

HONEYDRIPPER

Written, Directed and Edited by John Sayles
Produced by Maggie Renzi

123 minutes
Rated: PG-13

New York Public Relations:

Falco Ink
(212) 445-7100
Steve Beeman
Stevenmbeeman@falcoink.com

Music Press:

conqueroo
(818) 501-2001
Cary Baker
cary@conqueroo.com

Los Angeles Public Relations:

Block Korenbrot Associates
(323) 634-7001
Melody Korenbrot
Rebecca Fisher
rfisher@bk-pr.com

Urban/African American Press:

AR PR Marketing/Power House
(850) 528-1951
Arian Reed
arian@arprmarketing.com

SYNOPSIS

Iconoclastic filmmaker John Sayles, in his 16th feature film, continues his extraordinary examination of the complexities and shifting identities of American sub-cultures in the new film "Honeydripper." With his usual understated intelligence, Sayles uses the rhythms of the citizens of Harmony, Alabama to immerse the audience into the world of the Jim Crow south. It's a fable about the birth of rock n' roll—a quintessentially American subject, but with a fidelity to time and temperament that is unusual in an American director.

It's 1950 and it's a make or break weekend for Tyrone Purvis (Danny Glover), the proprietor of the Honeydripper Lounge. Deep in debt, Tyrone is desperate to bring back the crowds that used to come to his place. He decides to lay off his long-time blues singer Bertha Mae, and announces that he's hired a famous guitar player, Guitar Sam, for a one night only gig in order to save the club.

Into town drifts Sonny Blake, a young man with nothing to his name but big dreams and the guitar case in his hand. Rejected by Tyrone when he applies to play at the Honeydripper, he is intercepted by the corrupt local Sheriff, arrested for vagrancy and rented out as an unpaid cotton picker to the highest bidder. But when Tyrone's ace-in-the-hole fails to materialize at the train station, his desperation leads him back to Sonny and the strange, wire-dangling object in his guitar case. The Honeydripper lounge is all set to play its part in rock n' roll history.

"Honeydripper" features an all-star cast including Danny Glover, Charles S. Dutton, Lisa Gay Hamilton, Stacy Keach, Mary Steenburgen, Yaya DaCosta and Sean Patrick Thomas; as well as such notable musicians as Keb' Mo' and Dr. Mable John. It also introduces a major new talent, Gary Clark Jr. who makes his electrifying film debut as Sonny.

FILMMAKER'S STATEMENT

A lot of ink has been spilled by music writers about what deserves to be considered the 'first rock and roll song'. I've always felt that the beginning of any new spirit or style in the world- in sports, art, religion, politics--makes for an interesting story. Who jumps aboard the new thing right away and who decides, no thanks, I'm sticking with what I know? What is the cost when you make either decision? HONEYDRIPPER takes place in the little crossroads town of Harmony, Alabama, in 1950. Blues singers still sit outside the drugstores, playing for pennies, the jukebox has room for big bands, jump combos like Louis Jordan's, country and proto-rockabilly stars like Hank Williams, Perry Como style crooners and perky novelty songs, while gospel is the most commonly listened-to live music. But technology is about to intrude. The guitar player, relegated to sideman on the bandstand, is about to plug his ax in. And once the guitar can wail and slide with the same volume as the horns or piano-- watch out.

In the movie Gary Clark Jr., a guitar prodigy out of Austin, plays Sonny Blake, conjuring up the spirit of Ike Turner, T Bone Walker, Johnny Watson and countless others who pushed the music forward when they got electrified, and Danny Glover plays Pinetop Purvis, an itinerant boogie-woogie piano player who has made his stand by buying the Honeydripper Lounge and presenting the music he's absorbed in his own life, up-to-the-moment or not. He is haunted by his past and resistant to the future, and suddenly this good-looking kid rolls into town carrying a guitar with no hole in it--

There is tension and harmony in almost every song, and wars are fought within music without a word being uttered. One of these battles for dominance that was waged in the early 50's was between the guitar and the piano. Fats Domino and Jerry Lee Lewis did their best to hold the stage, but when Chuck Berry started blasting piano chords on his guitar and duck-walking across the stage (Jerry Lee did his best, but the piano is not a mobile instrument) the course of popular music was set. Even the honking saxophone, raunchy soul of rhythm and blues, faded to a support role, or in white rock, disappeared almost entirely.

I've heard inner city hoop players and jazz musicians use the same phrase to describe the rules of entry to their world--'If you can play, you can stay.' Electrified blues bands

in Chicago were known to literally play their competitors off the stage, taking over their gigs. In HONEYDRIPPER Pinetop Purvis has to decide whether the new music is a threat or a life-saving opportunity. Tension, harmony, potential violence- put some rhythm in it and it's drama. It's rock and roll.

--John Sayles

ABOUT THE PRODUCTION

For the old Phelps Grocery in Midway, Alabama, shuttered since 1977 and overgrown with vines, the HONEYDRIPPER production meant rebirth as a classic 1950 juke joint, the Honeydripper Lounge.

HONEYDRIPPER is all about such transformation: a second chance for an aging bluesman, a rocket kick-off to a young guitar turk's career, and the rise of rock 'n roll itself. Capturing that mid-century moment in time was key to bringing HONEYDRIPPER's story of musical metamorphosis to life.

"We needed fields of high cotton, an army base, and a town center that could look 1950 convincingly," said writer, director, and editor JOHN SAYLES. "We found most of that in Butler County, Alabama, along with a warm reception from the local people. The mayor of Greenville read the script and said "I'd love to have at least one of those two little boys" (the young music fans who bookend the start and close of the film) "be a kid from Greenville." And that's ABSALOM ADAMS, the kid playing the homemade keyboard. There was a lot of pride and excitement around the production."

HONEYDRIPPER, John Sayles' 16th feature film, and the 13th produced by longtime collaborator MAGGIE RENZI, was shot in the southern Alabama towns of Greenville, Georgiana, Anniston, and Midway in the late summer and early fall of 2006. A comfy 1912 Tudor house in Greenville served as Sayles' and Renzi's housing, nerve center, and BBQ party headquarters, and Renzi recalls, "One rockin' afternoon off the musicians jammed in the lobby of the Hampton Inn—not that there were many afternoons off."

Sounds from the Choir

The Alabama townspeople became major contributors to HONEYDRIPPER. "Out of 46 speaking roles, 18 were cast in Alabama, including the members of the New Beginnings Ministry choir in Greenville," explained Renzi. "We asked New Beginnings to give us their best singers, and wow! We couldn't have duplicated that sound. The local people have the right accents, the looks—I had a crowd of extras, and after they got through with wardrobe and styling, I asked them to raise their hands if they looked just like old photos of their parents and grandparents. Every hand went up."

Even for native Alabamans, recreating the Deep South of 1950 was not effortless. "We had to hold a seminar in how to pick cotton," recalled Sayles, "because it's all mechanized now. We got people over 50 to show us how it was done. The extras in the cotton fields won a new appreciation for how hard their parents worked!"

Sayles points out that most African Americans have some family connection to the agricultural south, from before the great northward migration of the WWII era, and some of his cast took the chance to visit family origins and research genealogy.

Rock 'n Roll Roots

HONEYDRIPPER grew out of Sayles' fascination with the genesis of rock 'n roll. "There was no single moment when R&B, blues, gospel, jazz, and country all came together to create this thing called rock 'n roll," he said, "but a big change came with the advent of the electric guitar. Before that, the piano ruled—it produced a lot more sound than a little acoustic guitar. Suddenly, a poor boy like Sonny (GARY CLARK, JR.) could travel around with a portable, cheap, high-volume electric guitar and peel the paint off the walls. There were lots of Guitar Sams and Guitar Slims in those days. Everybody was moving around and listening to each other—white and black. Hank Williams was from Georgiana. Jimmy Swaggart and Jerry Lee Lewis were sneaking into black clubs. Chuck Berry was famous for recreating percussive piano rhythm drive using guitar licks. Black and white servicemen were filling the juke joints on their nights off—an army base would be a huge economic resource for a struggling bar owner like Tyrone, the DANNY GLOVER character. Radio and jukeboxes spread the music quickly.

