

**DOCS THAT ROCK,  
MUSIC THAT MATTERS**

**by Harvey Kubernik**

**Otherworld Cottage Industries  
Los Angeles**

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First Printing, July 2020

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Kubernik, Harvey  
Docs That Rock, Music That Matters

1. Music History. 2. Music Festivals. 3. Music Popular, (Songs, etc.)
  4. Motion pictures, Documentary.
- I. Harvey Kubernik. II. Title.

780.9

ISBN-13: 978-1-892900-09-8

ISBN-10: 1892900092

Printed in the United States of America  
Cover Design by Linda Snyder

Otherworld Cottage Industries  
1746 South Kingsley Drive, Los Angeles, CA 90006

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As a native Angeleno and teenager in 1965 and 66, I danced for a brief season on *Dick Clark's American Bandstand* filmed in Hollywood at Fountain Ave. and Vine St. Teenagers from local high schools were occasionally recruited to occupy seats, dance to records and mingle with performers who lip-synced their hit songs.

One time the Mamas & Papas and Bob Lind were the in-studio guests. I was in the Slauson Line in May of 1966. I also danced occasionally on *Shebang!* another regional TV dance program that Clark produced and was hosted by deejay Casey Kasem.

My wingmen were Peter Piper and Bob "Deacon" Kushner. I still talk to them. We knew one of the regular dancers, Famous Hooks, who Clark was speaking to on the telephone just before I interviewed him.

Clark later served as executive producer on the weekly 2004 TV series *American Dreams* which licensed his *American Bandstand* library, often integrating his archive film clips and vintage *American Bandstand* footage of dancers into the era portrayals in *American Dreams*.

Author Eddi Fiegel, who penned the book *Dream a Little Dream of Me: The Life of Cass Elliot*, emailed me a telling look about the Mamas & Papas TV screen relationship that included a national debut on *American Bandstand*, a San Diego-shot *Where The Action Is* televised booking and when the foursome later did an appearance on *The Ed Sullivan Show*.



The Mamas and the Papas arriving for *Where the Action Is*  
(Photo by Henry Diltz)

## **D.A. Pennebaker: Reflections on Bob Dylan, *Dont Look Back*, *Monterey Pop*, David Bowie's *Ziggy Stardust*, and *Only the Strong Survive***

Widely regarded as one of the pioneers of rock documentary filmmaking, director/producer D.A. (Donn Alan) Pennebaker was born in Evanston, Illinois on July 15, 1925. He was educated at Yale and the Massachusetts Institute of Technology.

Pennebaker is the recipient of numerous awards including lifetime achievement recognition -- *The Gotham Award*, *the Platinum Music Network Award*, *The John Cassavetes Award from the Denver International Film Festival*, as well as career awards from the *International Documentary*, *Full Frame Documentary*, and *Hot Doc Documentary* festivals.

On December 1, 2012, Pennebaker received a Lifetime Achievement Oscar for his six decades of nonfiction filmmaking from the Motion Picture Academy. He was the first documentary filmmaker to be given such an award. The 85th Oscars was broadcast worldwide on February 24, 2013 from Hollywood, California.

Author, deejay, and manager/record producer of the Rolling Stones 1963-1967, Andrew Loog Oldham in a 2017 email correspondence hailed the artist. "D.A. Pennebaker is an audio visual Walt Whitman of our musical heritage."

Pennebaker passed away of natural causes on August 1, 2019 in Sag Harbor, New York. His life and cinematic journey always had an intimate relationship to music, and his debut movie short in 1953 was *Daybreak Express*, a five-minute study about the train wedded to the Duke Ellington song of the same name.



**D. A. Pennebaker filming the 1967 Monterey International Pop Festival**  
(Photo by Don MacSorley,  
courtesy Pennebaker/Hegedus Films)

## Morgan Neville: Inside the Brill Building and *20 Feet From Stardom*

Filmmaker Morgan Neville was born in 1967 in Los Angeles, California and is a graduate of the University of Pennsylvania. He worked as a journalist in New York City and San Francisco and veered into film production in 1993. He founded Tremolo Productions in 1999.

Neville is an Academy Award, Grammy Award and Emmy Award-winning director known for his work as a cultural documentarian.

His heralded film, *20 Feet From Stardom* won, the 2014 Academy Award for Best Documentary as well as a Grammy Award for Best Music Film.

