

NEH Application Cover Sheet

Media Projects Production

PROJECT DIRECTOR

Mr. Michael Kantor
Executive Producer, AMERICAN MASTERS
825 Eighth Avenue

New York, NY 10019-7435
USA

E-mail: kantorm@wnet.org

Phone(h): 212-560-6971

Phone(h):

Fax:

Field of expertise: Filmmaking

INSTITUTION

WNET
New York, NY USA

APPLICATION INFORMATION

Title: *I???ve Gotta Be Me: The Many Lives of Sammy Davis, Jr.*

Grant period: From 6/1/2015 to 6/30/2017

Project field(s): U.S. History

Description of project: WNET is seeking a production grant from the NEH for a multi-platform project about the life and influence of Sammy Davis, Jr. on the cultural and political landscape of America. The centerpiece of the project is a documentary biography of Sammy Davis, Jr. entitled *I???ve Gotta Be Me: The Many Lives of Sammy Davis, Jr.* that will be broadcast in the fall of 2016 or in early 2017 as part of WNET???s AMERICAN MASTERS series. Davis was not only universally considered to be one of the finest entertainers of the twentieth century, but was also at forefront of the rapidly shifting social currents of civil rights and race relations. This would be the first documentary to consider seriously Davis??? quest for personal identity as a multi-faceted entertainer whose trajectory blazed across the major flashpoints of American society from the Depression to the 1980s.

BUDGET

Outright Request	800,000.00	Cost Sharing	198,630.00
Matching Request	0.00	Total Budget	998,630.00
Total NEH	800,000.00		

GRANT ADMINISTRATOR

Jacqueline Kravetz
Director, Institutional Giving
WNET
New York, NY 10019-7435
USA

E-mail: kravetzj@wnet.org

Phone(w): (212) 560-2028

Fax: 212-560-8321

I've Gotta Be Me: The Many Lives of Sammy Davis, Jr.

A Production Funding Request from the
National Endowment for the Humanities

Table of Contents

2. NARRATIVE

A. NATURE OF THE REQUEST.....	1
B. PROGRAM SYNOPSIS.....	1
C. HUMANITIES CONTENT.....	3
D. PROJECT FORMAT.....	10
E. AUDIENCE AND DISTRIBUTION.....	10
F. PROJECT EVALUATION.....	11
G. RIGHTS AND PERMISSIONS.....	12
H. HUMANITIES ADVISORS.....	12
I. MEDIA TEAM.....	13
J. PROGRESS.....	14
K. WORK PLAN.....	15
L. FUNDRAISING PLAN.....	17
M. ORGANIZATIONAL PROFILE.....	17
N. LIST OF COLLECTIONS OF MATERIALS TO BE USED.....	18
O. PRELIMINARY INTERVIEWS.....	19

3. SCRIPT

4. IMAGES – NOT APPLICABLE

5. USER-GENERATED CONTENT – NOT APPLICABLE

6. BIBLIOGRAPHY

7. RESUMES AND LETTERS OF COMMITMENT

8. DESCRIPTION OF A SAMPLE

9. BUDGET

NEH Narrative – I’VE GOTTA BE ME: The Many Lives of Sammy Davis, Jr.

A. Nature of request:

WNET is seeking a production grant from the NEH for a multi-platform project about the life and influence of Sammy Davis, Jr. on the cultural and political landscape of America. The centerpiece of the project is a documentary biography of Sammy Davis, Jr. entitled *I’ve Gotta Be Me: The Many Lives of Sammy Davis, Jr.* that will be broadcast in the fall of 2016 or in early 2017 as part of WNET’s **AMERICAN MASTERS** series. Davis was not only universally considered to be one of the finest entertainers of the twentieth century, but was also at forefront of the rapidly shifting social currents of civil rights and race relations. This would be the first documentary to consider seriously Davis’ quest for personal identity as a multi-faceted entertainer whose trajectory blazed across the major flashpoints of American society from the Depression to the 1980s. Using the resources of WNET and its filmmakers, *I’ve Gotta Be Me* would make use of the full and vast range of footage, recordings, and photographs (many by Davis himself) that captured this complex, contradictory individual.

Along with the documentary film, the project’s digital elements, including a dedicated website and educational outreach, will help increase the reach of the project and deepen audience participation. The budget for *I’ve Gotta Be Me: The Many Lives of Sammy Davis, Jr.* is \$998,630. We are requesting a grant of \$800,000 from the NEH towards the project.

B. Program synopsis:

I want to live, not merely survive
And I won't give up this dream
Of life that keeps me alive.
I’ve gotta be me, I’ve gotta be me
The dream that I see makes me what I am.
--“I’ve Gotta Be Me” (1966)

In his heyday, Sammy Davis Jr. was known, without any touch of irony, as “Mr. Entertainment”, and he was regarded by the public and by his peers as the greatest entertainer of his generation. He had the kind of career that was indisputably legendary, so vast and multi-faceted that it was dizzying in its scope and scale. And yet, his life was complex, complicated, and contradictory. A man of vast and admitted ambition, Davis spent his career thinking he could change the world by dint of his talent alone, but “the world was too much with him, late and soon.” Davis strove to achieve the American Dream in a time of racial prejudice and shifting political territory. He was the veteran of increasingly outdated show business traditions trying to stay relevant; he frequently found himself bracketed by the bigotry of white America and the envious distaste of black America; he was the most public black figure to embrace Judaism, thereby yoking his identity to another persecuted minority. Most of all, he was an individual who was, in Duke Ellington’s term, “beyond category”, yet he constantly struggled with the need to define himself. “I’ve gotta be me,” he sang in the latter part of his career—but who was that “me”? And how did a complex figure like Davis, who encompassed many lives and talents, define “me” in a time of ever-shifting social, cultural, political values and allegiances?

A thoughtful retrospect of his career and the cultural context of his achievements has been long overdue. *I’ve Gotta Be Me: The Many Lives of Sammy Davis, Jr.* is the first major film documentary to examine Davis’ vast talent and his journey for identity through the shifting tides of civil rights and racial progress during twentieth century America.

They will say that Sammy was the last of his kind, but that's not true. Sammy was the only one of his kind.

—Rev. Jesse Jackson, delivering Davis' eulogy, 1990

Davis' legacy is one that demands to be shared and the full range of his contradictions examined. Although he was a pioneer in nearly every field—the first black actor to have a dramatic lead on a television show; the first black performer to do impressions of white actors; the first black performer given the same rights as white performers in Vegas; the first African American to sleep overnight in the Lincoln Bedroom—Davis is largely viewed through the least flattering end of the cultural telescope as an effortful hipster, full of showbiz glitz and glitter, drenched in gold-plated hypocrisy.

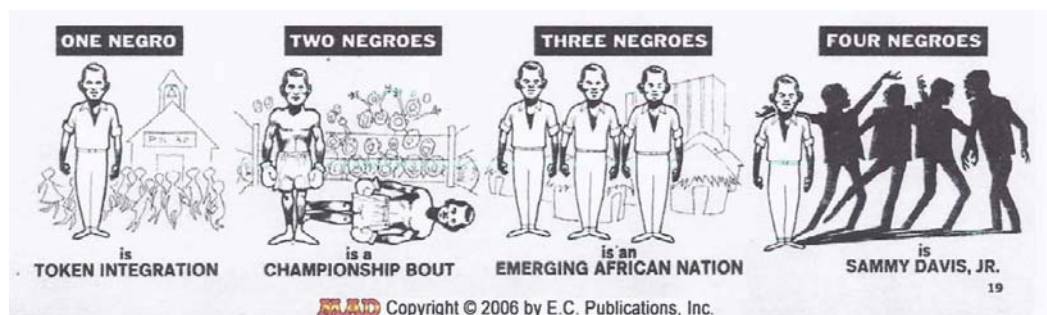
In reality, nothing could be further from the truth. Many of the barriers that Davis broke down have become so commonplace that his achievements—in show business and in civil rights—are taken for granted. “If Sammy had been a white entertainer, [his career] would have come a lot easier,” wrote critic and our NEH consultant Will Friedwald, “but if he'd been white, he wouldn't have been Sammy.”

Sammy Davis' performances on stage, in concert, in recordings, in Vegas, in films and on television would be enough to entertain an audience composed of every generation. Yet his personal story is perhaps even more fascinating and entertaining; it certainly is more densely packed than all but a handful of American entertainers. “No one could hold a candle to him when it came to walking out into an audience and getting to their jugular vein,” wrote his comrade Harry Belafonte. “It was his greatest comfort zone. But once he stepped off-stage, all the evils fell back on him.”

The trajectory that binds up Sammy Davis' many lives is so seminal that it could not help but streak across numerous flashpoints in American history and society. First of all, he not only lived during most of the seminal cultural and political events of the twentieth century, he lived *through* them. Davis started work at the age of five, dancing with his father and uncle in the “Chitlin Circuit,” essentially forgoing any kind of schooling to support his family during the Depression. He absorbed bullying and prejudice while serving in an integrated unit in basic training during World War II; faced numerous boycotts and slurs as a black entertainer in the late 40s and 50s, even at the nation's most sophisticated clubs; and was essential to the rise of Las Vegas as a location and an industry. Davis became, first, a reluctant activist during the Civil Rights movement, then an impassioned apostle for the struggle; he befriended Nixon at the beginning of the Watergate scandal; and was swept up into the heady world of drugs and dissolution that represented the excesses of the 1970s.

Davis was a veritable human Venn diagram. He overlapped with most of the key figures in American history and culture in the twentieth century, often as a transitional figure between two extremely antithetical personalities. He bestrode Bill Robinson and Michael Jackson; Al Jolson and James Brown; Ethel Waters and Kim Novak; Eddie Cantor and Frank Sinatra; Pigmeat Markham and Sidney Poitier; Clifford Odets and Jerry Lewis; Louis Armstrong and Miles Davis; John F. Kennedy and Richard Nixon; Martin Luther King, Jr. and Archie Bunker. Each of these personalities figures prominently in Davis' life and career and the conflicts arising from this “bracketing” will be portrayed in *I Gotta Be Me: The Many Lives of Sammy Davis, Jr.*

Perhaps the purest manifestation of Davis' multiformity appeared in the July 1966 issue of that inestimable chronicle of American culture, *MAD* magazine. One humor piece was a spoof of ethnic stereotyping called "Stereo-Typecasting By The Numbers." In it, the writer and artist attempted a kind of numerical taxonomy. The year 1966 was surely a potent one for black America and, yet, this is what *MAD* came up with:



Sammy Davis' personality was so vast, he taxed the taxonomy.

I've Gotta Be Me: The Many Lives of Sammy Davis, Jr. examines the conundrum proposed by this pointed cartoon: how can one man find himself when he is split into so many parts, many contradictory, and in Davis' case, each fraught with so much cultural significance.

C. Humanities content:

Multiculturalism:

"I'm Puerto Rican, Jewish, colored, and married to a white woman. When I move into a neighborhood, people start running four ways at the same time."

--Sammy Davis Jr.

It is almost impossible to think of multicultural identity in popular entertainment without thinking of Sammy Davis; he practically defined the concept. Davis could never escape being a black man: what does it mean that he not only adopted Judaism, but admitted his Puerto Rican heritage and had very public affairs with white starlets, as well as a much celebrated marriage to a Swedish film actress? The motivations behind Davis' conversion to Judaism in 1960 are complex: it has always been unclear if he did so to further ingratiate himself into the show biz oligarchy, or was instead motivated by a sincere need to find a spiritual world that could accept—could *tolerate*—his difference. It took a peculiar form of courage for a black man, whose desire for acceptance was a personal and professional obsession, to choose a religion that would further alienate him from mainstream America. As another of our NEH consultants, Professor David Kaufman, writes:

"On the broadest level, he exemplifies the fascinating and sometimes controversial history of Black-Jewish relations in America, a relationship that has manifold expressions in the world of American show business. Sammy Davis, Jr. can be seen as a one-man embodiment of this extraordinary record of cross-cultural influence and collaboration."

Davis' struggle/display of his multiculturalism was decades ahead of its time; surely in the late 1950s, no entertainer gained points with any public audience by straying beyond his cultural boundaries. The complicated reception to Davis' multiculturalism was also clearly not a bygone

product of the 1950s and 60s; President Barack Obama (and America) still wrestles with the presentation of this issue. *I've Gotta Be Me* will examine how Davis used his unique brand of multiculturalism as a way of building bridges across ethnic typologies, as well as, paradoxically, a way for him to broadcast himself as being even more original, even more special, than any other entertainer.

Race: the political persona:

If you're privileged to be a personality, there's the responsibility of what image of the new Negro do you project when you're reaching all them mass audiences in movie theaters and national television. The way I see it [my performances fail me] if they aren't presenting Negroes in an image that ain't never been seen before—an image of dignity and self-respect.

--Sammy Davis, interviewed by Alex Haley, Jr. in *Playboy*. 1966.

Sammy Davis grew up in the insular world of show biz; actually within the even more isolated world of black show biz. He claims he never encountered perceived prejudice during his 23 (!) cross-country show biz tours while growing up on the Chitlin Circuit. He said his father and uncle told him that "segregated" seating areas and hotel rooms were because "ordinary" people were jealous of show folk. When he joined the U.S. Army in 1943, he was subjected to a huge shock to his isolated system: he was repeatedly harassed for his race and never forgot the injustices and humiliations he endured while serving for his country.

Interestingly, the rise of Davis' career neatly parallels the rise of the Civil Rights movement: the week when Brown vs. Board of Education was being adjudicated, Davis was signing his first record contract with Decca. When Little Rock Central High School was being desegregated, he had just opened in a starring role on Broadway in *Mr. Wonderful*. Still, for many years, assimilation was Davis' political choice: he was a performer, not a politician, a stance chosen by other entertainers, such as Louis Armstrong and Johnny Mathis, who once told reporters in the early 1960s: "I don't think anybody'd pay a dime to watch me fight dogs and hoses, but they'll pay to hear me sing."

But Davis was one of the leading black figures of his era, and he could not ignore—nor be ignored by—the Civil Rights Movement. He was asked to be a member of the platform party during the March on Washington, and took dozens of pictures (photography was an obsession of his) while Dr. King spoke to the multitude:

I stood on the steps of the Lincoln Memorial looking toward the Washington Monument, looking over all the heads, into the faces, and then, as if the sun burst through the clouds, all at once people were *smiling* and it was "Hey man . . ." and you knew there wasn't going to be any trouble. I watched little vignettes of people touching, holding hands; a black woman handing a handkerchief to a white boy who was crying from emotion. Twenty-four hours before and maybe even twenty-four hours later they might have killed each other, but for that suspended, isolated few hours in time there was more love in the mall than the world has ever known.

--Sammy Davis Jr.

It was not until the March from Selma that Davis became fully involved with the movement. He was persuaded by Dr. King to come down to Selma in March of 1965 to do a protest concert, but he was performing eight times a week in *Golden Boy* on Broadway. Harry Belafonte covered the

cost of the cancellation on Broadway so that Davis could perform in *Selma*; it began Davis' slow acceptance of the role of spokesperson of his race and community. He moved further on the cultural spectrum towards Belafonte and Sidney Poitier, two performers he admired greatly, yet felt inferior to because of the deep nature of their political activism.