"At the same time, I wanted to capture that poignant period when the old blues styles were waning, like the salty medicine-show hokum that Bertha Mae (DR. MABLE JOHN) sings. In any field—sports, music, politics—these times of change are incredibly rich."

No Lip-Sync

Live music's raw immediacy is hard to capture when actors are lip-synching to pre-recorded music, and Sayles wanted both the music and acting unfettered and fresh. Apart from Danny Glover, who doesn't play piano but did a very convincing job 'playing' to SONNY LELAND's boogie-woogie piano (HENDERSON HUGGINS' hands stand in for Glover's in close-up), all the actor/musicians performed live, often improvising. "KEB'

MO' decided his street-spirit character Possum could only play in the key of G," laughed Sayles.

The movie's high energy is embodied in handsome young guitar prodigy Gary Clark, Jr., who plays Sonny. "He's from Austin, Texas, a big discovery at the South By Southwest Festival. When we first saw him play, he had just turned 21, and finally he could appear unchaperoned in clubs that serve liquor."

A high point in the filming—and the climax of the movie—comes when Sonny, guitar wailing, leads the Honeydripper's entire dance floor out of the club and into the neon-lit night. "Gary had to be able to really carry off that stunt of jumping up on the parked car while he's playing," said Sayles. "The shot called for our most elaborate set-up—a crane shot rising over the club, the dancers, the Honeydripper marquee and the competing club next door."

Diddley-Bow to Mouth Harp

From the two little boys with their homemade instruments (the string contraption is called a diddley-bow, and now you know where Bo Diddley got his name), to blues and R&B legends many decades their senior, HONEYDRIPPER is jammed with musicians celebrating the joy of ensemble music-making. A stellar musical line-up of more than 40 musicians appears on the HONEYDRIPPER soundtrack, including masters like Delta Blues revivalist Keb' Mo'; Motown pioneer and ordained minister Dr. Mable John (Bertha Mae); sax man EDDIE SHAW (Time Trenier), who played with Howlin' Wolf; blues harp ace JERRY PORTNOY (studio tracks), who is a veteran of Muddy Waters' band; and many others.

Taking it on the Road

The musicians themselves are heading on tour as the best possible ambassadors for HONEYDRIPPER. The Honeydripper All-Star Band includes Gary Clark Jr. on guitar, Dr. Mable John on vocals, Henderson Huggins (Tyrone's piano-playing hands) on keyboard, Eddie Shaw on saxophone, and ARTHUR LEE WILLIAMS (Metalmouth Sims) on harmonica, rocking out with music from the film and from their own illustrious careers. The Honeydripper All-Stars national tour kicked off at the Chicago Blues Festival, continued at the River to River Festival in New York City, and will play several other

blues festivals, including Long Beach Blues Festival and Monterey Jazz Festival. The All-Stars will also accompany the film's premiere at the Toronto Film Festival in September.

High-Calorie Sound

A crack team of music production, recording, and editing pros managed a complex layer-cake of sound that encompassed live location recording, studio tracks, and post-production wizardry to bring it all together seamlessly. Music Supervisor TIM BERNETT, Composer MASON DARING, Mixer JUDY KARP and the rest of the audio crew took pains to record live location sound with as high quality as possible. An unusually high proportion of location sound was preserved when studio-recorded tracks were spliced in during the post-production audio edit. "For example," recalled Sayles, "when we used the location dialogue for ALBERT HALL (the tent revival preacher) overlapping with the congregation call-and-response, it made the revival scenes much more alive and authentic."

While much of HONEYDRIPPER's music was written for the film (most by Mason Daring, though Sayles himself contributed some original compositions), many of the old-time blues, boogie-woogie, and R&B tunes on the soundtrack are in the public domain. One of the more arcane duties of the music team was investigating potential copyright snarls; music clearance expert CHRIS ROBERTSON did detective work to ensure that all the non-original music was, indeed, part of the public's musical legacy. Robertson even employed a "forensic musicologist" to study five particular cuts to be certain they were public domain material.

Looking Good and Feeling Right

Another key contributor to the HONEYDRIPPER look and feel was Director of Photography DICK POPE, BSC, best known for his work with English filmmaker Mike Leigh. Pope shot HONEYDRIPPER in Fuji 35mm. "Along with TOBY CORBETT, the Production Designer, and HOPE HANAFIN, the Costume Designer, we worked out a couple of 'arcs' in the visual storytelling," explained Sayles. "We emphasized the dirty, dusty, hot life of a soldier or cotton picker, and what a respite—and a chance to dress up—a club with music or even a revival tent would be. Another strategy was using wider

lenses the first two thirds of the movie, to accentuate the emptiness of the club, then switching to longer lenses for the rock and roll finale to make it seem even more crowded than it was."

After their typically intense shoots, Sayles and Renzi retreat to the haven of an editing studio within their quiet upstate New York home, where much of the post-production can be accomplished with collaborators coming in as needed. "Sometimes I think that's my favorite part," sighed Renzi.

Spreading the Word by Going to the Source

Renzi and Emerging Pictures are focusing on a novel and innovative plan to reach HONEYDRIPPER's audience: "We have three separate constituencies who could really connect with this movie. There's the usual John Sayles indie art-house audience, and we already know something about how to speak to them. There's the blues-aficionado audience, and they have an incredible network of publications and websites and events that we will tap into. But blues buffs are mostly white guys over 40. How do we connect with a younger African-American audience, the Sonnys and China Dolls of today?"

The solution: get them to market the film for you. "The association of Historically Black Colleges and Universities (HBCU) is a fantastic resource." With the help of Mark Wynns, a marketing consultant from Atlanta, Will Packer (from Rainforest Films and Producer of STOMP THE YARD) and Ira Deutchman (HONEYDRIPPER Associate Producer and Emerging Pictures distributor), who teaches film business classes at Columbia University, the team proposed a short marketing course and project for HBCU college students: the course teaches them about film marketing and publicity, and the students design and execute marketing campaigns to promote the film. Five percent of the money earned by the film's theatrical release in their market will be donated to a special scholarship fund for that participating school.

Have Fun

Discussing the need for such ingenious strategies, Sayles remarked, "Maggie and I have had to reinvent the model of being independent filmmakers over and over, because every film is a different challenge, the business keeps changing, the rules are never the same.

"But with HONEYDRIPPER, working in those small Alabama towns, we learned all over again why it's fun. The music is terrific, and the people were such a pleasure. I think that sheer enjoyment comes across in the picture, and that's what we hope our audience will take away with them."

