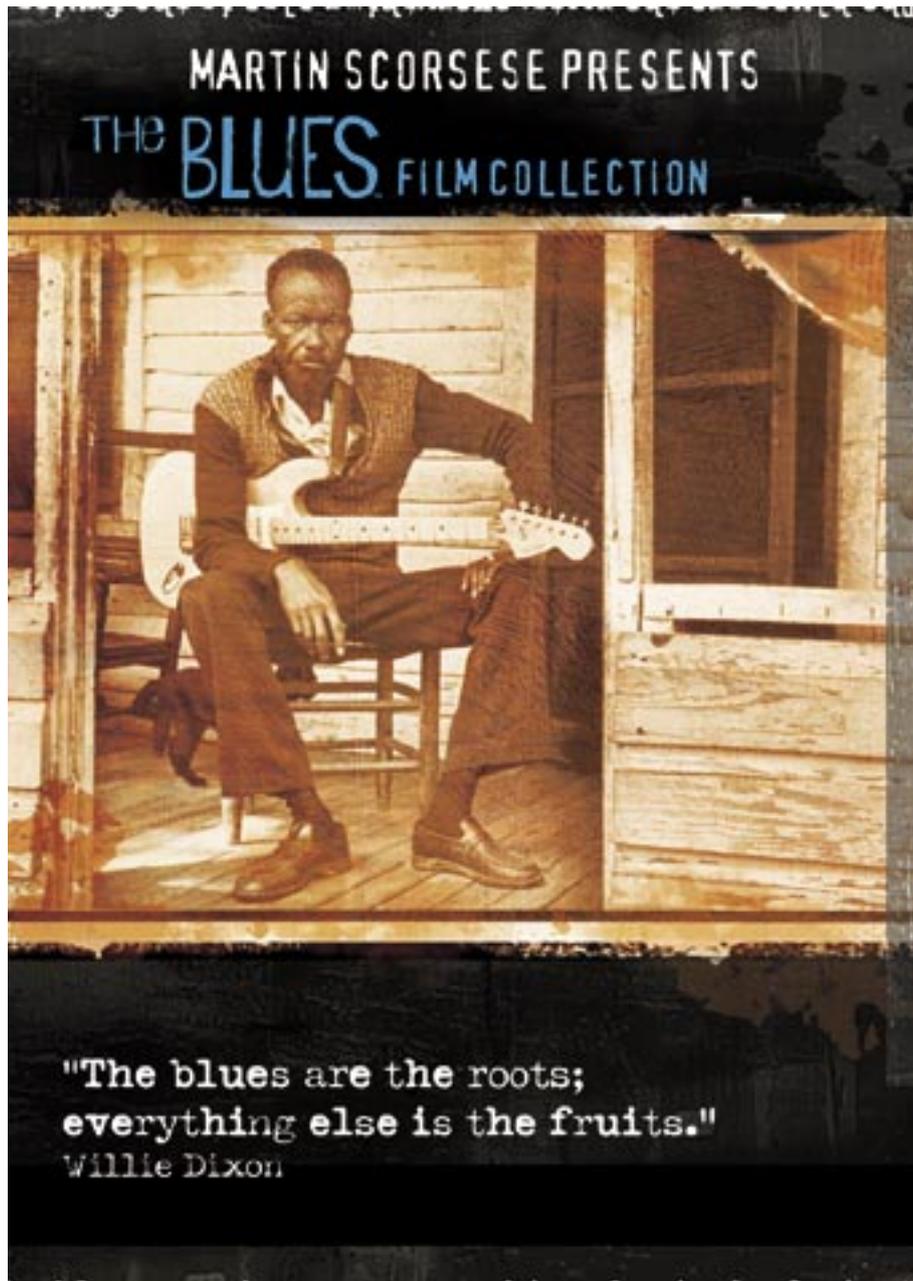


Ray Charles and Clint Eastwood

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THE BLUES



Key art image

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