Davis was confused by the speed of the Black Power movement; it upended all of the secure verities and cultural precedents he had experienced. As he wrote in 1986:

It was a strange time, the sixties, a strange feeling suddenly being "black." Yet overnight thirty million "colored people" and "Negroes" had become "blacks." It was difficult to think of myself as a "black" after all the years of hating "black bastard," "black motherfucker." I never heard "negro bastard" or "colored motherfucker." It was always "black" and the word was nasty and hard.

Still, Davis was fierce in his commitment to lending his talent to special fundraising events—even as far as England, where he lent his name and gave money to the British Black Power movement and its leader, Michael X. When Martin Luther King was shot, Davis took to the public airwaves on local news shows, as well as the *Tonight Show*, to beg the populace to commemorate Dr. King by not resorting to violence. For a while, he even gave up his celebrated conk for an Afro.

As our consultant Gerald Early, an African American Studies scholar and Davis biographer, put it:

Clearly, at times in his life, Davis wanted to be identified as "a race man" —a black man who was loyal to and identified with his race. He tried to achieve this identification in part by buying it, through his huge financial support of the civil rights movement and black political endeavors of various sorts. He responded more generously in giving money during the heyday of civil rights than virtually any other black performer.

But, when the civil rights movement crested, Davis went back to his more neutral roots (somewhat literally—the conk came back). He embraced Richard Nixon—quite literally and earned the enmity of his more activist black colleagues. But for Davis, the Nixon relationship was personal; John Kennedy had shunned Davis when he married a white actress and disinvited him to his inaugural event, while Nixon invited Davis and his (black) wife to stay in the White House. Sammy Davis was the first black man to sleep overnight in the Lincoln Bedroom. He even became an informal consultant to Nixon on the issues of civil rights and—supposedly—tutored Nixon on the cultural subtleties among the terms "colored," "Negro," and "black."

Davis' activist trajectory represents a personal struggle played out on an overwhelmingly public stage. That trajectory unpacks the kind of obligations that a person is required to make to be an engaged social citizen. Do entertainers have a higher standard, or more stringent obligations—even if they are contrary to their own needs and beliefs? No celebrity in the 1960s had a more complicated relationship to political activism and racial identity than Sammy Davis.

Race: the professional persona:

There has to be a starting place somewhere. Too many Negroes today don't realize that if it hadn't been for Hattie McDaniel, there wouldn't be a Dorothy Dandridge. If it hadn't been for Stepin Fetchit, there would be no Sidney Poitier.

--Sammy Davis, 1961

Again, Davis' professional career spans the same sorts of alphas and omegas of the traditions to which he was referring: he himself crossed over many different performance typologies in front of so many audiences during his 55-year career. At the time that Davis began his career in 1928, Al Jolson, a white Jewish singer, wearing blackface make-up, had just emerged as the defining icon of the birth of sound cinema. Also that same year, Louis Armstrong recorded "West End Blues" with his Hot Five; Davis' last public appearance was a 60th Anniversary celebration on national television in 1990, where he was feted by Michael Jackson. (As late as 1986, Davis also provided some brilliant mimicry of both artists, in concert.) Sammy Davis represents the bandwidth of both their achievements and contradictions. Like Armstrong, he was derided by blacks for providing white America with its most public displays of perceived minstrelsy and Tom-ism; like Jackson, he devoted his career to public displays—one might say a crusade—of assimilation in the arena of popular culture. (Interestingly, Davis was both musician and actor—like Armstrong; and musician and dancer—like Jackson.)

For Davis, the traditions he honed in his early career—tap dancing, mockery, eye-rolling—were theatrical methods of expression that won over audiences. He never gave them up, nor did he ever contextualize them, despite ongoing criticism. He also affected a strange bifurcated way of expressing himself in person—a highly articulated speech (he was an autodidact who never spent a single day in school) peppered with Britishisms, while often pivoting immediately into some sort of "Zip Coon" dialect from the Chitlin Circuit or *Amos 'n' Andy* ("Do da name Ruby Begonia strike a familiar note?") for a quick laugh. It was Jerry Lewis who advised Davis in 1951 that, during his obsequious introductions in his nightclub act, he was overcompensating for his roots, presenting himself like "a colored Laurence Olivier" and Davis would do much better if he presented a persona more like his own (natural) affability. Davis' eagerness to please—to do almost *anything* on a stage—was so much an essential part of his persona that he couldn't never find it in himself to see the offense in the obsequious nature of these near-minstrel antics.

Davis was also obsessed with breaking down doors; he was devoted to showing America that a talented black man had no limits, or at least the only limits were his talents. Yet at the same time, especially in his films and nightclub appearances with Frank Sinatra and the Rat Pack, he seems to play into many subservient stereotypes: in several Rat Pack appearances in the mid-1960s, Dean Martin would tote the 5'-4" Davis in his arms, and say "I'd like to thank the NAACP for this award!" And Davis would crack up, with his patented "you-guys-just-slay-me" laugh. Still, Davis could be both mascot and maestro. By 1968, Sammy Davis had, in fact, won his own award from the NAACP: the prestigious Spingarn Medal as "Broadway/Hollywood entertainer and civil rights activist." Davis' relationship with the Rat Pack (who actually referred to themselves, interestingly, as "the Clan"—that's with a "C") is a crucible for looking at the context—and limits—of ethnic humor during a transitional period in America.

Davis ran the gamut as he embodied every kind of black performance icon: as a child he appeared in blackface and his first film was in a minstrel-show-like short subject titled *Rufus Jones for President*; in the 1940s he emulated superstar song-and-dance man Bill "Bojangles" Robinson, in the 1950s he mimicked the catchphrases of Apollo Theater comic Pigmeat Markham ("Here comes da judge!"), and by the 1960s, he adopted the ultra-cool, intellectual attitude of street smart jazz musicians like Miles Davis (and played a Milesian character in the 1966 dramatic film *A Man Called Adam*).

He was also the first black actor in a dramatic television special; the first to hold down an entire dramatic musical on Broadway (*Golden Boy*) and a relentless contributor to hundreds of civil

rights events. When his endorsement of Richard Nixon polarized many in the black community, he agreed to perform in Chicago for a benefit for PUSH, Jesse Jackson's political activism organization. Davis was shocked to receive a phalanx of booing critics from his audience. Jackson had to shout them down:

"Brothers, if it wasn't for people like Sammy Davis, you wouldn't be here. We wouldn't have PUSH today. Now, I expected some foolish people were going to react like this because the man hugged the President of the United States. So what? Look at what this gigantic little man has committed himself to over all these years . . ."

Then I heard him saying, "I'm going to ask our brother Sammy to sing something, and if anybody doesn't like it, then get up and leave." He didn't understand: I couldn't have spoken, let alone sung. He waited a moment, staring the crowd down. Nobody moved. He turned to me. "I want you to sing 'I've Gotta Be Me.'"

I couldn't run, I couldn't stay. I didn't know what to do. The music began and somehow my voice came out and I sang, "I've Gotta Be Me," and by the end of it, they were on their feet and cheering.

--Sammy Davis Jr.

Which "me" was Davis endorsing in that humiliating moment: the "me" that had given blood, sweat, and tears to the movement? Or the "me" that could never be fully accepted by many in the black community, even at the height of his popularity?

Performance:

A star. What is a star? In the same way that live performance is an impermanent art, a star is an impermanent illusion who lives only in the memory of those who seen him and then dies with them. He is carried on people's shoulders and he falls on his face, all within a minute. A star is the fool who will try anything in public and the genius when it works. A star has a thick skin that you can pierce with a frown. He has been gifted with talent, with the ability to see deeper, hear wider, laugh harder. And he was given the hunger, the need to excel. He is amazed by his fame, thrilled by applause, made incredulous by the money. And a thousand times he has wanted to ask, "Dear God, I don't deserve all this. Why *me*?"

--Sammy Davis Jr.

Davis' career encompasses nearly every popular trope about performance: he started young, outshone his mentors, had personal tragedy and setbacks (a near-fatal auto accident that destroyed his left eye); thrilling comebacks; triumphs in various media (recordings, then television, then movies, then Broadway—a venue none of his Rat Pack chums ever dared to attempt); personal reinvention; obsolescence; triumph again; and, finally, endurance and respect. His longevity alone was breathtaking: he started his career in vaudeville two years before the young Judy Garland stepped on a stage and one of Davis' final career triumphs was a series of sold-out concerts sharing the stage with Garland's daughter, Liza Minnelli. To give but one example of his enduring reach, on television alone, he appeared *as himself* in such hallmark shows over the decades as *The Colgate Comedy Hour*, *The Patty Duke Show*, *Batman*, *All in the Family*, and *The Jeffersons*.

Being on top and *staying* on top throughout the ebbs and flows of popular taste was an obsession for Davis. In 1970, he was offered the chance to perform an already popular tune

about a down-and-out (ostensibly black) hooper. He balked instantly: "I don't want to touch that song. No way was I going to be telling people, 'Look, here's where I'm going, into the toilet.'" Of course, Davis not only adopted the song, he merged it with his own persona – he allowed himself to become "Mr. Bojangles" for six minutes in performance, and audiences appreciated that it was a complete turnaround from everything he had done in show business for 50 years before that. It became a hit on the pop charts and his closing number to his act. As he told a concert audience in 1988: "I cannot do a show without including this song ["Mr. Bojangles"]. It's very special to me." In the 1960s, Davis was the first American entertainer to specialize in anthemic songs of self-congratulation, such as "Comes Once in a Lifetime." Twenty years later, however, even while Frank Sinatra was gaining standing ovations with his own anthem of self-congratulation, namely "My Way," Davis had reversed the trend, and with "Mr. Bojangles," he did precisely the opposite—in a sense, Davis showed how big he was by acting very, very small.

Davis' homages to performers of the past (Robinson, impressions of Bogart and Cagney), the present (his immense admiration of Sinatra), and the future (in a 1988 concert, he "moonwalked" in a tribute to Michael Jackson—but of course he had been doing those moves himself for decades) often subsumed his own idiosyncratic talent, but he remained, uniquely among American performers, a synthesis of many show biz traditions: he was past, present, and future all at once. His risk-taking on stage is part of a tradition that now spans half-a-century. When Billy Crystal, a great personal friend and colleague of Davis', started imitating Davis himself (with laser-like accuracy) on *Saturday Night Live* in the late 1980s, Davis (and the audience) reveled in the artistry and the renewed relevancy—after all, hadn't Davis gotten his start with groundbreaking imitations of white actors? Yet, when Crystal imitated Davis again for the Academy Awards in 2012, as usual made up in a kind of "brownface", viewers professed themselves "scandalized." Had times changed, or had the tables simply turned? In any event, Tracey Davis, Davis' daughter, told the media that she was "100 percent certain that [her] father was looking down, smiling."

The American Dream:

I'm going to get so big, so powerful, so famous, that the day will come when they'll look at me and see a man—and then somewhere along the way, they'll notice he's a Negro.

--Sammy Davis, *Yes I Can*

Sammy Davis had the talent to achieve anyone's wildest career dreams; and yet he was always driven to outpace his own dreams. He not only wanted to be known as "Mr. Entertainment," he wanted to erase the most divisive and obdurate racial barrier in this country's history. The question for him was not "why?", but "how?" In the 1950s, major black performers played the Copa (on 60th and Fifth), then went uptown and stayed at Harlem's historic Hotel Theresa. Not Davis: he stayed at the tony Sherry-Netherland overlooking Central Park and took heat for it within the black community. His comment to reporters was, "I'm not living black or white. I'm going to live as well as my fame and my income permits. They haven't made the hotel that's as good as I want to live."

Davis' struggle—which he won in many epic battles along the way—was to achieve the ultimate American Dream of assimilation. But history and culture provide no exact road map for this quest. In Davis' case, he made a lot of very real and strong choices. When he was starting as a performer, he was the first African American to do impressions of white entertainers—Jimmy Stewart, Humphrey Bogart, etc.—and he was often booed and jeered out for that kind of

“assimilation”, but it helped to make him a star. He pursued one very prominent white actress—Kim Novak—and ultimately married another white actress; those choices made his path to assimilation both easier and more difficult. In his second Broadway musical, *Golden Boy* (an updated adaptation of Clifford Odets’ 1937 drama about an Italian American, itself an assimilationist fantasy), Davis chose to play a Harlem prizefighter who falls in love with his manager’s white girlfriend; when Davis kissed her during the show’s out of town tryout in Detroit, the balcony rocked in outrage, and death threats followed. There was nothing “safe” about Sammy Davis’ pursuit of the American dream.

Like many Americans, Davis was in awe of the office of the presidency and the ultimate imprimatur that it conveys. He campaigned relentlessly for John F. Kennedy, only to be cut dead by Kennedy once he became president; his advisors didn’t think associations with black entertainers helped with Southern congressmen. Davis then campaigned relentlessly for Robert Kennedy, only to see that dream evaporate in a hotel basement in Los Angeles. Davis’ unlikely benefactor was Richard Nixon, a huge fan of Davis’ ever since Sammy got Senator Nixon seats to a sold-out nightclub gig back in 1951. The presidency of Richard Nixon was anathema to many black, liberal, and show biz constituents, but Sammy Davis enjoyed Nixon’s company and believed (and history bears him out) that the Nixon Administration was capable of many profound improvements for black Americans. (Interestingly, many Americans were shocked when he hugged Nixon, but went berserk with laughter when Davis—in obvious mockery—kissed Archie Bunker on national television.) It could be argued that Davis overlooked Nixon’s more egregious stances in order to be a part of the ultimate American Dream of assimilation: access to the White House.

And still, Davis knew that access was not full assimilation. In his 1985 memoir, he related what an African American aide to Nixon told him:

“The President talked about you at the prayer breakfast. He said, ‘Sammy is one of our great living Americans. Our friend Sammy could make it anywhere. It would matter what color he was, or what he wanted to do. With his intelligence he could make it at anything, anywhere in the world.’”

It was nice to hear and I appreciated it, but I couldn’t help thinking: As long as God lets me keep my talent. All I really had was my talent. If God ever took away my talent, I would be a nigger again.

In this regard, as in so many other regards, Sammy Davis was years ahead of his time. When he published his best-selling memoir in 1965, it was called *Yes I Can*. When Barack Obama—the first African American to sleep in the *Master Bedroom* of the White House—ran for president in 2008, he upped the ante with his campaign slogan: “Yes We Can.” Another of our NEH consultants, Susan Mizruchi sees the historical reach of Davis’ career and aspirations: “Davis was a kind of latter-day Booker T. Washington, a twentieth-century figure who seemed to typify ‘getting along’ with the powers that be, [but] he is a far more complex individual—psychologically, politically, and culturally. Far from being a mere entertainer, Davis was an ambassador of possibility for a struggling Black American citizenry in the twentieth century.”

Sammy Davis, Jr.’s legacy still resonates on a variety of “stages,” from the theatrical boards of the Great White Way to the halls of the White House, and it seems appropriate and timely that his story and his legacy be examined by millions of public television viewers nationwide.

D. Project format:

In the tradition of prestigious **AMERICAN MASTERS'** biographies, such as *Quincy Jones: In the Pocket*, *Jimi Hendrix: Hear My Train a Comin'*, and *Marvin Gaye: What's Going On*, this 90-minute program will strive to offer an entertaining and layered portrait of a complicated man.