CAST

Tyrone Purvis Danny Glover
Delilah Lisa Gay Hamilton
China Doll..... Yaya DaCosta
Maceo Charles S. Dutton
Slick..... Vondie Curtis Hall
Sonny Blake Gary Clark, Jr.
Bertha Mae..... Dr. Mable John
Sheriff Pugh Stacy Keach
Scratch Nagee Clay
Lonnie Absalom Adams
Metalmouth Sims Arthur Lee Williams
Stokely Ruben Santiago-Hudson
Nadine..... Davenia McFadden
Shack Thomas Daryl Edwards
Dex..... Sean Patrick Thomas
Ham..... Eric Abrams
Junebug Kel Mitchell
Possum Keb' Mo'
Cool Breeze Tom Wright
Mr. Simmons..... donnie I. betts
Zeke John Sayles
Driver..... Larry Coker
Amanda Winship..... Mary Steenburgen
Luther Brian Williams
Opal..... Santana Shelton
Judge Gatlin Danny Vinson
Ned..... Brent Jennings
Deputy #1 Steve Holmes
Reverend Cutlip Albert Hall
King..... Ron McCall
Nat..... Eddie Mallard III
Time Trenier..... Eddie Shaw
Clerk..... Eric Housh

FILMMAKERS

WRITTEN, DIRECTED AND EDITED BY John Sayles
PRODUCED BY Maggie Renzi
CINEMATOGRAPHER Dick Pope, BSC
PRODUCTION DESIGNER Toby Corbett
COSTUME DESIGNER Hope Hanafin
MUSIC COMPOSED BY Mason Daring
MUSIC SUPERVISOR Tim Bennett
CASTING John Hubbard
UNIT PRODUCTION MANAGER Susan Kirr
FIRST ASSISTANT DIRECTOR Cas Donovan
SECOND ASSISTANT DIRECTOR Paul Schneider
ASSOCIATE PRODUCERS Ira Deutchman
Susan Kirr
Mark Wynns
ASSOCIATE EDITOR Mario Ontal
SUPERVISING SOUND EDITOR Phil Stockton
CAMERA OPERATOR Matthew Clark
FIRST ASSISTANT CAMERA Larry Huston
SECOND ASSISTANT CAMERA Jason Brignola
CAMERA LOADER Jelani Wilson
"B" CAMERA OPERATOR David Dunlap
"B" CAMERA FIRST ASSISTANTS Angelo Digiacomio
Ian Lynch
Allan Keffer
"B" CAMERA SECOND ASSISTANT John Richie
STILL PHOTOGRAPHER Jim Sheldon
VIDEO ASSIST Don Hamzik
SCRIPT SUPERVISOR Carolyn Desousa
2ND 2ND ASSISTANT DIRECTOR Seth Hansen
SOUND MIXER Judy Karp
BOOM OPERATOR Jaime Reyes
GAFFER Tom Percarpio
BEST BOY ELECTRIC Sal Martorano

ELECTRICIANS Greg Argarin
Nathaniel Kendrick
Homberto "Rico" Recio
Irie Bailey

KEY GRIP Richard Ball

BEST BOY GRIP Mike Bonnett

DOLLY GRIP..... Kenneth G. Smith

GRIPS..... William Bennett
Calvin Ursin, Jr.

ADDITIONAL GRIPS Alf Elder
Colby Damazio
Richard Hoover

ART DIRECTOREloise Stammerjohn

SET DECORATORAlice Baker

LEADMAN..... Michael Calabrese

SET DRESSERSStephen Durante
Daniel A. Maes
Frank A. Raffa, Jr.
Michael E. Hendrick
Ernest J. Levron, Jr.
Jeremy Read

ON-SET DRESSER Larry B. Sauls, Jr.

ART PRODUCTION ASSISTANTRita Mulroy

GREENSMAN Ricky Mims

PROPERTY MASTERPhil Schneider

ASSISTANT PROPERTY MASTERRomain Gateau

CONSTRUCTION COORDINATOR Dane Moore

CONSTRUCTION FOREMAN David T. Alban, Jr.

SET BUILDERS Tom Healey
David Nicholson
Robert W. Owens li
Michael F. Reynolds
Charles D. White
Logan Wood

LEAD SCENIC Keith D. Smith
SCENIC ARTISTS Cecile Aymami
Seay Earehart
PAINTER..... Victoria St. Pierre
COSTUME SUPERVISOR..... Katie Saunders
KEY SET COSTUMER Sue Salzano
SEAMSTRESS..... Karen Ross
COSTUME PRODUCTION ASSISTANT Molly Rebuschatis
L.A. OFFICE COORDINATOR..... Amelia Mckinney
DEPARTMENT HEAD MAKEUP Diane Maurno
ASSISTANT MAKEUP ARTIST Gloria Belz
DEPARTMENT HEAD HAIR..... Melissa Forney
ASSISTANT HAIRSTYLIST Theresa Fleming
LOCATION MANAGER..... Batou Chandler
ASSISTANT LOCATION MANAGER..... Mike Cunliffe
LOCATION ASSISTANT..... Jessica Renzi-Bailey
LOCATION SCOUT Kent Smith
LOCATION CASTING..... Kathleen Broyles
LOCATION CASTING ASSISTANT..... Galia Hardy
LOCATION CASTING INTERNS Brian Williams
Wendy Jenkins
PRODUCTION COORDINATOR Karen Wacker
ASST. PRODUCTION COORDINATOR..... Erin Borel
PRODUCTION SECRETARY Leigh Owen
OFFICE PRODUCTION ASSISTANT Jennifer West
Leigh Owen
Kamesha Hawthorne
SET PRODUCTION ASSISTANTS..... Michelle Gonsiorek
Claire Schexnayder
Jodie Jones
EDITORIAL PRODUCTION ASSISTANT Andreas Fehrle
PRODUCTION ACCOUNTANT Marjorie Leder
FIRST ASSISTANT ACCOUNTANT..... Don Gillespie
ACCOUNTING CLERK..... Kathy Rhodes

POST PRODUCTION SUPERVISOR..... Stuart Macphee
POST PRODUCTION ACCOUNTANTCarla Rose
SOUND FX EDITOR..... Allan Zaleski
FOLEY SUPERVISOR.....Steve Visscher
FOLEY ARTIST.....Marko Costanzo
FOLEY MIXERGeorge Lara
FOLEY EDITOR.....Dave Flynnch
ADR EDITORRuth Hernandez
ASSISTANT SOUND EDITOR..... Chris Fielder
APPRENTICE SOUND EDITOR.....Jessica Parks
MUSIC COORDINATOR/MUSIC EDITOR Dave Shacter
MUSIC CLEARANCES Chris Robertson/Diamond Time
LOCATION MUSIC ENGINEER Logan Patton
LOCATION MUSIC ASSISTANT Matt Andrews
STAND-INS..... Eugenia Stallworth
Von Ewing
Candace Davidson
DANNY GLOVER HAND DOUBLE..... Henderson Huggins
PRINCIPAL CASTING ASSISTANCE Tom Swayne
Dearbhaile O'Hanlon
Zoe Rocha
TRANSPORTATION COORDINATOR.....Jon Bergholz
PICTURE CAR COORDINATOR.....Mitch Harbeson
TRANSPORTATION CAPTAIN Ken Nevin, Jr.
TRANSPORTATION CO-CAPTAIN.....JP Manning
DRIVERSJimmie Bradford
Jesse Braggs
Mack Chapman
Billy Gillespie
B.J. Hallett
David Hamilton
Huey Laborde
Robert J. Rocco
Stanley R. Sims

	Don Stinson
CATERING.....	Location Catering Service
CHEF	Laurent Gougneau
FIRST ASSISTANT CHEF	Max Bouzaid
SECOND ASSISTANT CHEF	Robert Waddell
CRAFT SERVICE	Chris Browne
MEDIC.....	Kendra Cowles
ANARCHISTS' CONVENTION OFFICE MANAGER.....	Danelle Myron
ANARCHISTS' CONVENTION OFFICE INTERNS	Olga Abramson
	Miles Adgate
	Karla Chee-A-Tow
	Christi Ciani
	Allison Cook
	Kavitha Dulai
	Sabrina Hybel
	Martta Mcglynn
	Emma Parkinson
	Ann Marie Rosas
	Hannah Hancock Rubinsky
	Kate Sena
RE-RECORD MIXER	Rob Fernandez
DIALOGUE PRE-MIXER.....	Dominick Tavella
RE-RECORDING ENGINEER	Dror Gescheit
SOUND MIX	Sound One Corporation
POST PRODUCTION SOUND	C5, Inc.
ADR MIXERS.....	David Boulton
	Michael Miller
ADR RECORDISTS.....	Krissopher Chevannes
	Courtney Bishop
POST PRODUCTION INTERNS	Lucian Johnston
	Noel Johnston

SCORING MUSICIANS

HARMONICA Jerry Portnoy
HARMONICA Mike Turk
JUG/TUNED LOG Tim Jackson
GUITAR..... Duke Levine
FIDDLE Frank Gallagher
ORGAN Tom West

