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Martin Scorsese

Director, *Feel Like Going Home*

Biography

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

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Martin Scorsese, *continued*

brought to the screen ***The Last Temptation Of Christ***, based on the novel by Nikos Kazantzakis. The controversial film caused 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***.

Martin Scorsese, *continued*

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 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.

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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



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Wim Wenders, *continued*

videos, including one for his Irish friends, U2, and a concert film ***Willie Nelson at the Teatro*** in 1998. But his most famous music effort was the 1999 documentary ***Buena Vista Social Club*** 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.

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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.

Biography



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Charles Burnett Director, *Warming by the Devil's 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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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.

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Mike Figgis Director, *Red, White & 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 *Liebestraum*.

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.



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Mike Figgis, continued

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

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Clint Eastwood Director, *Piano Blues*

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.