No filmmaker has ever approached Sammy Davis, Jr.'s life and career with consideration for the historical and societal forces that shaped him. In 2001, *E! True Hollywood Story* produced an episode on him, and three years later, *One Cool Cat* was made independently and licensed to Georgia Public Television, but never saw national broadcast. *I've Gotta Be Me* would utilize the full resources of **AMERICAN MASTERS'** reach: access to the major players in Davis' life and criticism; access to rare or expensive footage (the film of *Porgy and Bess*; clips from the *Tonight Show* and *The Ed Sullivan Show*); and above all, the critical viewpoint that allows viewers to grasp Davis' personal and professional journey through the lens of his times and how the political reverberations of the time shaped his identity.

Sammy Davis Jr. personified a broad canvas of archetypes. To capture them, *I'VE GOTTA BE ME: The Many Lives of Sammy Davis, Jr.* will unfold in twelve segments: Prodigy, Hooper, Impressionist, Singer, Survivor, Provocateur, Mascot, Actor, Activist, Hipster, Patriot, and Legend. Roughly chronological in its narrative, the film will employ a visual device to provide transitions between sequences, namely beautifully shot close-ups of Savion Glover's feet tap dancing. A hooper extraordinaire and one of the last remaining talents who danced with Sammy Davis Jr., these stylish and rhythmic transitional elements will help to provide a unifying and engaging "palate cleanser" between narrative segments. For greater detail, please review the treatment.

The tapestry of this film will consist principally of archival motion picture footage, photographs and recordings. These will be informed and contextualized with both archival and new interviews with Sammy's collaborators, friends, critics, family, biographers, former employees, protégés, and many others whose lives he touched. Quotes from and photos shot by Sammy will offer a first person account of his life and times. Choreographed interpretations of Sammy's signature dance moves will add an additional texture. In addition to his own indelible renditions, underscoring inspired by Sammy's music will be composed to complement the songs he made famous.

e. Audience and distribution

I'VE GOTTA BE ME: The Many Lives of Sammy Davis, Jr. will air on WNET's **AMERICAN MASTERS** series. We will work to ensure that the program includes a seamless presentation of broadcast, new media, and education and outreach campaigns. We anticipate that the documentary will air in 98% of the country across the PBS network. In addition to the national broadcast of *I'VE GOTTA BE ME: The Many Lives of Sammy Davis, Jr.*, a DVD for PBS video, a companion soundtrack, and a companion book will offer cross-promotional opportunities.

AMERICAN MASTERS has long-established success in the broadcast arena. Nielson ratings confirm high audience loyalty. An example of this can be seen in the cumulative audience for six original documentaries which aired across the 2012 and 2013 seasons and averaged 2.5 million viewers per program. The most viewed program was Mel Brooks (2013 season), which was viewed by over 5.2 million people. We anticipate similar results with *I'VE GOTTA BE ME: The Many Lives of Sammy Davis, Jr.*

Throughout the production process, including initial television broadcasts and beyond, the **AMERICAN MASTERS** team strives to make connections and create relationships that will deepen the impact of our shows and strengthen their viewership, reaching out to new and diverse audiences in creative ways. We have launched a partnership with ITVS and are in discussions with Games for Change and StoryCorps to develop new initiatives to extend our reach.

Through a variety of outreach efforts, the life and impact of each **AMERICAN MASTERS** production, including the one for which we are requesting support is extended far beyond its initial broadcast. Each program is featured on the award-winning PBS website and is accompanied by a package of related resources, such as thematic essays, additional video footage, transcripts, career backgrounds and timelines, and filmmaker interviews to be viewed online or as “podcasts.” Traffic to the **AMERICAN MASTERS** website remains high; in the last twelve months, over two million unique visitors have explored the treasure trove of supplemental materials that we have made available. Subject to rights and clearances issues, programs may also be shaped into educational audio/visual projects, streamed online, packaged for home video/dvd distribution, and/or broadcast globally.

For *I’VE GOTTA BE ME: The Many Lives of Sammy Davis Jr.*, educational outreach will be developed both on-line and in the form of online discussions as well as “town hall” screenings with panel talks. Questions posed will include the following: What was Sammy’s role in the desegregation of pop culture? How does a performer present the issue of race, when many options are available to him/her? How did Sammy redefine roles given to black entertainers? What was the cultural significance of Sammy’s choice of the Jewish faith? Why did his choice to marry a white woman outrage so many? How did Sammy balance his image as an assimilationist with his desire to be a “race man”? Why is America and American entertainment still largely segregated today? The challenges and matters of race in Sammy’s life and written works are still being played out today. In its outreach, *I’VE GOTTA BE ME: The Many Lives of Sammy Davis Jr.* will explore the what, how, and why through its outreach efforts.

Finally, benefiting from the WNET Communications Group and a long, positive history with the media, **AMERICAN MASTERS** is one of the most reviewed series on PBS – in print and online, in the blogosphere, on radio and television. To communicate cross the board, AM is accessible through the website and on various mobile devices and tablets. Between July 1, 2012 and June 30, 2013 the **AMERICAN MASTERS** Facebook page grew by more than 19,000 fans, reaching 9.8M users on the platform. User interactions led to 10.2M viral impressions and there were 10.5M paid impressions, via targeted Facebook ads. In addition, **AMERICAN MASTERS** content is regularly featured by the PBS Facebook page (1.3M fans) and the PBS Twitter handle (1.7M followers).

F. Project evaluation:

WNET will use several methods to document the impact of this documentary: reviews from the press, audience response, traffic on the program’s website, viewer requests for more information, national carriage and requests for DVDs of the program. In addition to these conventional methods to gauge the program’s effectiveness, the project’s community engagement plan will include an evaluation of outreach screenings, discussions, and local tie-in broadcasts. Lastly, the Talk Back section of the PBS website allows us to evaluate public reaction to the program. In terms of the impact of outreach, our Education staff will gather anecdotal

stories from school educators and community partners, as well as distributing evaluation surveys periodically throughout the project period and then at the close of the grant. We will send all funders periodic updates on the project's funding and productions status, awards, press reviews, film festival and community outreach screenings, distribution outlets, web site and other online activities, and broadcast information. Most importantly, our comprehensive Post-Broadcast Report details the full reach and impact of all our efforts.

We project tens of thousands (perhaps many more) of educators, students and community members will be impacted through outreach efforts related to the series. The online curriculum will be available to 1.5 million registered users of PBS Learning Media, as well as anyone who logs on to the series web site for years to come.

G. Rights and permissions:

As evidenced by the attached letter of commitment from attorney Dan Olincy, this documentary project has the full support of the estate of Sammy Davis, Jr.

For a list of potential licensors, please see the "List of Collection Materials." **AMERICAN MASTERS** is extremely experienced in licensing materials, and most of all, trusted by third party licensors. This will not be an inexpensive production, however, as music rights and footage costs are considerable. We are confident that our experience and impeccable track record in this area will enable us to clear any and all licensing hurdles on this series. Our budget reflects clearing all rights for ten years, worldwide, for AV educational, home video and for streaming on the web. Whenever possible, we will secure rights to feature additional material on our companion web site and in all ancillary materials, including the educational modules.

AMERICAN MASTERS: I Gotta Be Me: The Many Lives of Sammy Davis Jr. anticipates that all rights can be cleared for \$232,000 (\$72,000 for music; \$120,000 for film and TV footage; and \$20,000 for photographs).

H. Humanities advisers:

Michael Dinwiddie is an associate professor at NYU's Gallatin Institute and currently serves as President of the Black Theater Network (BTN), the nation's preeminent organization of scholars, students, artists and educators dedicated to the study and promulgation of African, Caribbean and African American drama. He previously served on BTN's Executive Board from 1998-2000 as Assistant Secretary, from 2000-2002 as Secretary, and from 2010-2012 as Vice President and Conference Planner.

Gerald Early is the Merle Kling Professor of Modern Letters in the Department of English and professor in the African and African American Studies Program at Washington University in St. Louis, where he has taught since 1982. He also has an appointment in the American Culture Studies Programs at Washington University. He earned his undergraduate degree in English from the University of Pennsylvania and the Ph.D. in English and American literature from Cornell University.

Will Friedwald writes about jazz and popular music for The Wall Street Journal, where he has written the weekly column The Jazz Scene since 2010. He is the author of eight books on music and popular culture, including the critically acclaimed *A Biographical Guide to the Great Jazz and Pop Singers* from 2010. Prior to the Journal, he was the jazz and cabaret critic for The New York Sun for all seven years of that daily newspaper's existence. Mr. Friedwald has been dubbed (by

Past Times magazine) "The Poet Laureate of vintage pop music," Friedwald is internationally recognized as a leading authority on jazz and adult pop music, as well as Broadway shows, jazz and pop vocalists, big bands, and classic American pop.

Michael Frisch is a Professor and Senior Research Scholar in the American Studies department at University of Buffalo. He earned his BA from Tufts University and his MA & Ph.D. from Princeton. He has served on the board of directors for the New York Council for the Humanities since 2007.

David Kaufman is an associate professor of religion and the Florence and Robert Kaufman Chair in Jewish Studies at Hofstra University. He earned his BA from Columbia College, his MA from Jewish Theological Seminary of America, and his Ph.D. from Brandeis University.

Susan L. Mizruchi is Professor of English Literature at Boston University. She received B.A.'s in English and in History from Washington University in 1981 and her Ph.D. from Princeton University in 1985. Professor Mizruchi's specialties are nineteenth- and twentieth-century American literature; religion and culture; literary and social theory; literary history; and history of the social sciences. She has taught courses in literature, gender, and film at Boston University for twenty-five years.

I. Media team:

Michael Kantor, Executive Producer *AMERICAN MASTERS* Since 2001, Michael Kantor has produced 21 hours of television for national broadcast. In addition to winning the Peabody Award and the Primetime Emmy for Outstanding Nonfiction Series, Mr. Kantor's productions have been recognized with six Primetime Emmy Award nominations, and one Writers Guild of America Award nomination. His series *Broadway: The American Musical* was honored by the National Endowment of the Humanities when it celebrated its 40th anniversary with a special screening in Washington. Along with the films that he has created under the Ghost Light Films banner, Mr. Kantor served as Producer of *The Thomashefskys: Music and Memories of a Life in the Yiddish Theater* (written and hosted by Michael Tilson Thomas), Executive Producer on *Give Me the Banjo* (narrated by Steve Martin, directed by Marc Fields) and wrote, directed, and produced the award-winning profile, *Quincy Jones: In the Pocket*, for the **AMERICAN MASTERS** PBS series. With Laurence Maslon, he co-authored the companion books to his popular series, including *Superheroes! Capes, Cows and the Creation of Comic Book Culture* (Crown Archetype), *Make 'Em Laugh* (Twelve) and *Broadway: The American Musical* (Bulfinch). He is also President of Almo Inc., a company which distributes The American Film Theatre series, which includes Edward Albee's *A Delicate Balance* (starring Katharine Hepburn), Eugene O'Neill's *The Iceman Cometh* (Lee Marvin), and Chekhov's *Three Sisters* (Laurence Olivier) among its titles. Mr. Kantor has served as a nominator for the Tony awards, and holds a B.A. in Theater Studies from Cornell University, and a M.F.A. in Directing from the University of California, San Diego.

Marc Henry Johnson, Director/Producer has extensive experience in both narrative and documentary filmmaking. His first national PBS program as lead Producer was the Peabody Award winning, *A HUEY P. NEWTON STORY*, created by Roger Guenveur Smith and directed by Spike Lee. Next, he served as Executive Producer/Director for the American Public Television series, *COLORVISION*, which showcased Asian-American, African-American, Latino, Pacific Islander, and Native American short films. Daisy Fuentes was the series host, with Lisa Ling, Marc Anthony Thompson (a.k.a. 'Chocolate Genius'), Dan Ho, and Kate Rigg as field

correspondents. (Deleted Nightdriver). Mr. Johnson's extensive work in musical films includes serving as an Executive Producer for the concert film/documentary entitled *SOUNDTRACK FOR A REVOLUTION*, with music by The Roots, Jos Stone, Wyclef Jean, Richie Havens, The Blind Boys of Alabama, Mary Mary, and John Legend. This film was an Audience Favorite at the 2009 Tribeca Film Festival, an Official Selection for the 2009 Cannes International Film Festival, was short-listed for an Oscar for Best Feature Documentary and, after a short theatrical run, aired on PBS' *American Experience*. In addition, Mr. Johnson was a Co-Producer on *BROTHER TO BROTHER*, which won the Dramatic Special Jury Award at the 2004 Sundance Film Festival. It also was nominated for four Independent Spirit Awards, three Gotham Awards, and broadcasted on PBS' *Independent Lens* and Logo TV. In 2004, Mr. Johnson was the Producer for the Sundance Channel-Court TV co-production, *THE FIRST AMENDMENT PROJECT: POETIC LICENSE*, which featured Amiri Baraka and was directed by Mario Van Peebles. Further, Mr. Johnson produced Bravo's Emmy Award-nominated *THE AWFUL TRUTH WITH MICHAEL MOORE*.

Laurence Maslon, Writer, is an arts professor at New York University's Tisch School of the Arts, as well as associate chair of the Graduate Acting Program, with an affiliation in the Graduate Musical Theatre Writing Program. He is the host and producer of the weekly radio series, *Broadway to Main Street*, broadcast on the NPR-affiliate station WPPB-FM. He is the author of the companion book to the recent PBS documentary series, *Superheroes: A Never-Ending Battle* and cowrote the series with producer/director Michael Kantor. Also with Kantor, he cowrote the PBS series *Make 'Em Laugh* (Emmy nomination) and two episodes of the Emmy-winning *Broadway: The American Musical* as well as the companion volume (updated edition published by Applause in paperback) and the liner notes for the five-disc box set for the series, released by Sony/Decca. Among his other books are *Some Like It Hot: The Official 50th Anniversary Companion* (HarperCollins) and *The South Pacific Companion* and *The Sound of Music Companion* (Simon and Schuster). Maslon wrote the acclaimed **AMERICAN MASTERS** /Thirteen documentary *Richard Rodgers: The Sweetest Sounds* and is the editor of *Kaufman & Co.*, the Library of America edition of George S. Kaufman's plays. He has been the host for Encores!-in-Seminar at City Center for thirteen years and has written special programming for Lincoln Center Theatre, Carnegie Hall, Jazz at Lincoln Center, the Kennedy Center, the Chicago Humanities Festival, Merkin Concert Hall, the Library of Congress, and Guild Hall in East Hampton. He served on the nominating committee for the Tony Awards from 2007 to 2010. He is currently editing the two-volume set *American Musicals (1927-1969)* containing sixteen classic Broadway librettos, to be published by the Library of America in June 2014.

J. Progress:

I Gotta Be Me: The Many Lives of Sammy Davis Jr. was initially conceptualized by Executive Producer Michael Kantor and Writer Laurence Maslon. For fifteen years, the two have been producing high caliber programs for PBS: credits include *Broadway: The American Musical*; *Make 'Em Laugh: The Funny Business of America*; and *Superheroes: A Never-Ending Battle*, all of which were either nominated for or won several Primetime Emmy Awards.