HONEYDRIPPER BAND

HARMONICA Arthur Lee Williams
DRUMS James Cruce
GUITAR..... Gary Clark Jr.
PIANO Sonny Leyland
TENOR SAX Eddie Shaw
HARMONICA Jerry Portnoy

THE ACES OF SPADE:

ALTO SAX/CLARINET Billy Novick
TENOR SAX Gordon Beadle
TRUMPET Mike Peipman
TROMBONE Dan Fox
BASS..... Jesse Williams
DRUMS Bill Reynolds
PIANO Matt McCabe

ADDITIONAL PRE RECORDS:

HARMONICA James Harmon
SAX John Bolivar
ARRANGEMENTS..... Billy Novick

PRE RECORD MUSIC ENGINEER Greg Hayes
CHIEF LOCATION MUSIC ENGINEER..... Logan Patton
LOCATION MUSIC ENGINEER Matt Andrews

SCORE RECORDED & MIXED BY Dave Shacter
ADDITIONAL MUSIC ENGINEERING Giles Christenson
MAIN TITLES/ VISUAL EFFECTS theBASEMENT
PRINTED ON Fuji Film
NEGATIVE PROCESSING Technicolor New York
DIGITAL INTERMEDIATE Orbit Digital
DIGITAL COLOR TIMER Brandon Bussinger
D.I. PRODUCERS Brian Reali
Jonathan Hoffman
DOLBY SOUND CONSULTANT Thomas Kodros
CAMERA EQUIPMENT Camera Service Center, New York
CAMERA DOLLY Chapman/Leonard
LIGHTING EQUIPMENT Salvatore Martorano, Inc.
AVID EDITORIAL EQUIPMENT Orbit Digital
PAYROLL SERVICES Axium International
MARKETING CONSULTANT Marcel Henry
WEBSITE DESIGN Drew Falkman
Sharri Hefner
Catherine Park
PRODUCTION COUNSEL Epstein, Levinsohn, Bodine, Hurwitz & Weinstein, LLP
PRODUCTION ATTORNEYS Andrea Cannistraci
ELECTRONIC PRESS KIT No Credits Productions, LLC
INSURANCE Surry Shaffer and Ragland, Strother & Lafitte

MUSIC

HONEYDRIPPER

Written by Billy Novick & Mason Daring
Published by Daring Music,
administered by Universal Music Inc. (ASCAP)
Performed by The Aces of Spade

SLIDIN' BOOGIE

Written by Billy Novick & Mason Daring
Published by Daring Music,
administered by Universal Music Inc. (ASCAP)
Performed by The Aces of Spade

CHASIN' THE CABOOSE

Written by Mason Daring & Billy Novick
Published by Daring Music,
administered by Universal Music Inc. (ASCAP)
Performed by The Aces of Spade

TY'S SHADOW

Written by Billy Novick & Mason Daring
Published by Daring Music,
administered by Universal Music Inc. (ASCAP)
Performed by The Aces of Spade

NO MATTER HOW SHE DONE IT

Written by Hudson Whittaker
Published by Universal Music Corp.
Performed by Dr. Mable John

DON'T LEAVE ME HERE

Written by Robert Brown
Published by Universal Music Corp.
Performed by Dr. Mable John

THINGS 'BOUT COMING MY WAY

Written by J. Mayo Williams & Estelle Johnson
Published by Universal – MCA Music Publishing,
Performed by Dr. Mable John

PLUG THE BOX BACK IN

Written by Billy Novick & Mason Daring
Published by Daring Music,
administered by Universal Music Inc. (ASCAP)
Performed by The Aces of Spade

MOVE IT ON OVER

Written by Hank Williams
Published by Sony/ATV Acuff Rose Music (BMI)
Performed by Hank Williams
Courtesy of Universal Music Enterprises
Under license from Universal Music Enterprises

STACK O' LEE

Traditional, arranged by Keb' Mo'
Published by Kebnote Music,
administered by Wixen Music Publishing (BMI)
Performed by Keb' Mo'

STANDING BY THE HIGHWAY

Traditional, arranged by Mason Daring
Published by Daring Music,
administered by Universal Music Inc. (ASCAP)
Performed by The New Beginnings Ministry Choir

MIDNIGHT SPECIAL

Traditional
Performed by Gary Clark Jr.

BERTHA MAY

Written by Peter Chatman
Published by Sony/ATV Songs LLC (BMI)
Performed by Memphis Slim
Courtesy of Storyville Records

GOING DOWN SLOW

Written by James B. Oden
Published by Arc Music Corp. (BMI) and
Songs of Universal, Inc. (BMI)
Performed by Danny Glover

WHY DON'T YOU DO RIGHT

Written by Joe McCoy
Published by Morley Music Co. (ASCAP)
Performed by Lil Green
Courtesy of Bluebird/Novus/RCA Victor
By arrangement with Sony BMG Music Entertainment

YOU GOT TO CHOOSE

Written by John Sayles & Mason Daring
Published by Daring Music,
administered by Universal Music Inc. (ASCAP)
Performed by The New Beginnings Ministry Choir

GOOD ROCKIN' TONIGHT

Written by Roy Brown
Published by Len Freedman Music
o/b/o Brown Angel Music Publishing (BMI),
Windswept o/b/o Trio Music Company (BMI) and
Carlin America o/b/o Fort Knox Music (BMI)
Performed by Gary Clark Jr.

BLUE LIGHT BOOGIE

Written By Jessie Mae Robinson
Published by Cherio Corp (BMI)
Performed by Gary Clark Jr.

CHINA DOLL

Written by John Sayles & Mason Daring
Published by Daring Music
administered by Universal Music Inc. (ASCAP)
Performed by Gary Clark Jr.

THE MUSIC KEEPS ROLLIN' ON

Written by John Sayles & Mason Daring
Published by Daring Music
administered by Universal Music Inc. (ASCAP)
Performed by Barrence Whitfield

BIOS

DANNY GLOVER (Tyrone Purvis)

Actor, producer and humanitarian Danny Glover has been a commanding presence on screen, stage and television for more than 25 years. As an actor, his film credits range from the blockbuster *Lethal Weapon* franchise to smaller independent features, some of which Glover also produced. Most recently, he completed filming the critically acclaimed feature *Dreamgirls* directed by Bill Condon and *Poor Boy's Game* for director Clement Virgo, *Shooter* for director Antoine Fuqua and the highly anticipated *Be Kind, Rewind* for director Michel Gondry and *Honeydripper* for director John Sayles.

At the same time, Glover has also gained respect for his wide-reaching community activism and philanthropic efforts, with a particular emphasis on advocacy for economic justice, and access to health care and education programs in the United States and Africa. For these efforts, Glover received a 2006 DGA Honor. Internationally, Glover has served as a Goodwill Ambassador for the United Nations Development Program from 1998-2004, focusing on issues of poverty, disease, and economic development in Africa, Latin America, and the Caribbean, and currently serves as UNICEF Ambassador.

In 2004, Glover co-founded Louverture Films (www.louverturefilms.com) dedicated to the development and production of films of historical relevance, social purpose, commercial value and artistic integrity. The New York based company has a slate of progressive features and documentaries including the recently released *Bamako*, which premiered to superb reviews at the Cannes International Film Festival.