His documentary, *Best of Enemies*, on the debates between Gore Vidal and William F.

Buckley, was shortlisted for the 2016 Academy Award and earned an Emmy Award.

For over twenty five years Neville has been directing, writing and producing films about music and cultural subjects, including *Troubadours*; *Search and Destroy*, and three Grammy-nominated films: *Respect Yourself: The Stax Records Story*, *Muddy Waters Can't Be Satisfied*, and *Johnny Cash's America*.

*Won't You Be My Neighbor?*, his 2018 documentary about television host Fred Rogers, premiered at the Sundance Film Festival and released by Focus Features in 2018, became one of the best reviewed and highest-grossing biographical documentaries of all time. It won the Independent Spirit Award for Best Documentary Feature.

Morgan has received critical praise for his catalog music titles on the Brill Building songwriters Brian Wilson, Burt Bacharach, Sam Phillips, Hank Williams, Pearl Jam, Yo-Yo Ma, Jack Clement, and Keith Richards.



**Morgan Neville, 2018**  
(Photo courtesy of Tremolo Productions)



Link Wray 1970s (Photo by Bruce Steinway, courtesy of linkwray.com)

“‘Rumble’ had the power to push me over the edge,” stressed Iggy Pop.

“That was the rawest form of the kind of guitar that all of the guys that I listened to, that’s where it started,” confessed Slash of Guns ‘N Roses, while Steven Van Zandt of Bruce Springsteen & the E Street Band recollected, “Here comes Link Wray with the theme song of juvenile delinquency...I’m not surprised it was banned.”

Further testimony is supplied by the MC5’s Wayne Kramer, “He was one of the first that really had a tone that pointed the way to the future.”

“There might not be a Who, were there no Link Wray; there might not be a Jeff Beck Group, were there no Link Wray; there might not be a Led Zeppelin, if there were no Link Wray,” summarized Taylor Hawkins of the Foo Fighters.

“Rumble” has since been heard in Quentin Tarentino’s *Pulp Fiction* and in the surf documentary *Riding Giants*, directed by Stacy Peralta. It’s also been used in the HBO television show *The Sopranos* and additional movies, including *Independence Day* and *Blow*.

HK: How 'bout a behind the music reflection about the film shoots of Keith Richards, Andrew Loog Oldham, Paul McCartney, Van Morrison, Cissy Houston, Brooks Arthur and Ronald Isley. They all seemed very receptive in general to talking about Bert's music and the impact on their repertoires. Van Morrison seemed to embrace Bert's short role in his musical career after somewhat distancing himself for many decades. BB: I was admittedly terrified at having to sit opposite so many towering giants during the interviews, but the affection shown by my father's colleagues made it a joy each and every time. My dad's engineer, Brooks Arthur, was among the first to be interviewed, and joined me as a producer. Solomon Burke asked for a king's throne in his rider and delivered a sermon. Brenda Reid cried tears of joy throughout her interview. Cissy Houston reminisced about Bert and his collaborative spirit – she wrote (uncredited) many of the background vocal arrangements on those records.

Paul McCartney invited us into his home, shook everyone's hand on the set, and was so prepared that he basically interviewed himself. Andrew Loog Oldham gave a passionate, no holds barred interview, and helped bring Van Morrison and Keith Richards into the project.

We went to Belfast to interview Van, who was gracious and welcoming. Keith Richards was the very last interview. I'll never be able to properly express my gratitude to the stars of *BANG! The Bert Berns Story*.



Cassandra, Keith Richards, and Brett (Photo courtesy of HCTN)

## ***Once Were Brothers:* Robbie Robertson and The Band**



**The Band on *The Ed Sullivan Show*, November 2, 1969  
(Photo courtesy of SOFA Entertainment)**

*Once Were Brothers: Robbie Robertson and The Band*, the feature documentary premiered September 5, 2019, as the Opening Night Gala Presentation for the 44th Toronto International Film Festival.

In February 2020 the New York City premiere was held at the Walter Reade Theater at Lincoln Center. It opened in Los Angeles at the ArcLight in Hollywood on February 21st, and went national on February 28th.