In the course of their work on the *Broadway* series, Kantor and Maslon identified Sammy Davis, Jr. as an influential character worthy of his own documentary, but it was not until Mr. Kantor assumed the role of Executive Producer of **AMERICAN MASTERS** that they decided to go ahead and develop such a film. As Mr. Davis's estate was notoriously encumbered with a variety of tax liens, the first step was to determine whether the rights to his life story were clear. Over the

course of a number of phone conversations and a meeting in Los Angeles, Mr. Kantor has secured a solid relationship with Dan Olinsky, the attorney who represents the Sammy Davis, Jr. Estate. Mr. Olinsky's letter of support is attached to this proposal. In addition to giving the filmmakers unique access to the estate's collection, Mr. Olinsky has offered to introduce the filmmaking team to key figures in Sammy life.

In June of 2014, Mr. Kantor met Marc Henry Johnson, whose background in music-oriented programming and documentaries makes him an ideal producer/director of this program. Mr. Johnson first met Mr. Kantor to discuss a potential **AMERICAN MASTERS** film on Melvin Van Peebles, the noted African-American actor, writer and director. Mr. Johnson was already very familiar with Sammy Davis, Jr.'s career, and, impressed by the research done to date by Mr. Kantor and Mr. Maslon, he immediately signed on to this project.

I Gotta Be Me: The Many Lives of Sammy Davis, Jr. has attached the following advisers, which represent a wide range of viewpoints on the subject matter:

- Michael Frisch, Professor of American Studies, University of Buffalo
- Gerald Early, Professor of English, of African & African-American Studies, and of American Culture Studies, Washington University
- Michael Dinwiddie, Associate Professor whose teaching interest include cultural studies, African-American theater history, dramatic writing, filmmaking and ragtime music, NYU Gallatin Institute
- Will Friedwald, Author and Music Critic, "*Wall Street Journal*"
- Susan Mizruchi, Professor of English Literature, Boston University
- David Kaufman, Associate Professor of Religion, Hofstra University.

In the fall, production will travel to record some key interviews, including Sammy Davis, Jr.'s second wife May Britt, his friend and biographer Burt Boyer, the composer Quincy Jones who toured frequently with Mr. Davis, and his equally iconic co-star in *Porgy and Bess* Sidney Poitier (see section "O"). From there, production will proceed as detailed in the work plan below.

K. Work plan:

May 2014- May 2015: Fundraising, Research, Development, & Scripting

- Initial research begins
- Advisers are assembled
- Fundraising commences
- Producer/Director Marc Henry Johnson joins the team
- Budget and production schedule are prepared
- Archival collections are targeted and contacted
- Music collection is amassed
- Interviewees are researched
- Treatment is created in conjunction with advisers
- September 2014- script is circulated to advisers for review and consultation.
- October 2014- interviews with May Britt, Burt Boyer, Quincy Jones, Sidney Poitier are conducted and transcribed
- May 2015- principal production funds are secured

June- August 2015: Pre-Production

- Production office opens
- Production accounting commences
- Producer, Associate Producer and Researcher begin work
- Archival materials are collected, logged and data-based
- Writer Larry Maslon delivers shooting script
- Advisers give notes on script
- Narrator and dance talent are considered
- Interviewees are selected
- Shooting schedule is drawn
- Production crew and key post-production team members such as editor Kris Liem are hired and given their respective schedules
- Educational outreach is developed with the help of advisers
- Post-production house is selected and put on hold
- Insurance is secured

September-December 2015: Production

- Interviews are conducted
- Transcript are made
- Logging, scanning, and data-basing continue
- Narrator's and Dance Talent's deals are negotiated
- Archival footage and music are secured and costs estimated

January- February 2016: Post-Production, Phase 1-- Rough Cut

- Editing room opens
- Sound Editor is hired
- Rough cut is delivered
- Advisers convene for screening and discussion

March- April 2016: Post Production, Phase 2-- Fine Cut

- Writer re-write and/or polishes
- Dance talent is shot
- Rights for all selected archival images and music are negotiated
- Titles and credits are designed
- Deliverables are prepared
- Fine cut is delivered
- Advisers offer final comments

May 2016: Post Production, Phase 3-- Final Cut

- All selected archival photographs, motion picture footage, and music are ordered at highest resolution and licensed
- Sound Designer/Composer scores the soundtrack
- Sound Editor begins
- Final cut is delivered: picture is locked
- Online edit and Sound Mix
- Closed Captioning and Packaging
- Web-site materials are prepped and becomes active
- Educational outreach modules are finalized with input from advisers
- Promotion and Station Relations timed to broadcast

L. Fundraising plan:

The total project cost is \$998,630. An amount of \$800,000 for production funding is being sought from the National Endowment of Humanities.

To close any remaining funding shortfall, the production team and their colleagues at WNET will approach many of the individuals and foundations that have previously supported programs such as the *Broadway*, *Make 'Em Laugh*, and *Superheroes* series. Among those prospects are

(b) (4)

, as well as other prominent donors to public television.

Finally, pre-sales to both domestic and international distributors such as the BBC Worldwide, KinoLorber, New Video, ARTE, NHK Japan and ABC (Australia) will be allocated to production costs as necessary.

M. Organizational profile:

One of the United States' major cultural and educational institutions, WNET was the first station of the Public Broadcasting Service, and currently supplies a significant percentage of all prime-time programs aired on PBS. For over fifty years, the station has addressed the varied interests of the U.S. public television audience with acclaimed and long-running series such as: *The NewsHour*, *Nature*, *Great Performances*, and **AMERICAN MASTERS**. Our specials and short series such as *The Ascent of Money*, *the Supreme Court*, *African American Lives*, *Looking for Lincoln*, *The Story of the Jews*, *The African Americans: Many Rivers to Cross*, and *Shakespeare Uncovered* routinely incorporate educational and humanities programming into their distribution, including web-based and in-school components. Hundreds of honors – Emmy Awards, Peabody Awards, CINE Golden Eagles, DuPont-Columbia Awards, Academy Awards and more – testify to the consistently high quality of the station's programs. Off the air, the station's Educational Resources Center is a leader in creating multimedia learning materials that extend the educational value of public television.

N. List of collections of materials to be used by the project:

The documentary will utilize resources nationwide including: The Paley Center for Media, the University of California, Los Angeles Film & Television Archive, The Museum of Broadcast Communications, the Peabody Awards Collection, the Archive of American Television, and the BBC Archives among others. In addition to twenty-one films, Sammy Davis appeared as a character or as himself on the following television series that may be referenced:

TELEVISION SERIES

General Electric Theater, 1958, 1961; *Dick Powell's Zane Grey Theater*, 1959; *Lawman*, 1961; *Hennessey*, 1962; *The Rifleman*, 1962 (two episodes); *The Andy Williams Show*, 1962, 1963; *Ben Casey*, 1963; *The Jerry Lewis Show*, 1963; *Burke's Law*, 1963; *The Danny Thomas Show*, 1963; *The Patty Duke Show*, 1965; *The Wild, Wild West*, 1966; *Batman*, 1966; *I Dream of Jeannie*, 1967; *The Joey Bishop Show*, 1968; *The Beverly Hillbillies*, 1969; *The Mod Squad*, 1969, 1970 (three episodes); *The Flip Wilson Show*, 1970; *The Name of the Game*, 1970; *Here's Lucy*, 1970; *All in the Family*, 1972; *The Courtship of Eddie's Father*, 1972; *Chico and the Man*, 1975; *Carol Burnett Show*, 1975; *The Jeffersons*, 1975; *Charlie's Angels*, 1977; *One Life to Live*, 1979, 1981, 1983; *General Hospital*, 1982; *Fantasy Island*, 1983; *The Cosby Show*, 1989.

Davis made numerous appearances on *The Tonight Show* as both guest and substitute host. He also appeared many times on *The Hollywood Palace*, the *Mike Douglas Show*, the *Ed Sullivan Show*, *Rowan and Martin's Laugh-In*, and *Hollywood Squares*. He made appearances as well on the *Dinah Shore Show*, the *Steve Allen Show*, the *Sonny and Cher Show*, the *Donnie and Marie Show*, the *Nat King Cole Show*, *This is Tom Jones*, the *Eddie Cantor Show*, the *Milton Berle Show*, the *Captain and Tenille Show*, the *Dean Martin Show*, the *Dean Martin Celebrity Roast*, *Hee Haw*, the *Dick Cavett Show*, the *David Frost Show*, and the *Merv Griffin Show*. He appeared as well on *Starsky and Hutch*, *The Love Boat*, *Diff'rent Strokes*, *Gimme a Break*, *77 Sunset Strip*, *Hullabaloo*, and *Kojak*.

TELEVISION SPECIALS (HIS OWN)

The Swinging World of Sammy Davis, Jr., 1965; *Sammy Davis, Jr., and the Wonderful World of Children*, 1966; *Sammy Davis, Jr., in Europe*, 1969; *60th Anniversary Salute to Sammy Davis, Jr.*, 1990

OTHER TELEVISION SPECIALS

The Jerry Lewis Special, 1957; *Holiday in Las Vegas*, 1957; *The Frank Sinatra Timex Show*, 1960; *The Strollin' Twenties* (Harry Belafonte-produced CBS special inspired by Langston Hughes's autobiography, *The Big Sea*, a tribute to Harlem of the 1920s), 1966; *Danny Thomas Special*, 1967; *Movin' with Nancy* (special hosted by Nancy Sinatra), 1967; *Frank Sinatra, Jr., with Family and Friends*, 1969; *Rowan and Martin Bite the Hand That Feeds Them*, 1970; *The Bob Hope Special*, 1971; *Burt Bacharach Special*, 1972; *Duke Ellington ... We Love You Madly*, 1973; *A Show Business Salute to Milton Berle*, 1973; *The Henry Fonda Special*, 1973; *Bob Hope's Bicentennial Star-Spangled Spectacular*, 1976; *America Salutes Richard Rodgers: The Sound of His Music*, 1976; *All-Star Tribute to John Wayne*, 1976; *Texaco Presents Bob Hope's All-Star Comedy*

Spectacular from Lake Tahoe, 1977; *Texaco Presents Bob Hope's All-Star Tribute to the Palace Theater*, 1978; *Steve and Eydie Celebrate Irving Berlin* (Steve Lawrence and Eydie Gorme), 1978; *Celebrity Challenge of the Sexes*, 1979; *Circus of the Stars*, 1979; *The Bob Hope Special*, 1979; *Sinatra: The First Forty Years*, 1980; *Bob Hope Presents a Celebration with Stars of Comedy and Music*, 1981; *All-Star Party for Lucille Ball*, 1984; *All-Star Party for Clint Eastwood*, 1986; *Bob Hope's High-Flying Birthday*, 1986; *Las Vegas: An All-Star 75th Anniversary*, 1987; *Bob Hope's Super Bowl Party*, 1989; *Frank, Liza, and Sammy: The Ultimate Event*, 1989; *Tappin'* (behind-the-scenes look at the making of *Tap*), 1989

SELECT DISCOGRAPHY

Starring Sammy Davis, Jr., Decca, 1955; *Just for Lovers*, Decca, 1955; *Mr. Wonderful*, original cast recording, Decca, 1956; *Boy Meets Girl* (with Carmen McRae), Decca, 1957; *Sammy Davis at Town Hall*, Decca, 1959; *Porgy and Bess* (with Carmen McRae), Decca 1959; *I Got a Right to Swing*, Decca, 1960; *Wham of Sam*, Reprise, 1961; *What Kind of Fool Am I*, Reprise, 1962; *As Long As She Needs Me*, Reprise, 1963; *Golden Boy*, original cast recording, Capitol, 1964; *The Nat King Cole Songbook*, Reprise, 1965; *Sammy Davis, Jr., and Count Basie, Our Shining Hour*, 1965, Verve; *Sammy's Back on Broadway*, Reprise, 1965; *A Man Called Adam*, soundtrack recording, Reprise, 1966; *Sammy Davis, Jr., Sings, Laurindo Almeida Plays*, DCC, 1966; *The Sounds of '66* (with Buddy Rich), Reprise, 1966; *Salt and Pepper*, soundtrack recording, United Artists, 1968; *Sweet Charity*, soundtrack recording, Decca, 1969; *I've Gotta Be Me*, Reprise, 1969; *Something for Everyone*, Motown, 1970; *Stop the World, I Want to Get Off*, original cast recording, 1979; *Closest of Friends*, Applause, 1982

ALSO: *YES, I CAN!* (4-CD box set, with accompanying essays by Gerald Early, Will Friedwald, Arthur Levy)

O. Preliminary interviews:

The production team for *I GOTTA BE ME: The Many Faces of Sammy Davis Jr.* intends to conduct key interviews during the fall of 2014, including: Burt Boyer, to give an overview of Sammy's life; Sidney Poitier, to speak about Black actors in Hollywood during Sammy's era; Quincy Jones, to recount his musical experiences with Sammy; and May Britt, to provide an intimate view of living with this legend.

In addition, the team will consider the individuals set forth below as potential interviewees.

Scholars and Critics

Gerald Early, scholar
David Kaufman, scholar
Susan Mizruchi, scholar
Henry Louis Gates Jr., scholar
Stanley Crouch, music and culture critic
Will Friedwald, music critic

Hilton Als, theater critic
Don Bogle, scholar and biographer
Michael Dinwiddie, scholar
Margo Jefferson, theater critic
Wil Haygood, biographer
Shawn Levy, biographer

Those Who Knew Him Best

Kim Novak, actor
Loray White, actor, Sammy's first wife
May Britt, actor, Sammy's second wife
Tracey Davis, daughter

Lola Falana, dancer
Burt Boyer, co-writer of Sammy's autobiographies

NEH Narrative – I’VE GOTTA BE ME: The Many Lives of Sammy Davis, Jr.

Performers and Personalities

*Savion Glover, hooper

Quincy Jones,

producer/conductor/composer

George C. Wolfe, theater producer

George Schlatter, television producer

Buz Kohan, writer

Cicely Tyson, actor

Chita Rivera, actor/dancer/singer

Diana Ross, actor/singer

Nancy Sinatra, singer

Jay Leno, comedian/former *Tonight Show*
Host

Diahann Carroll, singer

Goldie Hawn, comedian/actor/dancer

Charles Strouse, composer

Baayork Lee, actor/singer/dancer

Leslie Bricusse, composer/lyricist

Norman Lear, producer

Shirley MacLaine, actor

Harry Belafonte, actor/activist

Jerry Lewis, comedian

Steve Lawrence, singer

Liza Minnelli, singer/actor

Janelle Monae, singer

Rita Moreno, singer/actor

Paula Wayne, co-star in *Golden Boy*

Sidney Poitier, actor/activist

Jesse Jackson, activist

Dionne Warwick, singer

Charlotte Rampling, actor

Joan Collins, actor/author

Shirley Bassey, singer

Tom Jones, singer

Eddie Murphy, comedian/actor

Billy Crystal, comedian/actor/Sammy
impersonator

**Don Cheadle, actor

*- *I GOTTA BE ME: The Many Faces of Sammy Davis, Jr.* will negotiate with Glover to perform tap for the film.

** - Because Cheadle researched and portrayed Sammy Davis Jr. in the critically acclaimed HBO film, *The Rat Pack*, Cheadle is a natural choice to narrate *I GOTTA BE ME: The Many Faces of Sammy Davis, Jr.*

**I'VE GOTTA BE ME:
The Many Lives of Sammy Davis, Jr.**

Script treatment by Laurence Maslon 8/2014

To the reader:

Sammy Davis, Jr. was a man of many lives, careers, and complexities. "I've Gotta Be Me" will run roughly chronologically, but will bridge out to explore the arc of his various "lives" when the appropriate section comes.