A native of San Francisco, Glover trained at the Black Actors' Workshop of the American Conservatory Theater. It was his Broadway debut in Fugard's *Master Harold...and the Boys*, which brought him to national recognition and led director Robert Benton to cast Glover in his first leading role in 1984's Oscar[®]-nominated Best Picture *Places in the Heart*. The following year, Glover starred in two more Best Picture nominees: Peter Weir's *Witness* and Steven Spielberg's *The Color Purple*. In 1987, Glover partnered with Mel Gibson in the first *Lethal Weapon* film and went on to star in three hugely successful *Lethal Weapon* sequels. Glover has also invested his talents in more personal projects, including the award-winning *To Sleep With Anger*, which he executive produced and for which he won an Independent Spirit Award for Best Actor; *Bopha!*; *Manderlay*; *Missing in America*; and the film version of Athol Fugard's play *Boesman and Lena*. On the small screen, Glover won an Image Award and a Cable ACE Award and earned an Emmy nomination for his performance in the title role of the HBO movie *Mandela*. He has also received Emmy nominations for his work in the acclaimed miniseries *Lonesome Dove* and the telefilm *Freedom Song*. As a director, he earned a Daytime Emmy nomination for Showtime's *Just a Dream*.

CHARLES S. DUTTON (Maceo)

A graduate of The Yale School of Drama, Charles S. Dutton has a career spanning theater, television and film, and is one of the few actors to earn Tony, Emmy and Golden Globe nominations for the same role. He created the lead roles in three of August Wilson's early plays: *Ma Rainey's Black Bottom*, *Jo Turners' Come and Gone*, and *The Piano Lesson*. He received multiple award nominations, including the Tony for Best Actor for *Ma Rainey's Black Bottom* and *The Piano Lesson*. He was also nominated for

an Emmy Award and a Golden Globe for The Hallmark Hall of Fame presentation of *The Piano Lesson*.

Dutton starred in and executive produced the Fox comedy/drama *Roc*, produced by HBO, for which he received several NAACP Image Award nominations. He has numerous television credits, including the miniseries *The Murder of Mary Phagan*, *The 60's*, *Deadlock*, and *Aftershock*. His episodic appearances include *House*, *The Sopranos* and the HBO series *Oz*, among others. He won Emmy's for his guest starring roles in *Without a Trace* and *The Practice*.

He is a veteran of numerous feature films such as *Q & A*, *Aliens 3*, *Menace II Society*, *Rudy*, *A Low Down Dirty Shame*, *Cry*, *Beloved Country*, *Nick of Time*, *A Time to Kill*, *Get on the Bus*, *Cookie's Fortune* (for which he received an Independent Spirit Award nomination), *Gothika*, and *Secret Window*. He just completed starring in the new John Sayles film *Honeydripper*.

He made his directorial debut in 1997 with the HBO movie *First Time Felon*. He also directed the award winning HBO miniseries *The Corner*, for which he received a 2001 Best Director Emmy. His feature film directorial debut was the 2004 Paramount film *Against the Ropes*. Most recently he directed multiple episodes of the 2006 season of the Showtime series *Sleeper Cell*, for which he has been nominated for a DGA award.

LISA GAY HAMILTON (Delilah)

A graduate of the Juilliard School's drama division, Hamilton's extensive theatre credits include Isabella in *Measure for Measure* at the New York Shakespeare Theatre Festival opposite Kevin Kline and Andre Braugher. She also starred as Grace in the original Broadway company of August Wilson's *The Piano Lesson*.

Hamilton earned the Ovation nomination for best actress for her work as Veronica in Athol Fugard's play, *Valley Song*, at the Mark Taper Forum in Los Angeles. Mr. Fugard also directed this production. Additionally, she earned an Obie Award, the Clarence Derwent Award and a Drama Desk nomination for the role as the play toured to the Manhattan Theatre Club and the McCarter Theatre. Recently she starred on Broadway in August Wilson's play *Gem of the Ocean*.

Hamilton's film credits include Clint Eastwood's *True Crime*, the independents *Palookaville*, *Drunks*, *The Sum of All Fears*, as Ophelia in director Campbell Scott's film of *Hamlet*, and the Jonathan Demme films *Beloved* and *The Truth About Charlie*, where she stars opposite Mark Wahlberg and Thandie Newton, and *Nine Lives* directed by Rodrigo Garcia. She will be seen in the upcoming release *The Tourist* directed by Marcel Lengeneegger, opposite Hugh Jackman and Ewan MacGregor.

Hamilton starred in Showtime's *A House Divided* opposite Sam Waterston, a production that received rave notices and many accolades. She is well known for her regular role on the Emmy Award winning David Kelley drama, *The Practice*, on ABC, for which she also directed an episode. Hamilton's documentary *Beah: A Black Woman Speaks*, which she directed and co-produced with Jonathan Demme, premiered on HBO and went on to win Best Documentary at the AFI Awards and a Peabody Award, and was nominated for Best Documentary by the Emmy committee and an Image Award.

MARY STEENBURGEN (Amanda Winship)

Mary Steenburgen won an Academy Award for her role in *Melvin and Howard*. She will soon be seen in *Nobel Son*, starring opposite Alan Rickman and Bill Pullman, and *Numb*, starring Matthew Perry. Both films will have their premiere at the 2007 Tribeca Film Festival. Steenburgen starred for two seasons on the Emmy nominated CBS series, *Joan of Arcadia*. In February 2006 she was seen in the David Mamet directed play *Boston Marriage* at The Geffen Playhouse in Los Angeles.

In 2005, she co-starred in the independent feature *Marilyn Hotchkiss' Ballroom Dancing and Charm School*, which had its premiere at the Sundance Film Festival. In 2003 she was seen in the CBS television film *It Must Be Love* co-starring her husband, Ted Danson. Steenburgen co-starred in New Line Cinema's *Elf*, alongside Will Farrell and James Caan. Prior to *Honeydripper*, she has appeared in two films for director John Sayles, *Sunshine State*, and *Casa De Los Baby*. In 2001 she appeared alongside Kevin Kline in Irwin Winkler's *Life as a House*, which had its world premiere at the Toronto International Film Festival. She has constantly redefined herself through challenging roles in films such as *Philadelphia*, *Parenthood* and *What's Eating Gilbert Grape*.

In addition to her professional work, Steenburgen has devoted a great deal of time to causes close to her heart. In 1989 she and fellow actress, Alfre Woodard founded Artists for a Free South Africa, and in 1996 Mary and Ted were presented with Liberty Hill Foundation's prestigious Upton Sinclair Award for their work in human rights and environmental causes.

Steenburgen is a native of Little Rock, Arkansas, the daughter of a railroad conductor and a public high school secretary. She began her career at the age of nineteen in New York. She currently lives in Los Angeles, California with her husband. They are the parents of four children, Kate, Lilly, Charlie and Kat.

STACY KEACH (Sheriff Pugh)

John Huston once said of Stacy Keach that "Stacy is not a star. He is a constellation. The audience will come to see whatever character he portrays."

Versatility embodies the essence of Stacy Keach's career. As an actor he has expressed his talent in the theatre, in film and television, and the range of his roles is remarkable.

Probably best known around the world for his portrayal of the hard-boiled detective, Mike Hammer, Keach is also well-known among younger generations for his portrayal of the irascible, hilarious Dad, Ken Titus, in the Fox sitcom, *Titus*, and more recently as Warden Henry Pope in the hit series, *Prison Break*. Following his triumphant recent title role performance in *King Lear* for the prestigious Goodman Theatre in Chicago, Keach joined the starring cast of John Sayles' film, *Honeydripper*.

He began his film career in the late 1960's with *The Heart Is A Lonely Hunter*. Among the many films that followed were *The New Centurions* with George C. Scott; *Doc* with Faye Dunaway; *Fat City*; directed by John Huston, and *The Longriders*, which he co-produced and co-wrote with his brother, James, directed by Walter Hill. On the lighter

side, Keach appeared in *Cheech and Chong's Up in Smoke*, and the sequel, *Nice Dreams*, Robert Altman's *Brewster McCloud*, and *Judge Roy Bean* with Paul Newman.

As a director, his production of Arthur Miller's *Incident at Vichy* for PBS, was, according to Mr. Miller in his autobiography, *Timebends*, "the most expressive production of that play he had seen." He won a Cine Golden Eagle Award for his work on the dramatic documentary, *The Repeater*, in which he starred and also wrote and directed.