Inspired by Robertson's acclaimed 2016 autobiography, *Testimony*, director Daniel Roher's *Once Were Brothers* documentary explores Robertson's young life and the creation of The Band, one of the most influential groups in the history of popular music. The compelling film blends rare archival footage, photography, iconic songs, and interviews with many of Robertson's friends and collaborators, including Martin Scorsese, Bruce Springsteen, Eric Clapton, Van Morrison, Peter Dinklage, Taj Mahal, Dominique Robertson, and Ronnie Hawkins.

## **The Story of *Ready Steady Go!***

On March 20, 2020, BBC Four, the UK television channel, premiered a music documentary of the iconic and influential music show of the sixties: *The Story of Ready Steady Go!*, the landmark British series, a music and dance programme, broadcast every Friday night. that debuted August 9, 1963 with a final taping December 23, 1966.

“On Friday nights in England in the 60s you didn’t do anything until you’d checked out the music, the dances and the fashions on *Ready Steady Go!*, beamed live from a London studio,” stressed author and music journalist, Richard Williams, in a 2020 email.

“You could see the Stones, the Beatles, the Yardbirds, Lulu, Donovan, Them, Sandie Shaw, the Who or the Animals playing to an audience as cool as they were. Jimi Hendrix and the Beach Boys made their first British TV appearances on *RSG!*. Visiting American soul singers were treated like gods. One entire show was devoted to James Brown, another to Motown artists: the Miracles, the Supremes, Stevie Wonder and Martha and the Vandellas, introduced by Dusty Springfield. The show had the greatest slogan: ‘The weekend starts here!’ And it truly did.”

“I was a dancer on the Beat Room, which was on BBC2 in 1964,” music business veteran Kim Fowley boasted in a 2006 conversation. “In 1965, I appeared and sang on *Ready Steady Go!* Otis Redding being booked on *Ready Steady Go!* in September 1966 was a seismic event for the UK and must-see TV.”

“Otis developed an English audience slowly. It began to mushroom with, funny enough, a song that was not a hit for him in the US, his cover of the Temptations’ ‘My Girl,’ a massive hit in the UK taken off the *Otis Blue* album. It pre-dated that 1966 tour he did over there. That created the beginnings of a market,” underscored Canadian author and York University Prof. Rob Bowman.

“When Otis played there in fall of 1966 the word of mouth on those gigs was extraordinary, and of course he was given a whole show on *Ready Steady Go!* It wasn’t just two songs on *Ready Steady Go!* He did that whole hour devoted to him, with Chris Farlowe and Eric Burdon.



**Mick Jagger before the show, Altamont, 1969  
(Snapshot by Ron Lando)**

the Paul Butterfield Blues Band, among others, in Golden Gate Park and other venues, but had never been at a gathering this large.

“Most of the time, we stayed on the perimeter and danced. My wife loved the Stones. She pranced and pointed and sang like Mick. She had seen the Beatles at Shea Stadium years before. (Harvey Keitel, who was my fellow student in Frank Corsaro’s Method acting class in Manhattan, had introduced her to me at the one party that I had given in New York City in the five years that I lived there, from 1963-1968. He also introduced me to Martin Scorsese, who hired me to play The Rapist in his first feature, *Who’s That Knocking At My Door* in 1968. Marty hired me to act in his first six features and first TV show. Bette Midler, by the way, sang Bob Dylan’s ‘A Hard Rain’s Gonna Fall’ at that same party.)

“We shared joints, people gave us food: fruit, juices, sandwiches. Our surfer friends danced, held Dylan. Once, I snaked my way down to the left side of the stage just as the Stones sang, ‘Jumpin’ Jack Flash.’ It was electric. I saw a young woman, who kept trying to climb up onto the stage, and at each attempt, a Hells Angel, who wore a wolf’s head kicked her in the face. She must have been a masochist, because she kept going back for more. I headed back to our group. We danced and had a wonderful time. The Stones and Santana were tremendous. We felt renewed.



(Photo courtesy of Sasography)

In the movie, the Funk Brothers perform new live versions of several Motown hit songs backing up Chaka Khan, Montell Jordan, Gerald Levert, Joan Osborne, Ben Harper and Meshell Ndegeocello.

Narrated by actor Andre Braugher, the film, initially released in November 2002, tells the tale of the surviving Funk Brothers by combining reminiscences, archival footage, exclusive interviews, re-enactments and brand new performances by the reunited Funk Brothers. Shot on location in Detroit, the Funk Brother's recordings were filmed in Studio A at Motown's famed Hitsville.