The quotes in this script are taken from actual print interviews, interviews with our consultants, and archival footage from interviews previously conducted for other *American Masters*/PBS documentaries. In constructing our film, we will conduct additional research and naturally supplement these resources with new interviews conducted with the personalities listed in Section O of the NEH narrative.

The script is divided into twelve sections: Prodigy, Hooper, Impressionist, Singer, Survivor, Provocateur, Mascot, Actor, Activist, Hipster, Patriot, Legend. Each section will have an interstitial title which will be accompanied by a brief dance to Sammy Davis' rendition of the song in the text, expressly choreographed and performed for this documentary.

Sammy Davis, Jr. was a prolific chronicler of his life and times, both in print and in photographs. Quotes from Davis in the script are taken from his memoirs and interviews. When necessary, they will be read in the documentary by a performer of note--or, perhaps, to better capture his "many lives"--a series of performers. When possible, still photography taken by Davis will be used and clearly credited as such for the viewer.

(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



(b) (4)



FADE TO BLACK

SELECTED BIBLIOGRAPHY

Birkbeck, Matt

Deconstructing Sammy : music, money, madness, and the mob

New York, NY : Amistad ; 2009

Brundage, W.

Beyond blackface African Americans and the creation of American popular culture, 1890-1930

Chapel Hill : University of North Carolina Press; 2011

Davis, Sammy ; Jane Boyar; Burt Boyar

Yes I can: the story of Sammy Davis, Jr.

New York : Farrar, Straus & Giroux;1965

Davis, Sammy ; Jane Boyar; Burt Boyar

Why me? the Sammy Davis, Jr. story

New York : Farrar, Straus and Giroux;1989

Davis, Sammy ; Jane Boyar; Burt Boyar

Sammy an autobiography : with material newly revised

New York : Farrar, Straus and Giroux;2000

Davis, Sammy

Hollywood in a suitcase

New York : Morrow;1980

Davis, Tracey.

Sammy Davis Jr. A Personal Journey with My Father. New York: Ratpac, 2014.

Early, Gerald Lyn

The Sammy Davis, Jr. reader

New York : Farrar, Straus and Giroux;2001

Early, Gerald Lyn

This is where I came in: Black America in the 1960s

Lincoln: University of Nebraska Press; 2003

Fishgall, Garry

Gonna do great things : the life of Sammy Davis, Jr.

New York : Scribner; 2003

Friedwald, Will

A biographical guide to the great jazz and pop singers

New York : Pantheon Books; 2010

Friedwald, Will

Jazz singing : America's great voices from Bessie Smith to bebop and beyond

New York : C. Scribner's Sons; 1990

Haygood, Wil

In black and white : the life of Sammy Davis, Jr.

New York : A.A. Knopf ;2003

Kaufman, David

Jewhooing the sixties American celebrity & Jewish identity : Sandy Koufax, Lenny

Bruce, Bob Dylan, and Barbra Streisand

Waltham, Mass. : Brandeis University Press; 2012

Levy, Shawn and Paul Sirett

Rat pack confidential

London : Oberon; 2002

Rogin, Michael Paul

Blackface, white noise : Jewish immigrants in the Hollywood melting pot

Berkeley : University of California Press; 1996

Rudin, Max. "Fly Me to the Moon: Reflections on The Rat Pack," *American Heritage*,
December 1998.

I've Gotta Be Me: The Many Lives of Sammy Davis, Jr.

A Production Funding Request from the
National Endowment for the Humanities

List of Media Team and Advisers

Media Team:

- Michael Kantor, Executive Producer AMERICAN MASTERS
- Marc Henry Johnson, Producer/Director
- Laurence F. Maslon, Writer (Tisch School of the Arts, New York University)

Advisers:

- Michael Frisch, Professor of American Studies, University of Buffalo
- Gerald Early, Professor of English, of African & African-American Studies, and of American Culture Studies, Washington University
- Michael Dinwiddie, Associate Professor whose teaching interest include cultural studies, African-American theater history, dramatic writing, filmmaking and ragtime music, NYU Gallatin Institute
- Will Friedwald, Author and Music Critic, "Wall Street Journal"
- Susan Mizruchi, Professor of English Literature, Boston University
- David Kaufman, Associate Professor of Religion, Hofstra University.

I've Gotta Be Me: The Many Lives of Sammy Davis, Jr.

A Production Funding Request from the
National Endowment for the Humanities

Media Team Resumes

EXECUTIVE PRODUCER, AMERICAN MASTERS, THIRTEEN/WNET (MAY 2014 - PRESENT)

MEMBER - DIRECTORS GUILD OF AMERICA, WRITERS GUILD OF AMERICA.

As representative of WGA, lobbied both in Congress and in the White House for increased PBS funding.

FACULTY MEMBER, SCHOOL FOR VISUAL ARTS, NEW YORK, NY

MFA program for Documentary Filmmaking.

FILM AND TELEVISION

Producer/Director/Writer

Superheroes: A Never-Ending Battle, a three-hour series for PBS, produced by Ghost Light Films in association with Oregon Public Broadcasting. Funded by PBS, the National Endowment for the Arts and the National Endowment for the Humanities among others. Hosted and narrated by Liev Schreiber. Distributed internationally by BBC Worldwide and Arte. Created educational modules for PBS Learning Media. Co-authored companion book published by Crown Archetype, a division of Random House. Trended nationally on Twitter during premiere broadcast.

Broadway Musicals: A Jewish Legacy, a 90-minute co-production with *Great Performances*, Thirteen/WNET. Narrated by Joel Grey. Domestic home video distributed by Acorn Media (RLJ Entertainment). Worldwide distribution by Ghost Light Films includes BBC 1 broadcast as part of the *Imagine* series. Festival screenings in London, Melbourne and Vancouver. Peabody Award.

Make 'Em Laugh: The Funny Business of America, a 6-part, 6-hour co-production with Thirteen/WNET and BBC-TV. Hosted by Billy Crystal. Narrated by Amy Sedaris. Key talent included Steve Martin, Will Ferrell, Jerry Seinfeld, Judd Apatow, Whoopi Goldberg and Chris Rock, among others. Nominated for Primetime Emmy for Nonfiction Writing. Co-authored companion book published by Twelve, a division of Grand Central Publishing.

Broadway: The American Musical, a 6-part, 6-hour co-production with Thirteen/WNET, BBC, NHK and Carlton International. Hosted and narrated by Julie Andrews. Won Primetime Emmy Award for Outstanding Non-Fiction Series and many other awards. Funded by both the NEA and the NEH, and selected as one of four documentaries screened to honor the National Endowment for the Humanities on its 40th anniversary. Co-authored companion book published by Bulfinch Press, a division of Little, Brown and Company.

Quincy Jones: In the Pocket, a 90-minute *American Masters* documentary on the musician/producer. Key talent included President Bill Clinton, Oprah Winfrey, Chairman of Joint Chiefs of Staff Colin Powell, Maya Angelou, and Sidney Poitier. Won Cine Golden Eagle award.

Quincy Jones, a 60-minute *Bravo Profile*. Filmed in the Capitol recording studios in Los Angeles, and in Paris, France with the 130-piece French National Orchestra.

Arthur Miller, segment on the playwright for *EGG: the arts show*, a nationally televised PBS program (formerly *City Arts*). Interviewed Arthur Miller and filmed Broadway production of his play, "The Price." Nominated for NYTAS Emmy award.

My Favorite Things: Julie Andrews Remembers, a 60-minute documentary commissioned by Twentieth Century Fox to accompany the best-selling 40th Anniversary DVD release of *The Sound of Music*. Host segments with Ms. Andrews filmed at Twentieth Century Fox studios. Produced 4 additional featurettes, including a segment filmed in Salzburg, Austria.

Executive Producer

Give Me the Banjo, a 90-minute documentary aired as part of first season of *PBS ARTS Presents*. Directed by Marc Fields. Narrated by Steve Martin. Supervised all aspects of program, including negotiating production agreements with PBS and producing taping of Steve Martin and the Steep Canyon Rangers in performance.

Producer

The Thomashefskys, a two-hour program on the pioneers of the Yiddish Theater, aired on *Great Performances*. Written and hosted by Michael Tilson Thomas with the New World Symphony. Directed by Gary Halvorson. Filmed at the New World Center designed by Frank Gehry in Miami.

The West, an 8-part, 12½-hour series for PBS. Executive produced by Ken Burns. Directed by Stephen Ives. Narrated by Peter Coyote. Managed all aspects of research and production, including conducting interviews, coordinating production shoots with trains and helicopters, and directing voiceover sessions (including John Lithgow, Laura Dern, Matthew Broderick and Hector Elizondo among others).

Co-Producer/Co-Director

Cornerstone, a feature-length verité documentary. Created with Stephen Ives of Insignia Films. Premiered at the Taos Talking Pictures Festival. Television premiere on HBO. A portrait of a multi-cultural theater company on a 10,000-mile bus tour with an adaptation of Shakespeare's *The Winter's Tale*.

Writer

The Lullaby of Broadway: Opening Night on 42nd Street, a 60-minute special for WNET. Produced by Tony Adams and Metropolitan Entertainment in association with Ghost Light Films.

AWARDS

Peabody Award, Primetime Emmy Award for Outstanding Non-Fiction Series, Primetime Emmy nomination for Non-Fiction Writing, Media Association Best Music Anthology, Chicago International Television Awards – Silver Hugo, Cine Golden Eagle, International Recording Award, Theatre Museum Award for Theatre Arts Education, Eurovision's Rose D'Or – Silver Rose.

EDUCATION

M.F.A. in Directing, University of California, San Diego, 1987
B.A., Theater Arts, Cornell University, 1983

MARC HENRY JOHNSON PRODUCER
92 Laight Street, Suite 5B, New York, NY 10013,
mhjprod@gmail.com - www.mhjproductions.com
O: 212 343-1758 C: (b) (6)



EMPLOYMENT HISTORY

PRODUCER / WRITER; THE DEUCE (Dramatic Series)

Executive Producers: David Simon and George Pelecanos; Writer: Richard Price
September 2009 - Present

EXECUTIVE PRODUCER; SOUNDTRACK FOR A REVOLUTION (Documentary/Concert Film)

Performances By John Legend, The Roots, Joss Stone, Wyclef Jean, Richie Havens, and Blind Boys of Alabama
Executive Producer: Danny Glover; Directors: Dan Sturman and Bill Guttenberg; Wild Bunch Films
March 2006 - May 2009

PRODUCER; THE 1ST AMENDMENT PROJECT: POETIC LICENSE (Documentary)

Performances By Amiri Baraka
Director: Mario Van Peebles; The Sundance Channel & Court TV
August 2004 - December 2004

CO-PRODUCER; BROTHER TO BROTHER (Narrative)

Winner, Dramatic Special Jury Prize at 2004 Sundance Film Festival

Starring: Anthony Mackie, Director: Rodney Evans; Wolfe Distribution & PBS
September 2002 - July 2004

EXECUTIVE PRODUCER and DIRECTOR; COLORVISION (Magazine Series)

Hosts: Daisy Fuentes and Lisa Ling; PBS
February 2002 - January 2004

PRODUCER; A HUEY P. NEWTON STORY (Narrative)

2002 Peabody Award Winner

Starring: Roger Guenveur Smith, Director: Spike Lee; Starz & PBS
March 1998 - February 2002

PRODUCER; THE AWFUL TRUTH (Political Satire Series)

2000-2001 Primetime Emmy Nominee for Outstanding Non-Fiction Program
Starring and Produced by Michael Moore; Bravo Networks and Channel 4 (U.K.)
January 2000 - May 2000

CONSULTING PRODUCER

THROUGH ONE CITY (Documentary)

Executive Producer: Chip Duncan
Producer: Alison Rostankowski
PBS
June 1999 - September 1999

CO-PRODUCER

A LOVE LETTER TO NEW YORK (Documentary)

Starring: Joy Behar, Tommy Tune, Heavy D
Producer: Jeff Hasler
PBS
July 1998 - October 1998

CO-PRODUCER, ASSISTANT DIRECTOR

COYOTES (Narrative)

Winner of Best Feature Film
1999 Savannah Film Festival
Director, Kevin McCarey
Porch Light Entertainment
April 1998 - September 1998

SEGMENT PRODUCER / DIRECTOR / WRITER

PIRATE TALES (Documentary)

Host: Roger Daltry
Series Writer/Director: Kevin McCarey
Turner Broadcasting System
February 1994 - June 1995

EDUCATION: Cornell University, Bachelor of Arts

SKILLS: Microsoft Office, Movie Magic, EP Budgeting, EP Scheduling

OTHER INTERESTS: Traveling, athletics, teaching, photography, music

* Have also worked as Production Manager, Location Manager, Art Director, and Grip.

** References are available upon request.

LAURENCE F. MASLON

Graduate Acting Program
721 Broadway, 5th Floor
New York, NY 10003
(212) 998-1975

(b) (6)

Academic:

New York University, Tisch School of the Arts, 1995 – present

Associate Chair (2011-), Graduate Acting Program

Acting Associate Chair (2009-2010), Graduate Acting Program

Arts Professor, Graduate Acting Program;

Courses: "The Now of Then" (three semesters per year): Odets, Shaw, Wilde, Ibsen,
Chekhov, Brecht, etc.

"Musical Theatre Scenes," "Musical Comedy"

Also: dramaturg, senior staff, administrative duties, season selection, guest speakers.

Affiliated appointment in Graduate Musical Theater Writing, (1997-present)

Course: "American Musical Theater History"

Affiliated appointment in Undergraduate Drama (1997-2006)

Courses: "Broadway," "Musical Theatre History," "Comedy of Manners," etc.

Summer courses (2011, 2012): "Icons of the Theater," "Hammerstein/Sondheim"

Plenary Lecturer for "The World Through Art," Department of Art and Public Policy

Tisch freshman writing course, 2005 – 2011

University liaison with Brooklyn Academy of Music collaboration; 2005-2010

Chair, University-wide Stewardship Advisory Committee

Chair, Stewardship subcommittee, University Space Priorities Working Group

Student productions at Graduate Acting:

Director	BLITHE SPIRIT (Coward)
Director	DESIGN FOR LIVING (Coward)
Director	A HISTORY OF THE AMERICAN FILM (Durang)
Director	JUNE MOON; 3rd Year (Kaufman/Lardner)
Director	ROMANTIC ROULETTE; 3rd Year (Marivaux)

Books:

The Sound of Music Companion (revised edition), Pavilion Books (UK), Rizzoli (US), 2015

House Seat: How the Original Cast Album Transformed the Sound of Our Music,

Oxford University Press, (2016)

American Musicals, Vol. 1 (1927-1949) and Vol. 2 (1950-1969),

Editor for Library of America, 2014

Superheroes!: Capes, Cows, and the Creation of Comic Book Culture,
Crown Archetype/Random House, 2013

In Rehearsal (author, Gary Sloan); illustrations. Routledge, 2011.