But it is perhaps the live theatre where Keach shines brightest. He began his professional career with the New York Shakespeare Festival in 1964, doubling as Marcellus and the Player King in a production of *Hamlet* directed by Joseph Papp and which featured Julie Harris as Ophelia. He rose to prominence in 1967 in the off-broadway political satire, *MacBird*, where the title role was a cross between Lyndon Johnson and Macbeth and for which he received the first of his three Obie awards.

Stacy Keach also believes strongly in 'giving back' and has been the Honorary Chair for the Cleft Palate Foundation for the past twenty-five years. He is also the national spokesman for the World Craniofacial organization. He has served on the Artist's Committee for the Kennedy Center Honors for two decades, is on the board of directors for Genesis at the Crossroads, a Chicago-based organization dedicated to bringing peoples of combatant cultures together through the shared artistic expressions of music and dance. He also serves on the artistic board for Washington DC's Shakespeare Theatre National Council, where he was also honored in 2000 with their prestigious Millenium Award for his contribution to classical theatre. Some years ago Hollywood honored him with a Celebrity Outreach Award for his work with charitable organizations. He has been the recipient of Lifetime Achievement Awards from Pacific Pioneer's Broadcasters and the San Diego Film Festival and will receive the Mary Pickford Award for versatility in acting.

Keach was a Fulbright scholar to the London Academy of Music and Dramatic Art, attended the University of California at Berkeley and the Yale Drama School. He is an accomplished keyboard enthusiast and composer, but claims that his greatest accomplishment is his family. He has been married to his beautiful wife Malgosia for twenty years, and they have two wonderful children, Shannon, aged 18, and daughter Karolina.

VONDIE CURTIS HALL (Slick)

Emmy Award-nominated actor and director Vondie Curtis Hall has had memorable performances in film, television and theater. Probably best known for his portrayal of series lead Dr. Dennis Hancock for four seasons in the top-rated CBS drama *Chicago Hope*, Curtis Hall also captivated viewers and earned an emmy award nomination for his role as a suicidal transvestite in NBC's *ER* during the 1994-95 season.

Curtis Hall appeared on Broadway in *It's So Nice To Be Civilized*, the box office smash-hit musicals *Lena Horne*, *The Lady and Her Music* and *Dream Girls*. They were followed by his critically acclaimed performance in the off-Broadway production of "Williams and Walker." Some of his television movie and miniseries credits include *Ali*, *Freedom Song*, *Sirens*, HBO's *Only in America*, *Best Intentions* for CBS.

Curtis Hall's breakthrough role came in the 1992 John Sayles feature film *Passion Fish*. He has also appeared in supporting roles in the feature releases *William Shakespeare's Romeo + Juliet* directed by Baz Lurhman, *Broken Arrow* directed by John Woo, *Heaven's Prisoners* with Alec Bladwin, *Sugar Hill*, *Clear and Present Danger*, Spike Lee's *Crooklyn*, *Mystery Train* directed by Jim Jarmusch and the blockbuster *Die Hard 2*. He also played the lead in *The DROP Squad* produced by Spike Lee, and later starred in the feature hit film *Eve's Bayou*, directed by his wife Kasi Lemmons.

In a parallel career behind the cameras, Curtis Hall wrote and directed his first feature film, *Gridlock'd*, starring Tim Roth and Tupac Shakur. *Gridlock'd* earned him the 1997 National Board of Review Award for Excellence in Filmmaking. That was followed by the 2001 release *Glitter* starring singer Mariah Carey. Most recently, Curtis Hall directed *Redemption* starring Jamie Foxx, which premiered at the 2004 Sundance Film Festival.

Curtis Hall resides with his family in Los Angeles.

SEAN PATRICK THOMAS (Dex)

Sean Patrick Thomas recently wrapped production on *The Burrowers* for Lionsgate, a unique take on the western genre about a band of courageous men who set out to find a family of settlers that have vanished from their home under mysterious circumstances. Prior to that, he shot the TV adaptation of *Raisin in the Sun* opposite Sean Combs, Phylicia Rashad, Sanaa Lathan and Audra McDonald.

Thomas was last seen in Darren Aronofsky's film *The Fountain* opposite Hugh Jackman and Rachel Weisz. He also starred alongside Ice Cube and Cedric the Entertainer in MGM's *Barbershop*, which opened number one at the box office. He reprised his role of 'Jimmy James' in the sequel, *Barbershop 2: Back in Business*, which also opened at number one, taking in over \$25 million in it's opening weekend. His performance in Paramount Pictures' box office smash *Save the Last Dance* earned him two MTV Movie Awards: Male Breakout Performance and Best Kiss (with Julia Stiles). In addition, he also received the Male Standout Performance Award at the 2001 Movieline Magazine Young Hollywood Awards.

Thomas has also appeared in Ed Zwick's *Courage Under Fire*, *Cruel Intentions*, *Can't Hardly Wait*, *Picture Perfect* and *Conspiracy Theory*.

Thomas co-starred on the CBS hit drama, *The District* with Craig T. Nelson. His portrayal of Detective Temple Page earned him Movieguide's 2003 Grace Award for Best Television Performance by an Actor and the show was nominated for New Series of the Year in 2001 by TV Guide.

His numerous theater credits include *Timon of Athens* at the New York Shakespeare Festival and the lead role of Paul in *Six Degrees of Separation* at the Hanger Theater. Thomas earned his MFA from New York University.

KEB' MO' (Possum)

Singer-songwriter and guitarist Keb' Mo's music is a living link to the seminal Delta blues that traveled up the Mississippi River and across the expanse of America--informing all of its musical roots—before evolving into a universally celebrated art form. Born Kevin

Moore in South Los Angeles to parents originally from the deep South, he adopted his better known stage name when he was a young player who became inspired by the force of this essential African-American legacy. In the storied tradition of bluesmen before him including Muddy Waters—formerly McKinley Morganfield—and Taj Mahal, who began his days as Henry St. Clair Fredericks, Moore became known as Keb' Mo'. His acclaimed self-titled 1994 debut album introduced that now famous appellation to the world, and his latest album, 2006's *Suitcase*, brings it to new heights.

Mo's music is also a purely post-modern expression of the artistic and cultural journey that has transformed the blues, and his own point of view, over time. His distinctive sound embraces multiple eras and genres, including pop, rock folk and jazz, in which he is well-versed. In total, it owes as much to contemporary music's singer-songwriter movement, encompassing his longtime friends and collaborators Bonnie Raitt and Jackson Browne, as to the spirit of blues godfather Robert Johnson that dwells in his work. For Keb' Mo', the common bond between these influences is the underlying storytelling ethic, the power of song to convey human experience and emotional weight.

Honeydripper is Mo's first acting appearance.

KEL MITCHELL (Junebug)

Hailing from the Windy City, Kel Mitchell began his acting career at the young age of 12 with the ETA Creative Arts Foundation. Young Kel wowed audiences with his on-stage performances in Chicago theatrical productions such as *Kasimu & the Coconut Palm* and *Dirt*. But it was his outstanding performance in *Eden* at the historic Victory Gardens Theater which caught the attention of a prominent talent agent.

At the age of 14, Mitchell got the opportunity of a lifetime. He flew to Florida to be on a TV show on the then new network for kids, Nickelodeon. He beat out thousands of other kids and was cast in what soon became a groundbreaking TV show, *All That*. The success of that show led to a spin-off show, *Kenan & Kel*, and eventually to the film *Good Burger*.

Mitchell has been awarded the prestigious Cable Ace Award in 1998 for Best Male Actor in a Comedy Series, a Kids' Choice Award in 1999 for Best Male Actor in a Comedy Series as well as nominations for the Daytime Emmys and the NAACP Image Awards.

Additionally, Mitchell has penned music featured in some of the films in which he has starred including *Clifford the Big Red Dog* and *Mystery Men*. He also stepped behind the camera writing and producing the film *Ganked* and the *Kel Videos Live* DVD series.