"I am extremely proud of this movie," said Sandy Passman, the producer of the film. "The music is so rich and meaningful to me personally and to millions just like me. The 1960s were a turbulent time. The country was tearing itself apart, and for people who grew up on this music it just speaks volumes. If I never make another movie, my name will be on this for all time. I'm happy to have spent the years working on it. I get very emotional about it and all that we went through. But when I see it on-screen and hear the music I can't tell you how thrilled I am."

The soundtrack of these recordings has been issued on Hip-O Records/UMG Distribution. In February 2003 it earned a Grammy in the Best Soundtrack Album category.

statement, but one which included such hits as the title track, “Waiting In Vain” and “One Love,” paving the way for their next release, *Kaya*, and a world tour in '78. Together with his music's theme of liberation, Marley's own rags-to-riches story brought inspiration to subjugated people around the world, where he was revered as a larger-than-life leader.

Today, Bob Marley remains one of the 20th century's most important and influential entertainment icons. Marley's lifestyle and music continue to inspire new generations as his legacy lives on through his music. Kristian Mercado Figueroa just directed a “No Woman No Cry” video.

In the digital era, he has the second-highest social media following of any posthumous celebrity, with the official Bob Marley Facebook page drawing more than 74 million fans, ranking it among the Top 20 of all Facebook pages and Top 10 among celebrity pages. Marley's music catalog has sold millions of albums worldwide.



**Bob Marley, 1976, Santa Monica Civic Auditorium  
(Photo by Heather Harris)**



**Harvey Kuba and Ray Manzarek in Radio Tokyo Studio, Venice, California  
(Photo by Heather Harris)**

“Our third album *Waiting For The Sun*. We loved that title. That’s what we’re all doing. That’s what everybody is doing. Everyone is waiting for that sun of enlightenment, that blazing searing sun, the purity of the sunlight to be purified, to leave our closed circle bodies and expand into the light. ‘Well let’s call the album *Waiting For The Sun*.’

“That’s how it happened. Songs were like that. Not how long they would take. You had to put them in the oven and bake them in the collective oven mind of the Doors. And some of them came out virtually.

“We were working in the future space. The Doors on their third album were in the future. And many things have come to pass that Jim Morrison wrote about.

“Robby was a different sort of lyric writer. You know, Robby might be the secret weapon of the Doors, we get this great guitar player who plays bottleneck, and all of a sudden he comes in and plays ‘Light My Fire,’ the first song he ever co-wrote with Jim. And then Robby

business expected to hear or see him do something like this. Only in a sense is there a link to him performing at The March on Washington in 1963 where Dylan shows up to support an event for the larger good of a humanitarian cause. The March on Washington was much more explicitly political than *The Concert for Bangladesh*.

“The fact we get to hear George and Ringo and Bob, Bob Dylan and the Beatles singing together for the first time ever, kind of a thrill of uniqueness. All of the Dylan songs come from 1963-1966.

“Dylan had just turned age 30. He didn’t perform any compositions from his recent albums of the time, *Nashville Skyline*, *Self Portrait* and *New Morning*. He was distancing people from the notion of Bob Dylan as the voice of his generation. So the gesture he makes in *Bangladesh*, and this is a very voice of a generation kind of move. Maybe because it is a special thing for Harrison and a special thing for *Bangladesh*, he’d be willing to do it just one more time.