Some Like It Hot: The Official Companion, Anova Books (UK), HarperCollins (US) 2009

Make 'Em Laugh: The Funny Business of America (with Michael Kantor),
Twelve Books, 2008

The South Pacific Companion, Anova Books (UK), Simon and Schuster (US), 2008

The Sound of Music Companion, Anova Books (UK), Simon and Schuster (US), 2006

Broadway: The American Musical (with Michael Kantor) Bulfinch Press, 2004

Revised and updated paperback, Applause Books, 2010.

Kaufman & Co. Broadway Comedies, editor. Library of America, 2004

Cambridge History of the American Theater, Vol. III, "Broadway: 1950 to the Present,"
Cambridge University Press, 1998.

Dramaturgy in America, "With a Song in My Art," Harcourt, Brace, and Jovanich, 1996.

American National Biography, "George S. Kaufman", "Moss Hart": Oxford University
Press, 1994

Cambridge Guide to the American Theater, "Robert Proske", "Zelda Fichandler":
Cambridge University Press, 1993.

The Arena Adventure: The First Forty Years, Arena Stage Publications, 1990.

Cerceau, TCG Plays in Process, 1991.

also published by Dramatists Publishing Company, 1991.

Conquest of the South Pole, TCG Plays in Process, 1990.

Television Credits (as writer):

Superheroes: A Never-Ending Battle (PBS, 2013)

"Truth, Justice, and the American Way (1938-1954)" (with Michael Kantor)

"Great Power, Great Responsibility (1955-1987)"

"A Hero Can Be Anyone (1988-2013)"

Make 'Em Laugh: The Funny Business of America (Thirteen/PBS, 2009)

Six-part series; six episodes (with Michael Kantor)

"Slip on a Banana Peel: Slapstick Comedy"

"Honey, I'm Home!: Domestic Comedy"

"Wouldya Hit a Guy With Glasses?: Nerds, Jerks, and Dweebs"

"Never Give a Sucker an Even Break: Wiseguys"

"When I'm Bad, I'm Better: The Groundbreakers"

"Sock It to Me?: Parody and Satire"

Emmy Award nomination: Outstanding Writing for a Non-Fiction Series, 2009

Broadway: The American Musical (Thirteen/PBS; fall/2004)

(Emmy Award winner: Best Documentary Series, 2005)

"Episode One: A Real Live Nephew of My Uncle Sam" (with Michael Kantor)

"Episode Six: Putting It Together" (with Michael Kantor)

The Sound of Music (40th Anniversary DVD, Fox Pictures, 2005)

“My Favorite Things”

“Return to Salzburg”

Richard Rodgers: The Sweetest Sounds (Thirteen/American Masters; fall 2001)

Theatrical credits:

Lincoln Center Theater, NYC 2014

Writer ACT TWO: A SWELL PARTY WITH MOSS HART

Kauffman Center, Merkin Concert Hall, NYC, 2012

Co-Host GERSHWIN, HARBURG, HART, AND HAMMERSTEIN

Merkin Concert Hall, NYC, 2012

Kennedy Center,

Boyer College of Music, Philadelphia

Writer/Director MR. GERSHWIN GOES TO WASHINGTON (NYFOS concert)

Guild Hall, East Hampton, NY 2012

Host/Producer/Writer MR. GERSHWIN GOES TO WASHINGTON
COMEDY TONIGHT!
BETTER WHEN IT'S BANNED

Kennedy Center, 2007

Writer SUCH SWEET THUNDER (Ellington/Shakespeare concert)

St. James Theater, 2006

Writer TISCH ON BROADWAY (NYU gala)

Guthrie Theater, MN

Writer NEW GUTHRIE THEATER OPENING GALA (2006)
(Speakers/performers included Zoe Caldwell, George Grizzard)
Dramaturg ONCE IN A LIFETIME (dir.: Douglas C. Wager, 2000)

American Songbook Series, Jazz at Lincoln Center, 2005

Writer BETTER WHEN IT'S BANNED (Jane Krakowski concert)
(also performed at Cornerstone lecture, Colorado College)

Manhattan Theatre Club, Writers in Performance series, 2005

Producer, Writer KAUFMAN & CO. (with Kitty Carlisle Hart, David Garrison)

Chicago Humanities Festival, 2002, 1998

Assoc. Producer, Writer IT MIGHT AS WELL BE SWING (Richard Rodgers benefit)
Assoc. Producer, Adaptor OF THEE I SING (Kaufman/Gershwin; Rob Fisher, conductor)
Director Teacher Training Program (2002)

Weill Recital Hall, Carnegie Hall, 2002, 1997

Writer RODGERS AND HART IN THE 1920s (Marian Seldes, host)
Writer MR. GERSHWIN GOES TO WASHINGTON (Concert)

New York Festival of Song, 2000-2002

Director P.G.'s OTHER PROFESSION (Concert)
Library of Congress (DC), Wigmore Hall (London)

City Center, NYC, 2001-present

Host ENCORES! Pre-show seminars
Guests include Stephen Holden, Margo Jefferson, Ted Chapin

National Theater, London, 2006

Platform speaker, Program ONCE IN A LIFETIME (dir., Nicholas Hytner)

Prince Music Theater, Philadelphia, 1999, 2002

Associate Artist, 2002-03

Director AMBASSADOR SATCH (starring Andre de Shields)
(Also transferred to Helen Hayes Theater, Nyack; White Plains
Performing Arts Center; Cape Playhouse, MA)

Director PAL JOEY (Rodgers and Hart)

Adaptor Nominated for Barrymore Award as Best Director, Best Musical
ST. LOUIS WOMAN (Arlen and Mercer)

Arena Stage, Washington DC: 1988-1995

Associate Artistic Director (1992-95): duties included producing mainstage plays,
long- range and season planning, grant proposals, author and royalty contracts.

Producer of PlayQuest new works series (1992-95): produced ten new plays and new play
workshops in the Old Vat space.

Associate Director/Dramaturg (91-88): duties included producing mainstage plays,
commissioning writers, season planning, literary editor for publications, dramaturgy
for 30 productions, etc.

Selected productions:

Dramaturg AWAKE AND SING! (2005; Zelda Fichandler, director)
Dramaturg ANIMAL CRACKERS (2000; Douglas C. Wager, director)
Director THE FRONT PAGE (Hecht & MacArthur, benefit)
Director LET 'EM EAT CAKE (Kaufman/Gershwin, benefit)
Director LIFE GO BOOM! (Alonso Lamont, premiere; PlayQuest)
Director A PERFECT GANESH (Terrence McNally)
Director SIN (Wendy MacLeod, premiere; PlayQuest)
Director I'D RATHER BE RIGHT (Kaufman and Hart, benefit)
Director ANTIGONE IN NEW YORK (Janusz Glowacki, world premiere)
Director THE STRONGER (Strindberg)
Director THE STONEMASON (Cormac McCarthy, reading)
Producer KAUFMANIA (George S. Kaufman centennial series)

Created and supervised "Theater as Discovery," Arena's first Arts-in-Education program.
Project Director for Arena's National Endowment for the Humanities grant (1988-93).

Lincoln Center Institute, NYC, 1996

Associate Director THE BROKEN JUG (Restaged Liviu Ciulei production for tour)

Round House Theater, Silver Spring, MD, 1992, 1993

Director ANTIGONE (Anouilh)

Director JOE EGG (Peter Nichols)

The Globe Theater, 1995:

Director, Benefit with Christopher Plummer, Rosemary Harris, Alec McCowen

U.S. Holocaust Memorial Museum, 1993:

Director, Opening Ceremony: "Remember the Children"

National Endowment for the Arts

Panelist, Creation and Presentation, 1996

On-Site Reporter, Theater Program, 1990-2000

Reader, Playwright Program, 1991, 1992

Panelist, Professional Companies, Opera-Music Theater, 1993

Television and radio appearances:

Broadway to Main Street (WPPB-FM, NPR affiliate of East End of Long Island)

Host, producer, writer: over 100 episodes

Broadway Musicals: A Jewish Legacy (Thirteen, PBS, 2013)

On-camera commentary

DVD Commentary:

The Sound of Music (Fox, BluRay edition, 2010)

South Pacific (Fox, BluRay edition, 2009)

"Broadway Center Stage," *Indiana Jones Chronicles* (Lucasfilm, 2007)

Carousel (Fox Searchlight Pictures, 2006)

The King and I (Fox Searchlight Pictures, 2006)

Flower Drum Song (Universal Pictures, 2006)

Theater Talk, Channel 13, 2001, 2004

On Stage, NY1, 2004

"The Song Is You," WLIU-FM, 2004-present

One-hour-long tributes to Harold Arlen, Cy Coleman, Broadway, etc.

Awards and Honors

American Theatre Wing: Tony Award nominator, 2007-2010

Cornerstone Lecture, Colorado College:

Moderated panel with Tony Kushner, Suzan-Lori Parks, David Henry Hwang

First Wilmeth Lecture in American Theatre, "Regarding Broadway"

Brown University Commencement Forum, 2005

Special Award Honoree: New England Theater Conference (for *Broadway*), 2005.

Theatrical Preservation Award (with Michael Kantor), Theater Museum, 2005.

Adaptations/Translations:

NOW YOU SEE IT (NOW YOU DON'T)	Original	NYU, Stanford Rep
SASSY SWINGS TOKYO	Original	NYU, La MaMa
GUERRILAS AT TROY (The Iliad)	Adaptation	La Pietra, Florence
THE SEAGULL (Chekhov)	Version	NYU Grad Acting
THE NEW PLACE (Goldoni)	Translation	NYU Grad Acting
OF THEE I SING (Kaufman, Gershwin)	Concert	REPRISE! (L.A.) Chicago Humanities Festival
MR. GERSHWIN GOES TO WASHINGTON	Adaptation	Weill Recital Hall, NYC Juilliard School Hamptons Music Festival
ROMANTIC ROULETTE (Marivaux)	Translation	NYU Grad Acting (1997, 2010)
ANY WAY YOU WANT ME (Pirandello)	Adaptation	NYU Grad Acting
WOMEN ON TOP (Aristophanes)	Adaptation	Colorado College
A COMMUNITY CAROL (Dickens)	Adaptation	Arena Stage (Bill Rauch, dir.)
IT'S THE TRUTH...(Pirandello)	Translation	Arena Stage (L. Ciulei, dir.)
THE IMPRESARIO (Goldoni)	Adaptation	NYU Grad. Acting (L. Ciulei)
SCARAMOUCHE (novel by Sabatini)	Adaptation	TheatreVirginia (B.H. Barry)
SQUABBLES IN CHIOGGIA (Goldoni)	Adaptation	NYU Grad. Acting (L. Ciulei)

Additional Writing:

Websites:

Official George S. Kaufman website (www.georgeskaufman.com);

Created/wrote all text

Liner Notes:

Baker Street, Decca Broadway 2006

Cyrano, Decca Broadway, 2005

Broadway: The American Musical, 5-CD set, Sony Masterworks, 2004

The Best of Broadway, Decca Broadway, 2004

Strike Up the Band, Nonesuch/Elektra, 1991

Articles:

"Ears Are Ringing" **Opera News** 9/14

"What's the Use of Wond'rin?" **Opera News** 6/14
 "The Melody Man," **American Interest** 9/14
 "Lucky Guy," **Lincoln Center Theater Review**, 3/14
 "A Grand Site for Singing," **Opera News** 10/13
 "The Sound of Music": Carnegie Hall **Stagebill** 5/12
 "Of Time and the River": **Opera News** 2/12
 Book Review: "Swinging Cats" **The American Interest** 8/11
 "Novelty Act": **Opera News**, 8/08
 "Wizards of Oz," **The American Interest**, 6/07
 "Let's Revue!," **Stagebill**, 10/98
 "You Gotta Have Hart," **Stagebill**, 7/98
 "Celebrity Caricature in America," **Stagebill**, 4/98
 "Stars and Swipes: The Gershwins and the Satirical Stage," **Show Music**, 9/98
 "Wonderful Lives," **Stagebill**, 11/96
 "Shall We Dance?," **American Theatre**, 4/96
 "It Don't Really Swing if It Ain't Got That Thing," **American Theatre**, 12/95
 "Competing with Idiots: Hollywood On Stage," **American Theater**, 9/95
 "A Christmas Goose," **American Theatre**, 12/94,
 "Rolling Merrily Along," **American Theatre**, May 1990.
 "Mustapha Matura," **American Theatre**, May 1989.

Additional Teaching Experience:

Colorado College: Guest lecturer in musical theater (93); comedy (95)
 Emory University: Guest Artist. Lectures on: Moliere, Shakespeare, Beckett, Brecht

Education:

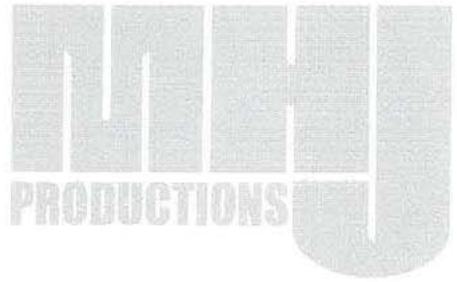
1983: MA, Stanford University, Stanford, CA
 Directing and Dramatic Criticism (PhD program)
 1981: BA: Brown University, Providence, RI, **magna cum laude**
 Honors in Renaissance Studies, Honors in Theatre Arts

Also professional cartoonist and caricaturist

I've Gotta Be Me: The Many Lives of Sammy Davis, Jr.

A Production Funding Request from the
National Endowment for the Humanities

Media Team Letters of Commitment



August 11, 2014

Michael Kantor
Executive Producer
AMERICAN MASTERS
825 Eighth Avenue
New York, NY 10025

Dear Mr. Kantor,

I am writing to confirm my commitment to produce and direct *I'VE GOTTA BE ME: The Many Lives of Sammy Davis Jr.* Given the multitude of racial barriers that Mr. Davis broke through, while entertaining millions, the definitive documentary film is much needed. It is an honor to be involved.

Sincerely,

A handwritten signature in blue ink, which appears to read 'Marc Henry Johnson'. The signature is fluid and cursive.

Marc Henry Johnson
Producer / Director



NEW YORK UNIVERSITY

A private university in the public service

Tisch School of the Arts
Graduate Acting Program
721 Broadway, 5th Floor
New York, New York 10003
phone: 212 998 1960
fax: 212 995 4067
www.gradacting.tisch.nyu.edu

August 10, 2014

Dear NEH,

I am thrilled to be the writer of the *American Masters* proposal for a full documentary biography of Sammy Davis, Jr.: "I've Gotta Be Me: The Many Lives of Sammy Davis, Jr."


I have followed Davis' career since I was in junior high school, back in the late 1960s. Back then, we all knew who he was, and followed his appearances and recordings avidly—if sometimes critically. My own acting students, now in 2014, at NYU, barely know who he is; they are far more aware of Billy Crystal's impeccable imitations of Sammy Davis than of Sammy Davis himself. His influence is, at once, monumental and undervalued. This *American Masters* biography will go a long way to redressing that imbalance and position and contextualize Davis' contribution to American culture, entertainment, and social history.

I have worked with Executive Producer Michael Kantor on several projects over the last decade. Two have dealt with Sammy, albeit briefly--*Broadway: The American Musical* and *Make 'Em Laugh: The Funny Business of America*—and he was featured more extensively in the companion volumes I co-authored for the series. (I also managed to slip a photo of him into *Superheroes: A Never-Ending Battle* because appeared, not surprisingly, on the *Batman* TV series.)