Mitchell is currently touring his one-man show entitled *Kel On Earth* which he wrote and directed. Additionally he can be seen weekly on BET's *Take the Cake* parodying today's most popular music artists.

In addition to *Honeydripper*, Mitchell stars in the upcoming film *Caught on Tape* written and directed by Kirk "Sticky Fingaz" Jones and starring Cedric the Entertainer, Vivica A. Fox, and Malik Yoba and the romantic comedy *Xs & Os* also starring Clayne Crawford.

DR. MABLE JOHN (Bertha Mae)

Dr. Mable John was born in Louisiana and raised in Detroit. Following her younger brother, Little Willie John, she recorded as a solo artist for the Tamla and Stax labels, scoring her first major hit in 1966 with the soul classic "Your Good Thing is About to End," which she co-wrote. She served for several years as director of Ray Charles' backup group, the Raelettes, often performing with them, and created her own music publishing and talent agency. Now a Doctor of Divinity, Dr. John is pastor of the Joy in Jesus Ministries and supervises outreach programs that provide aid and counseling for people in the Los Angeles area, as well as writing and recording religious music. In 1994 the Rhythm and Blues Foundation presented her with its Pioneer Award.

EDDIE SHAW (Time Trenier)

Eddie Shaw has played his tenor sax with many of the legends of the blues, including Hound Dog Taylor, Freddie King, Otis Rush, Muddy Waters and a long run with Howlin Wolf. He continued with many of the members of that band to form the Wolf Gang. His son Eddie 'Vaan' Shaw is a guitarist, while his son Stan Shaw has become a highly-regarded film actor. While Shaw's appearance in *Honeydripper* is his first film work, he has long been known for his dramatic, powerful playing style.

ARTHUR LEE WILLIAMS (Metalmouth Sims)

Arthur Lee Williams is a native of Tunica, Mississippi. As a boy he moved to Chicago with his family, and there, inspired by such neighborhood greats as Sonny Boy Williamson II and Little Walter, taught himself to play harmonica. He began gigging in the mid '50s, sitting in with luminaries such as Muddy Waters, Elmore James and Eddie Taylor. He returned to Mississippi and his country roots after high school, breaking in on Memphis radio with Barber Parker and the Silver Kings and played countless dates in juke joints and roadhouses similar to the one depicted in *Honeydripper*, eventually partnering with Frank Frost and Sam Carr on several blues records. Relocating to St. Louis in the early '70s, he formed the Bluesmasters and became a vital part of the Midwestern music scene.

YAYA DACOSTA (China Doll)

Yaya DaCosta made her feature film debut in the New Line Cinema film *Take the Lead* opposite Antonio Banderas and Rob Brown. She previously appeared in Isaac Mizrahi's short film *SuperModelHero*. DaCosta's work in television includes roles in the Nickelodeon pilot, *Always There* and UPN's *Eve*.

Born and raised in Harlem New York, DaCosta graduated from Brown University with a degree in Africana Studies/International Relations.

GARY CLARK JR. (Sonny Blake)

Gary Clark Jr., recently named Best Blues Artist at the Austin Music Awards, is one of the most exciting young guitarists in the country. Self-taught, he hit the Texas music scene in 1998 at the age of fourteen, and since has opened for talents such as Gatemouth Brown, Jimmie Vaughan, Bobby Bland and Joe Ely, while steadily building a

substantial club following of his own. A singer/songwriter who also plays bass, harmonica and drums, Clark is working on his fourth and most ambitious CD and has begun to write soundtrack music for films. *Honeydripper* is his first appearance in a movie.

JOHN SAYLES (Writer, Director, Editor)

Honeydripper is John Sayles' 16th feature film. His career began as a novelist and short story writer with the publication in 1975 of *Pride of the Bimbos*, followed in 1977 by *Union Dues*, a National Critics' Circle and National Book Award nominee. A short story collection, *The Anarchists' Convention* appeared in 1979, when he began working as a screenwriter for Roger Corman's New World Pictures. Early screenwriting credits include *Piranha*, *Battle Beyond the Stars*, *The Howling* and *Alligator*.

Using the money he earned writing 'creature features', he financed his first feature as writer/director/editor, *The Return of the Secaucus Seven*, a bittersweet look at a reunion of 60's political activists. The film, with a production budget of only \$40,000, gained a national theatrical release, won the L.A. Film Critics Award for Best Screenplay and helped launch the 'American independent' film movement. His second film, *Lianna*, was one of the first American movies to deal with a lesbian relationship in a non-exploitative manner, and set several house records in theaters around the U.S.

His first studio movie, *Baby It's You*, was released by Paramount in 1983, and featured newcomers such as Rosanna Arquette, Vincent Spano, Matthew Modine and Robert Downey Jr. in a mid-60's coming-of-age drama. Next was the very low-budget *The Brother From Another Planet*, an African-American sci-fi allegory starring Joe Morton as a black extra-terrestrial who crashes to earth in Harlem.

Running into financing difficulties, Sayles filled a three-year filmmaking hiatus by acting in a critically acclaimed theater production of *The Glass Menagerie* with Joanne Woodward and Karen Allen and directing three rock videos for Bruce Springsteen- *Born In The USA*, *I'm On Fire* and *Glory Days*. He also won a Writers' Guild Award for best TV movie screenplay for *Unnatural Causes*, which dealt with the legacy of exposure to Agent Orange during the Vietnam War and starred John Ritter and Alfre Woodard.

He was then able to film *Matewan* and *Eight Men Out*, projects he had written several years earlier. *Matewan* is the story of a bloody 1920 West Virginia coal miners' strike, and marked his first collaboration with actors Chris Cooper and Mary McDonnell, as well as with cinematographer Haskell Wexler, who received an Academy Award nomination for his photography. Sayles wrote a textbook about the screenplay and the experience of the production entitled *Thinking in Pictures* that is used in film courses to this day. *Eight Men Out*, the story of the 1919 Black Sox baseball scandal, was based on the book by Eliot Asinof and was one of the last movies released by Orion Pictures. It has become a perennial on television during playoff and World Series time.

The television movie *Shannon's Deal*, written by Sayles, led to a highly-acclaimed but short-lived TV series of the same name in 1989-90 and starred actors such as Elizabeth Peña, Richard Edson and Miguel Ferrer who would later appear in his films. The teleplay won an 'Edgar' from the Mystery Writers Association.

City Of Hope, appearing in 1990, was an urban epic filmed in a mere five weeks, one of the lowest-budget Cinemascope movies ever made, and featured appearances by actors he would work with again and again- Cooper, Morton, David Strathairn, Angela Bassett, Miriam Colon and Tom Wright among others. His third novel, *Los Gusanos*, a multi-generational tale set in Cuba and Miami's Little Havana, was published in 1991, and since has been translated into several languages. Next was *Passion Fish*, a film about the healing relationship between a home-care nurse coming out of rehab and a paraplegic former soap opera star. Alfre Woodard was nominated for an Independent Spirit Award, Mary McDonnell for an Academy Award for Best Actress and Sayles received his first Academy nomination for Best Original Screenplay.

The Secret Of Roan Inish was based on the children's book *The Secret Of The Ron Mor Skerry* by Rosalie K. Fry and was the first of his movies filmed outside the U.S., working on the northwest coast of Donegal in the Republic of Ireland. The story deals with the legend of a half-human, half-seal *selkie* and the fate of her descendants. Moving to the Mexico/Texas border, Sayles directed *Lone Star*, a tale of race and history that proved to be his most commercially successful picture and garnered a second Academy nomination for Best Original Screenplay.