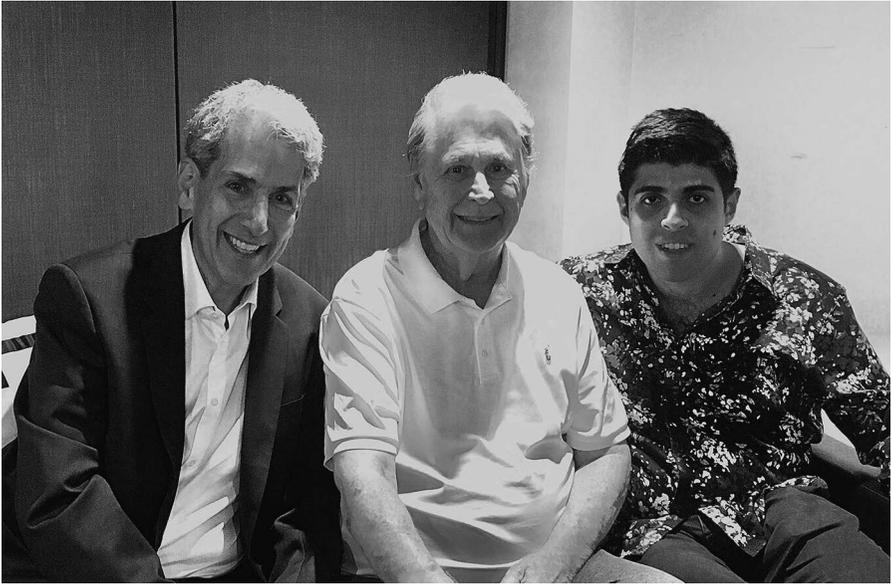
“Plus, later in 1971, Dylan and Columbia Records release his *Greatest Hits Vol. 2* that has a cover photo and other pictures from his Bangladesh appearance.

“But let’s not forget the next time Bob Dylan emerges he is a very different kind of performer with a different voice, a different haircut, a different set of arrangements for his *Before the Flood* tour.”

George Harrison’s efforts on *The Concert for Bangladesh* also had a life-altering directive on guitarist, singer/songwriter/producer, actor and deejay, Steven Van Zandt, a member of Bruce Springsteen and the E Street Band.



**Bob Dylan (Photo by Henry Diltz)**



**(left to right) Filmmaker, author and UCLA professor David Leaf, music legend Brian Wilson, and UCLA student David Ghesser, the first recipient of the UCLA Brian Wilson scholarship for Composing, Arranging and Producing Music, a scholarship created and endowed by David Leaf in 2019 (Photo © 2019 by Viki Shigekuni Wong)**

The *Pet Sounds* tour was an important step towards him reclaiming his musical legacy, and it was a key for him to viscerally understand that his band was capable of singing and playing the most complicated works he had ever composed, arranged and produced. They could do *anything*.

At the world premiere, in London, after the first 20-minute section ended, Brian was cautiously waiting to see how the audience was going to respond. When they burst into applause, all the apprehension and relief he had felt before walking on stage became joy and exultation. And that grew as the night and week went on.

For me, the biggest challenge in making a film about *SMiLE* was that he wasn't disappointed by it. Brian had already conquered his demons when we left London. In regard to *SMiLE*, he was finally on the back nine hitting it down the middle of the fairway. It was the biggest creative albatross in the world, and, suddenly, it was off his shoulders and out in the world. Brian became a much more confident person after all of that.



BUCKINGHAM PALACE

As President of Save the Children, I am delighted that Mr Travis Pike has chosen The Save the Children Fund as the beneficiary of tonight's World Premiere of Grumpuss.

Every day Save the Children provides practical assistance to children and their families, helping to alleviate the effects of poverty, war, and famine. The Fund is committed to giving children the best start in life, whether it is providing emergency food aid in Africa, implementing long-term health and education schemes in Asia, or challenging disadvantage and discrimination in this country.

I would like to take this opportunity to thank every company and individual for making this event such a success, and for supporting Save the Children. I send you all my best wishes for an enjoyable evening.



Actress Anna Scott, (Queen of the Sidh), posed in the forecourt of Blenheim Palace, birthplace of Sir Winston Churchill, home to the Duke of Marlborough, and the venue selected to stage the Save the Children Benefit Performance.

TP: Which led to an email from State Records, saying they'd like to re-issue it on a vinyl 45 in the UK. I wrote it couldn't be reissued, because it had never been released. But I had a mono optical soundtrack recording, complete with crowd noise. State Records was thrilled, and we signed.



(2017 *Feelin' Good* record sleeve provided courtesy of State Records)

HK: This is not the first time one of your performances from more than a half century ago has, according to music reviewer Lenny Helsing in the *Shindig!* July 2017 issue #74, "had the '60s garage appreciation congregation all in a lather." Two of the eight original songs you performed in *Feelin' Good* in 1966, "Watch Out Woman" and "The Way That I Need You," released by State Records on a vinyl single in 2017, emerged as the number three single in *Shindig!* magazine's Best of 2017 issue #74. Then, Travis Pike's Tea Party's "If I Didn't Love You Girl" (Alma 1968), was listed in the 100th issue Collector's Edition of