The NEH has been generously supportive of these previous collaborations between Michael Kantor and me, as I believe the panels have embraced the blend of popular culture and social context that our projects have provided. The six NEH consultants that we reached out to for "I've Gotta Be Me" were our "top" choices and they all responded with enthusiastic alacrity. In my long experience with NEH proposals, I have never experienced such uniform support for a project from a consultant team.

I look forward to sharing the many lives of Sammy Davis, Jr. with the panel, via the attached script, and, hopefully, with the American public on down the road.

Sincerely,



Laurence Maslon
Arts Professor, Associate Chair

I've Gotta Be Me: The Many Lives of Sammy Davis, Jr.
A Production Funding Request from the
National Endowment for the Humanities

Adviser Resumes

December, 2013

ABBREVIATED RESUME

MICHAEL H. FRISCH

DEPARTMENTS OF AMERICAN STUDIES & HISTORY
UNIVERSITY AT BUFFALO, SUNY, BUFFALO NY 14260
(716) 639-1047 FAX: (716) 636-5921 Email: mfrisch@buffalo.edu

I. EDUCATION

1967, 1965 Ph.D., M.A. Princeton University
1963 B.A. Tufts University (Magna Cum Laude, Phi Beta Kappa)

II. ACADEMIC/PROFESSIONAL POSITIONS

State University of New York at Buffalo:

Professor of American Studies & History / Senior Research Scholar
Chair, Department of American Studies, 1984-87; 1988-91
Director, Rockefeller Humanities Fellowships Program, 1990-94

Principal, The Randforce Associates, LLC, 2002 - present

Consultants on Digital Audio-Video Indexing for Oral History & Multimedia Documentary
University at Buffalo Technology Incubator, Baird Research Park

III. AWARDS, GRANTS, FELLOWSHIPS, HONORS , MAJOR POSITIONS [Recent Items]

2009-10 President, Oral History Association [elected]
2007- Board of Directors, New York Council for the Humanities
2002-06 Board of Directors, Federation of State Humanities Councils
2001 U.S. Department of State/Japanese Association for American Studies, International Conference
Keynote Paper and Lecture Tour, Korea and Japan
1999 Imagining America grant award, Woodrow Wilson National Fellowship Foundation and White
House Millennial Program, for piloting Pan-American Exposition 1901-2001 3-D documentary.
2000 President, American Studies Association, for 2000-2001 [elected]
1996 Executive Board, Organization of American Historians [elected], 1996-1999
1995 Oral History Association 1993-1995 Best Book Prize, for *Portraits in Steel*
1992 Fulbright Chair in American Studies, University of Venice, Italy
1990 Rockefeller Foundation, grant for "Multi-Cultural Synthesis" Post-Doc Center at SUNY-Buffalo
1989 U.S. State Department Grant, Conference Keynote Paper and Lecture Tour, Korea and Japan
1988-94 Board of Directors, New York Council for the Humanities
1986-96 Editor, *The Oral History Review*

IV. SELECTED PUBLICATIONS

Books:

1993 **PORTRAITS IN STEEL**, with photographer Milton Rogovin (Ithaca: Cornell University Press)
[1995 Book Prize, Oral History Association]
1990 **A SHARED AUTHORITY: Essays on the Craft And Meaning of Oral and Public History** (Albany:
State University of New York Press)
1982 **WORKING-CLASS AMERICA: Essays on Labor, Community, and American Society**, Co-edited
with Daniel J. Walkowitz (Urbana: University of Illinois Press)
1972 **TOWN INTO CITY: Springfield, Massachusetts and the Meaning of Community, 1840-1880**,
(Cambridge: Harvard University Press, [Harvard Studies in Urban History #2])

Selected Major Articles and Book Chapters: Recent

- 2013 Frisch, M. and Paeslack, M., "Portraits of the Ineffable City: Milton Rogovin's Serial Photography," in Miriam. Paeslack, ed., *The Ineffable City: Imaging Buffalo*, (Farnham, England: Ashgate Publishing), 99-116.
- 2013 Lambert, D. and Frisch, M., "Digital Curation through Information Cartography: A Commentary on Oral History in the Digital Age from a Content Management Point of View." *Oral History Review*, 40/1, 135-153. [Special Issue, Oral History in the Digital Age]
- 2012 Frisch, M., w Lambert, D., "Mapping Approaches to Oral History Content Management in the Digital Age." D. Boyd, S. Cohen, B. Rakerd, & D. Rehberger (Eds.), *Oral history in the digital age*. Institute of Library and Museum Services. Retrieved from <http://ohda.matrix.msu.edu/2012/07/mapping/>.
- 2012 Frisch, M., Lambert, D., Tebeau, M., and Bell, E., "Oral History Curation in the Digital Age: A Framework for Choices and Planning." D. Boyd, S. Cohen, B. Rakerd, & D. Rehberger (Eds.), *Oral history in the digital age*. Institute of Library and Museum Services. Retrieved from <http://ohda.matrix.msu.edu/2012/06/oral-history-curation-in-the-digital-age/>
- 2012 Lambert, D. and Frisch, M., "Meaningful Access to Audio and Video Passages: A Two-Tiered Approach for Annotation, Navigation, and Cross-referencing Within and Across Oral History Interviews, D. Boyd, S. Cohen, B. Rakerd, & D. Rehberger (Eds.), *Oral history in the digital age*. Institute of Library and Museum Services. Retrieved from <http://ohda.matrix.msu.edu/2012/06/meaningful-access-to-audio-and-video-passages-2/>.
- 2011 "From A Shared Authority to the Digital Kitchen, and Back," in Bill Adair, Benjamin Filene, and Laura Koloski, eds., *Letting Go? Sharing Historical Authority in a User-Generated World* (Philadelphia, The Pew Center for Arts and Heritage) 124-137
- 2010 Frisch, M. and Lambert, D., "Between the Raw and the Cooked in Oral History: Notes from the Kitchen," in Donald Ritchie, ed., *The Oral History Handbook* (NY:Oxford University Press) 333-348
- 2010 "Studs Terkel, Historian," *History Workshop Journal* (UK) , 69 (2010), 189-198
- 2009 "I festival di storia e il loro pubblico: Public History: Una Via a Senso Unico? [History and Its Public: A One-Way Street?]" *Contemporanea: rivista di storia del'800 e del'900* (Italy), 12/4 (Ottobre, 2009) 720-724
- 2008 "The Promise of Digital History," *Journal of American History* 95/2 (September, 2008) 442-451. Interchange Forum, co-author with Daniel Cohen, Patrick Gallagher, Steve Mintz, Kirsten Sword, Amy Morrell Taylor, William G. Thomas III, and William J. Turkel
- 2008 Christel, M., and Frisch, M. "Evaluating the Contributions of Video Representation for a Life Oral History Collection," *Proc. ACM/IEEE-CS Joint Conference on Digital Libraries* (Pittsburgh, PA, June 2008).
- 2008 "Three Dimensions and More: Oral History Beyond the Paradoxes of Method," in Sharlene Nagy Hesse-Biber and Patricia Leavy, eds., *Handbook of Emergent Methods* (New York: The Guilford Press, 2008) 221-238
- 2006 "Oral History and the Digital Revolution: Towards a Post-Documentary Sensibility," in Perks and Thompson, eds., *The Oral History Reader*, 2nd Edition (London: Routledge)
- 2003 "Sharing Authority: Oral History and the Collaborative Process," response to featured theme section, "Shared Authority" based on my 1990 book of the same title, *Oral History Review*
- 2001 "Prismatics, Multivalence, and Other Riffs on the Millennial Moment: Presidential Address to the American Studies Association" *American Quarterly* 53/2 (June, 2001), 193-231

V. PROFESSIONAL ACTIVITIES [Recent]

- 2010-2012 Team Leader, "Oral History in the Digital Age" IMLS National Leadership Grant
- 2009-2010 President, Oral History Association [Elected]
- 2000-2001 President, American Studies Association [Elected]
- 2007- Board of Directors, New York Council for the Humanities
- 2002-2006 Board of Directors, Federation of State Humanities Councils

GERALD EARLY

Merle Kling Professor of Modern Letters
Department of English
Campus Box 1122
One Brookings Drive
Washington University
St. Louis, Missouri 63130

(314) 935--5576 office

(b) (6)

(u) (u)

gearly@artsci.wustl.edu

Education

Ph.D. in English literature, 1982, Cornell University (Major subject: 19th century American literature and 19th and 20th century Afro--American literature)

M.A. in English literature, 1980, Cornell University

B.A. in English literature, cum laude with distinction, 1974, University of Pennsylvania

Experience (Academic Appointments)

Fall 2003 - 2012 Director, Center for the Humanities, Washington University

Fall 2005 - Spring 2007 Director, Center for Joint Projects in the Humanities and Social Sciences, Washington University

Spring 2001 - Fall 2003 Director, International Writers Center, Washington University

Fall 2000 - Spring 2002 Co-Director, American Culture Studies Institute, Washington University

Spring 1996 - present Merle S. Kling Professor of Modern Letters, Washington University

Fall 1992 - Spring 1999 Director of the African and African American Studies Program, Washington University

Fall 1990 - 1996 Director of the American Culture Studies Program, Washington University

Publications (Books and Selected Articles)

Miles Davis in the Ring in Miles Davis: The Complete Illustrated History, Voyageur Press, 2012, pp. 188-191

A Level Playing Field: African American Athletes and the Republic of Sports (Alain Locke Lecture Series), Harvard University Press, 2011

This is Where I Came In: Black America in the 1960s, University of Nebraska Press, 2003 (three invited lectures delivered at the University of Nebraska as part of their Abraham Lincoln Lectures Series)

One Nation Under a Groove: Motown and American Culture, Ecco Press, 1995

Daughters: On Family and Fatherhood, Addison--Wesley, Spring 1994

The Culture of Bruising: Essays on Literature, Prizefighting, and Modern American Culture, Ecco Press, Spring 1994 (collection of essays on boxing, literature, music, and culture; winner of the 1994 National Book Critic's Circle Award)

Tuxedo Junction: Essays on American Culture, The Ecco Press, January 1990

Publications (Edited Works)

Guest editor, ***Daedalus: Journal of the American Academy of Arts and Sciences***, special issue, "Race in the Age of Obama" (Winter 2011). Contributors include Eric Sundquist, Clarence Walker, Farah Jasmine Griffin, Tommy Shelby, Jeffrey Ferguson, David Hollinger, James Alan McPherson, et al.)

Best African American Essays, 2010, guest editor Randall Kennedy, Bantam Books, 2010

Best African American Fiction, 2009, guest editor E. Lynn Harris, Bantam Books, 2009

Best African American Essays, 2009, guest editor Debra Dickerson, Bantam Books, 2009

The Sammy Davis, Jr. Reader, Farrar, Straus, Giroux, 2001

Miles Davis and American Culture Missouri Historical Society Press, distributed by University of Missouri Press, 2001

Michael Dinwiddie

Acting Associate Dean for Faculty and Academic Services
Gallatin School of Individualized Study, New York University
Faculty Fellow in Residence, Rubin Hall
Director, Gallatin Summer Theatre Programs
President, Black Theatre Network (BTN)
212-998-7323 (office)
michael.dinwiddie@nyu.edu

Experience:

Associate Professor:

September 2002 – Present Gallatin School of Individualized Study - New York University
Faculty Senator (2013-Present)
Faculty Fellow in Residence, Hayden Hall (2006-2015)
Director, Gallatin Summer Theatre Programs (2011-2013)
President, Black Theatre Network (2011-2013)
Vice President, Black Theatre Network (2009-2011)

Assistant Professor:

September 1997 – August 2001 Gallatin School of Individualized Study, New York University

Assistant Professor & Playwright-in-Residence:

September 1995 – August 1997 Florida A&M University

Adjunct Lecturer in Theatre Department:

September 1991 – May 1995 California State University San Bernardino

Touchstone Pictures Fellow:

September 1990 – August 1991 The Walt Disney Company

Martin Luther King, Jr.-Rosa Parks Visiting Professor

September 1987 – December 1987 Michigan State University

Education

Master of Fine Arts (MFA), Dramatic Writing Tisch School of the Arts, New York University

Bachelor's degree, Playwriting and Screenwriting Gallatin School of Individualized Study, New York University

Will Friedwald

Contact (Agent): William Clark

wmclark@wmclark.com

Basic Biography

Will Friedwald writes about jazz and popular music for *The Wall Street Journal*, where he has written the weekly column *The Jazz Scene* since 2010.

He is the author of eight books on music and popular culture, including the critically acclaimed *A Biographical Guide to the Great Jazz and Pop Singers* from 2010. Prior to the *Journal*, he was the jazz and cabaret critic for *The New York Sun* for all seven years of that daily newspaper's existence. Mr. Friedwald has been dubbed (by *Past Times* magazine) "The Poet Laureate of vintage pop music," Friedwald is internationally recognized as a leading authority on jazz and adult pop music, as well as Broadway shows, jazz and pop vocalists, big bands, and classic American pop.

"In his sweeping new book on singers in America since the dawn of the electrical microphone in 1925, Will Friedwald functions as cicerone on a grand cultural journey," wrote the *New York Times Book Review* of the *Biographical Guide*. "Friedwald is an elegant stylist whose passion for the music shimmers through the pages." The *New York Times Book Review* selected the *Biographical Guide* as a notable book of 2010; it also is a 2011 winner of the ASCAP Deems Taylor Award for best book on music of the year.

He is also the associate producer and writer of Michael Feinstein's *Jazz and Popular Song Series* at Jazz at Lincoln Center, and the series producer of the public television series *American Songbook at NJPAC*, scheduled to air over WNET in the January 2014. He has produced shows for Joe's Pub at the Public Theater, The Mabel Mercer Foundation Cabaret Convention (at Lincoln Center's Rose Hall), 54 Below ("Broadway's Nightclub"), Urban Stages, The Friars Club, and elsewhere.

His previous book is *Stardust Melodies*, subtitled "the biographies of America's most popular songs," which traces the evolution of 12 songs from their origins as Broadway show tunes to their current status as jazz and pop standards. As Stephen Holden wrote in *The New York Times Book Review*, "*Stardust Melodies* still may be the closest thing we have to a standard text on American pop from the first half of the 20th century. It persuasively and sometimes thrillingly makes a case for the canon of American popular standards as a great,

finely wrought musical literature."

Other books include Tony Bennett's autobiography *The Good Life* (1998, Pocket Books) and also include *Jazz Singing* and *Sinatra! The Song is You*, both published in hardcover by Scribners (Simon and Schuster) and in paperback by Da Capo Press. *Sinatra! The Song is You* is the first full-length musical biography of Frank Sinatra and was hailed by *The New York Times Book Review* as the "single most important book on Sinatra ever published." In 1996, *Sinatra!* Received the ASCAP Deems Taylor Award for Excellence In Music Criticism.

He is the author of over 600 liner notes for CD reissues and has received ten Grammy Award nominations for album notes and production. He has also written for *Vanity Fair*, *The Village Voice* and *The New York Times*, as well as *The New York Times Book Review* and *The New York Times Sunday Magazine*.