Men With Guns, a road movie set in a strife-torn Latin American country, was shot on a very low budget in three different states in Mexico, with dialogue principally in Spanish and several indigenous languages. It was nominated for a Golden Globe Award for best foreign-language film. *Limbo*, released in 1999, was a story of three damaged people (played by David Strathairn, Mary Elizabeth Mastrantonio and Vanessa Martínez) who find each other in the extremes of the Alaskan wilderness. It was invited to the Official Competition of the Cannes Film Festival and remains Sayles' most controversial movie.

The year 2001 saw *Sunshine State*, boasting a stellar cast led by Edie Falco and Angela Bassett. The film takes place during a festival week in a Florida coastal town about to be inundated by corporate tourism. In 2003 *Casa De Los Babys* told the story of a group of American women waiting to adopt children in a South American country. CASA featured Academy Award winners Marcia Gay Harden, Mary Steenburgen and Rita Moreno.

Throughout his career Sayles has continued to function as a screenwriter for hire, working with a "who's-who" of American and international directors and writing over fifty scripts. He received the John D. MacArthur Award, given to 20 Americans each year for their innovative work in diverse fields. He is also recipient of the Eugene V. Debs Award, the John Steinbeck Award and the John Cassavettes Award. He has acted in dozens of films, written songs for his own features, and served as executive producer on Alejandro Springall's *Santitos* and Sundance Best Picture winner *Girlfight*, written and directed by Karyn Kusama.

Silver City, released in 2004, marked his fourth collaboration with both actor Chris Cooper and Director of Photography Haskell Wexler. *Honeydripper*, about the origins of rock and roll in the deep South, is the latest project. Shot mostly in Greenville and Georgiana (boyhood home of Hank Williams) Alabama, the cast includes Danny Glover, Charles S. Dutton, Stacey Keach, LisaGay Hamilton, Mary Steenburgen, Vondie Curtis Hall, Ruben Santiago Hudson, Sean Patrick Thomas, Kel Mitchell, Yaya DaCosta, R&B legend Mable John, singer-songwriter Ke'b Mo' and Austin guitar sensation Gary Clark Jr.. The movie is, once again, independently financed, being produced without the

safety net of a distribution deal, and full of the humor, drama and complex life of this most unpredictable of American directors.

Sayles was recently honored with the Ian McLellan Hunter Award for Lifetime Achievement by the Writer's Guild of America.

MAGGIE RENZI (Producer)

Maggie Renzi has been John Sayles' creative partner since 1978 and she has produced nearly all of his movies. She has also acted in many of them. Renzi and Sayles were students together at Williams College in the early 1970s, and have been together since 1973.

Before becoming a fulltime producer Renzi had worked as a bookstore clerk, a pediatric receptionist, a substitute teacher, a casting assistant, a talent agent's assistant, and for two years as a salad chef in Southern California.

She began her acting career as a child at the Williamstown Theater Festival, where she continued to perform into her twenties.

Renzi began her professional association with Sayles when she played a leading role in his first film, *The Return of the Secaucus Seven*, where she was also Unit Manager and Assistant Editor.

For John Sayles, Maggie Renzi produced *Lianna*, *The Brother from Another Planet*, *Matewan*, *City of Hope*, *Passion Fish*, *The Secret of Roan Inish*, *Lone Star*, *Men With Guns*, *Limbo*, *Sunshine State* and *Silver City*.

Renzi produced Karyn Kusama's *Girlfight* and is Executive Producer with Sayles on the new Jewish/Mexican movie by Alejandro Springall, entitled *Se Habla Yiddish* or *My Mexican Shiva*.

DICK POPE, BSC (Cinematographer)

Dick Pope, BSC became interested in photography as a young boy, when his father gave him a box brownie camera and he began making portraits of his family and neighbors in Kent, England. A few years later, an uncle suggested a career as a cameraman. Pope began as a trainee at the Pathé Film Laboratory in London and then started crewing on movies before moving across to 16mm factual documentaries, first working as an assistant and then cameraman, for many companies including the BBC. He traveled the world, often to remote and inaccessible places including war zones, and also specialized in films about the planet's threatened and disappearing indigenous tribes. Eventually he moved into drama via these documentaries and many music promos/concerts.

In 1990 he was asked by director Mike Leigh to photograph *Life is Sweet*, beginning a collaboration that has produced films including *Naked*, *Secrets and Lies*, *Topsy-Turvy* and *Vera Drake*. Pope has twice won the top prize, the Golden Frog, at Camerimage, The International Festival of the Art of Cinematography, for *Vera Drake* and *Secrets & Lies*, and in 2006 was honored with the Silver Frog at the same festival for *The Illusionist*. In the same year he photographed *Man of the Year* for director Barry

Levinson and *Honeydripper* for director John Sayles. He has just wrapped on his eighth film with Mike Leigh and is about to start shooting Gurinder Chadha's *Angus, Thongs and Full-Frontal Snogging* for Paramount. In 2007 Dick Pope earned both an Oscar and American Society of Cinematographers Outstanding Achievement Award nomination for *The Illusionist*.

His other cinema credits include: *The Reflecting Skin*, *The Way of the Gun*, *Swept from the Sea*, *13 Conversations About One Thing* and *Nicholas Nickleby*,

MASON DARING (composer)

Film composer Mason Daring has explored many paths on the way to his current career -entertainment lawyer, folk singer, cabbie and truck driver, commercial director, and potential rock star among them. But his professional life has always returned to the world of music.

After getting his law degree, Daring served as legal counsel to first-time filmmaker John Sayles during the production of *The Return of the Secaucus Seven*. Sayles had heard Daring's recordings, and at the end of editing came to him with an offer to write the music score for the film - for a total budget of \$700 dollars. The film was a critical success, and when Sayles started his next film, *Lianna*, he returned to Mason for both the legal and musical work. Daring turned down the legal work but eagerly accepted the job as composer. He has gone on to compose all the scores for the films of John Sayles, from *The Brother From Another Planet* to *Honeydripper*. While he has managed to leave the practice of law well behind him, he maintains his membership in the Massachusetts bar to this day.

Daring also established a record label, Daring Records (a sub-label of Rounder Records), as an outlet to release his film scores and other musical talents Daring felt deserved creative outlets of their own.

Other than the films of John Sayles, Daring's scores include *Music Of The Heart*, *The Old Curiosity Shop*, *The Great War*, *Prefontaine*, *Where The Heart Is*, *The Opposite Of Sex*, *Tru Confessions Say It Isn't So*, *Cold Heart* and *Wallace: Settin' The Woods On Fire*

HOPE HANAFIN (Costume Designer)

Hope Hanafin was born in North Carolina, but raised in New York City, New York and San Diego, California. She earned her B.A. with Honors from Santa Clara University and an M.F.A. from New York University (NYU). She has designed costumes for numerous television movies, including *Lackawanna Blues*, *Normal*, *A Lesson Before Dying* and *Geppetto*--for which she won the Costume Designers Guild Award for Excellence for Costume Design for Television - Period/Fantasy and was nominated for an Emmy®. Her film work includes *Because of Winn Dixie*, *Kazaam*, *House Arrest* and *After Dark, My Sweet*.

TOBY CORBETT (Production Designer)

Toby Corbett, a three-time Emmy Award nominee, received a Bachelor of Arts from the University of Washington where he studied painting with renowned African-American artist Jacob Lawrence and film theory with noted film scholar Richard Jameson.

After moving to New York City, his first significant work as a designer was an environmental lighting installation for performance artist Pooh Kaye at St. Marks Church. Working Off-Broadway, he began a long association with the Manhattan Punchline and Riverwest Theatre in the Westbeth Arts Complex. Noted productions included: *The Rivals* with Larry Pine, *Junemoon* with Mercedes Reuhl, and *Cap and Bells* with Angela Pietropinto.

In 1990, he returned to Los Angeles to further his career as a production designer for television and film. Highlights of his production design include Tracey Ullman's Emmy award winning show for HBO, *Tracey Takes On*, *The Cooler* and *Running Scared* for writer- director Wayne Kramer and *Silver City* and *Honeydripper* for writer- director John Sayles.