He has also written for *American Heritage*, *American Legacy*, *Oxford American*, *New York*, *Entertainment Weekly*, *New York Newsday*, *L. A. Weekly*, *Mojo*, *BBC Music Magazine*, *Fi(Delity)*, *The New York Observer*, *Seven Days*, *Stereo Review*, *Stereo Review Sound & Vision* and numerous music and film journals.

A seasoned commentator, Friedwald has appeared on hundreds of television and radio programs over the last two decades. He has served as a consultant and on-screen commentator on many television documentaries and news programs (including *ABC Nightline*, *The MacNeil-Lehrer Report*, *Good Morning America*, *The Today Show*, *CBS Sunday Morning*, and *A&E Biography's* TV profiles of Frank Sinatra, Perry Como, Tony Bennett and Mel Torme). He is featured in the theatrical documentaries: *Louis Prima: The Wildest!*, *'Tis Autumn: The Search For Jackie Paris*, and *Anita O' Day: The Life Of A Jazz Singer*, as well as the PBS series *Soundtrack Of The Century*.

On the radio, he has hosted many of his own regular disc jockey radio shows, and has also served as a commentator / "columnist" on the National Public Radio program *Artbeat*. He was a frequent guest with Stan Martin and Jonathan Schwartz on WQEW, and was the subject of an hourlong interview on Fresh Air with Terry Gross. He served as a consultant and interviewee on NPR's massive Ellington project as well as on dozens of installments of *Jazz Profiles* and other NPR documentary programs. He also was an on-air prime-time host on Sirius Satellite Radio from 2001 to 2004.

In addition, Friedwald has produced and annotated over 600 compact disc reissues, including several Grammy-winning packages and a total of total of ten Grammy nominations.

Curriculum Vitae
SUSAN L. MIZRUCHI

Department of English
Boston University
236 Bay State Road
Boston, Massachusetts 02215
617-358-2529 (Office)
mizruchi@bu.edu (E-Mail)
Homepage: <http://people.bu.edu/mizruchi/>

EDUCATION

- Ph.D. Princeton University, Department of English, 1985
M.A. Princeton University, Department of English, 1983
B.A. Washington University (St. Louis) Departments of English and History, 1981

ACADEMIC POSITIONS

- Lecturer on English at Princeton University, 1985-86
Assistant Professor of English at Boston University, 1986-1992
Associate Professor of English at Boston University, 1992-1998
Professor of English at Boston University, 1998-

PUBLICATIONS

BOOKS:

- Brando's Smile: His Life, Thought, and Work (W.W. Norton, 2014)
The Rise of Multicultural America: Economy and Print Culture, 1865-1915 (University of North Carolina Press, 2008, completely revised version of 2005 Cambridge Book, w/new chapter four)
Becoming Multicultural: Culture, Economy, and the Novel, 1860-1920 (Cambridge: Cambridge University Press, 2005), Chinese Translation published 2008
The Science of Sacrifice: American Literature and Modern Social Theory (Princeton: Princeton University Press, 1998) reprinted as an electronic book from Princeton University Press, 2002.

ARTICLES:

- Marlon Brando Biographies, *Marlon Brando Official Website*, (Fall, 2012).
"Risk Theory and the Contemporary American Novel," *American Literary History* (Advance Access, December 2009; Spring 2010), pp. 1-27.
"Loose Canons and Representative Works in Religion and Literature," *Religion and Literature* (Fall 2009)
"Gibson's 'Passion' in Ethical Perspective," *Journal of Renmin University of China*, 2 (Spring 2007), pp. 82-86.
"Lolita in History," *American Literature*, 75 (September 2003), pp. 629-652.
"Becoming Multicultural," *American Literary History* 15 (Spring 2003), pp. 39-60.
"The Place of Ritual in Our Time," *American Literary History* 12 (Fall 2000), pp. 467-492 and *Religion and Cultural Studies*, (Princeton University Press, 2001), pp. 56-79.
"Neighbors, Strangers, Corpses: Death and Sympathy in the Early Writings of W.E.B. Du Bois," in *Centuries' Ends, Narrative Means*, ed. Robert D. Newman (Stanford: Stanford University Press, 1996), pp. 191-211; 355-360. Reprinted in *The Norton Critical Edition of The Souls of Black Folk* ed. Henry Louis Gates (New York, 1999).

PROFESSIONAL ACTIVITY

U.S. Delegate for Literature, Oxford University Press, 2011-2016
Princeton University English Department Advisory Council
Reader for Oxford University Press, Harvard University Press, Duke University Press, U. of Chicago Press, Princeton University Press, Ohio State University Press, *PMLA*; *Early American Literature*; *Modern Fiction Studies*; *The American Quarterly*, *American Literary History*; *History of the Human Sciences*
Reviewer, American Council of Learned Societies, Fellowships, 2011, 2012, 2013
Reviewer, Hong Kong Institute of Education, 2013
Harvard University: Ad Hoc Tenure Committee, 2009
Selection Committee for the Radcliffe Institute for Advanced Study, 2002-2003
Faculty of the Teachers as Scholars Program, Harvard Graduate School of Education, 1999-2005; 2010-2011
Boston University: 2009-2010 School of Hospitality Administration Dean Search Committee; Division of Religion and Theological Studies Review Committee, 2006-2007; Sexual Harassment Committee, 2003-2006; College of Arts and Sciences Appointments and Tenure Committee, 2002-2003; Academic Policy Committee, 1995-1998; Faculty Council, 1993-4; Faculty Advisor to *Burn*—Student Literary Magazine, Boston University English Department: Senior Americanist Search Committee, Junior Americanist Search Committee, Head of Job Placement for Graduate Students, Fall 2000, Graduate Committee (1996-2001; 2013-), Lectures In Criticism Series Committee, Ex Libris Advisory Committee, Academic Policy Committee, Dean's Chairman Search Committee, Junior Appointments Committee, Department Colloquium Committee, Undergraduate Curriculum Committee, Graduate Student Exams Committee, Chair of Search Committee: Black Literature of the Americas, English Renaissance Search Committee; Chair of Search Committee: 19th C. American/Transatlantic Poetry; Chair of Search Committee: Early American/Transatlantic Literature; Chair of Gene Jarrett Promotion Committee, 2011; Member of Anita Patterson Promotion Committee, 2012; Chair of Maurice Lee Promotion Committee, 2013; Boston University American Studies Graduate Committee, 1989; 1993-4; 1995-96; 2000-

ACADEMIC HONORS

Raymund Schwager Memorial Lecturer, Colloquium on Violence and Religion, 2010
Senior Research Fellowship, Boston University Humanities Foundation, 2008-2009
Certificate of Appreciation, BU Classes of 2007, 2008 Teacher Honoree
Nominated for Metcalf Teaching Award, BU 2005, 2010
Anne Shachter Smith Memorial Lecturer, Bar-Ilan University, Fall 2003 (declined)
Distinguished Teaching Award, Boston University Honors Program, 2001
Selection Committee for the John D. and Catherine T. MacArthur Foundation, 2001
John Simon Guggenheim Memorial Foundation Fellowship, 2001-2002
Radcliffe Institute For Advanced Study, Senior Fellowship, 2001 (declined)
American Council of Learned Societies, Senior Fellowship, 2001, (declined)
Scholarship Profiled in *The Chronicle of Higher Education*, June 12, 1998
Fulbright Visiting Professorship at Tel Aviv University, June, 1996 (declined)
Fletcher S. Jones Fellowship, The Huntington Library, 1995
Howard S. Eckles Fellowship, University of Utah Humanities Center, 1994-95 (declined)
Research Affiliate, Woodrow Wilson Center, Smithsonian (1990-91)

DAVID E. KAUFMAN

Department of Religion, Hofstra University
104J Heger Hall, Hempstead, NY 11549
e-mail: david.e.kaufman@hofstra.edu
phone: (516) 463-4884

home address:
(b) (4)

ACADEMIC POSITIONS:

Associate Professor in Religion/

Florence & Robert Kaufman Chair in Jewish Studies, Hofstra University, 2009-present

Assistant/Associate Professor of American Jewish Studies, Hebrew Union College/LA,
2000-09 [tenured, 2007]

Adjunct Instructor:

City University of New York (Baruch, Queens, and York Colleges), 1996-99

The Jewish Theological Seminary of America, Summer 1995

University of Massachusetts at Amherst, Spring 1995

Brown University, Providence RI, Spring 1994

Hebrew College, Brookline MA, 1992-94

EDUCATION:

Ph.D., 1994, Brandeis University, Waltham MA – American Jewish History

Dissertation: "*Shul with a Pool: The 'Synagogue-Center' in American Jewish Life, 1875-1925*"

Advisors: Marshall Sklare, Leon Jick, Jonathan Sarna

M.A., 1986, Jewish Theological Seminary of America, New York – Jewish Education

Thesis: "Resolving the Conflict between School and Parents in the Jewish Day School"

B.A., 1982, Columbia College, New York

Dual Major: Architecture, Hebrew Language and Literature

H.S., 1977, Yeshiva of Flatbush High School, Brooklyn NY

TEACHING

Graduate courses taught at the Hebrew Union College:

CS 521 - Introduction to Jewish History

HIS 401 - Introduction to the Study of Jewish History

JS 400B/CS 520A – Medieval Jewish History

HIS 406 - Early Modern Jewish History

CS 520 - Modern Jewish History

HIS 408 - American Jewish History

HIST 407/8 – American Jewish Studies

JS 643 - Themes in American Jewish History: Religion

JS 639/THE 401-2 - Reform Judaism

JS 656 - The Synagogue: History and Transformations

R 618 - Synagogue Transformation

JS 663 - Themes in American Jewish Social History

Undergraduate courses taught at University of Southern California:

JS 180 - Introduction to Judaism

JS 100 - Introduction to Jewish History

JS 211 – Introduction to the Holocaust

JS 383 – Jews in Contemporary American Leadership, Culture, and Consciousness

Undergraduate courses at Hofstra University:

JWST 15 – Judaism: Biblical and Rabbinic Foundations

JWST 16 – Jews: from Medieval to Modern

JWST 20 – The American Jewish Experience

JWST 119 – Blacks and Jews

PUBLICATIONS

Books:

Shul with a Pool: The "Synagogue-Center" in American Jewish History (Hanover, NH: University Press of New England, 1999).

Jewhooping the Sixties: American Celebrity & Jewish Identity (Hanover, NH: University Press of New England, 2012).

Articles:

"Modern Architecture and the Jewish Problem: "Jewish Architecture" Reconsidered," in *The Jewish Role in American Life, An Annual Review*, vol. 9, ed. Ruth Weisberg (Casden Institute for the Study of the Jewish Role in American Life, 2012).

"Revival through Celebrity: American Fame, Jewish Identity, and the Early 1960s," in *Jewish Renaissance and Revival in America*, eds. Eitan Fishbane and Jonathan Sarna (Waltham, MA: Brandeis University Press, 2011).

"Here's a Foreign Song I Learned in Utah': The Anxiety of Jewish Influence in the Music of Bob Dylan," in *The Song is Not the Same: Jews and American Popular Music – The Jewish Role in American Life, An Annual Review*, vol. 8, ed. Josh Kun (Casden Institute for the Study of the Jewish Role in American Life, 2011).

"Synagogues," in *The Encyclopedia of New York City*, 2nd edition, ed. Kenneth T. Jackson (Yale University Press, 2010).

ACADEMIC PRESENTATIONS

Chair, panel on postwar New York Jews, NYC Jewish history conference, April 2012

"Toward a History of "Jewish Identity": American Jewishness in the Early 1960s," Association for Jewish Studies, Washington DC, December 2011

"Einstein Disguised as Robin Hood': The Enigmatic Jewishness of Bob Dylan," Skirball Cultural Center, Symposium in conjunction with Dylan exhibition, March 2008

"Revival through Celebrity: American Fame, Jewish Identity, and the Early 1960s," Leah Fishbane memorial conference, Jewish Theological Seminary, March 2008

"Revisiting *Shul with a Pool*," Conference on "350 Years of American Jewry, 1654-2004: Transcending the European Experience?," Tutzing, Bavaria, May 2005

"American Celebrity and Jewish Identity: Toward a Reconsideration of the Early 1960s," Association for Jewish Studies, Chicago, December 2004

I've Gotta Be Me: The Many Lives of Sammy Davis, Jr.

A Production Funding Request from the
National Endowment for the Humanities

Adviser Letters of Commitment



University at Buffalo
The State University of New York
Department of American Studies

July 30, 2014

Michael Kantor
American Masters
Thirteen/ WNET
828 8th Avenue, 12th Floor
New York, NY 10019

Dear Michael,

I'm very pleased to "sign on" as an advisor for your exciting film on Sammy Davis Jr. "I've Gotta Be Me," in general and specifically within the framework of the NEH grant proposal you are now submitting.

I've much valued my work with you on three now-completed major projects: Broadway, Make 'Em Laugh, and Superheroes. In each, you and writer Larry Maslon showed a unique ability to engage complex humanities topics through accessible, well-produced public television documentaries for huge national audiences. I have been very satisfied with the way you worked with your humanities advisors—our interactions have been consistently substantive and thoughtful. Together we have found ways to bring to life contexts, the braid of themes, and ideas, translating the insights of scholarship in filmic ways appropriate to topic, medium, and audience.

Your new project is ideally suited to bring these sensibilities into a different kind of focus. Film biography offers is a rich but challenging frame, demanding that we tell a clear individual-focused story that yet engages the complex artistic, personal, psychological, and socio-political contexts embodied by the individual, and in all the contexts informing their life and work. Sammy Davis Jr. is a well-chosen subject, perfectly situated through his remarkable persona and career to illuminate a range of always-relevant and inescapably challenging humanities dimensions, especially revolving around race; identity; multicultural complexity' performance, celebrity and - mass-mediation; and cultural-political circuitry.

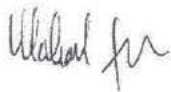
From the grant narrative and film treatment material I have reviewed, it is clear that engaging all these in richly accessible ways through a compelling, focused biographical story is very much within reach. The early treatment you asked me to review is very promising, outlining how many distinctive facets are offered by Davis's life and career,

Department of American Studies
1010 Clemens Hall
College of Arts & Sciences
The University at Buffalo
Buffalo, NY 14260

and how poignantly they speak to complex, shifting issues in American culture. The form is different than on previous films, yet the quality of engagement with the substantive and thematic challenge of cultural documentary is similar—the “trademark” of your thoughtful, grounded approach to meaningful humanities and history via film.

I’m pleased that you’ve found my contributions useful on the previous projects, and on the first phases of this one. This balances how much I’ve enjoyed learning through our collaboration. I much look forward to the distinct challenges of this exciting new project, and to the very different interpretive issues it gives me a chance to help you explore through effective film.

Sincerely,

A handwritten signature in dark ink, appearing to read "Michael Frisch", with a stylized flourish at the end.

Michael Frisch

Professor of American Studies & History/ Senior Research Scholar, emeritus
University at Buffalo, SUNY

and

Principal, The Randforce Associates, LLC, University at Buffalo Technology Incubator
Oral History and Multi-Media Documentary



Washington University in St. Louis

ARTS & SCIENCES

African and African American Studies Program

July 31, 2014

Gabriel Meyers
Thirteen/WNET
825 8th Ave.
12th Floor
New York, New York 10019

Dear Mr. Meyers:

I am pleased to write in support of your planned American Masters documentary on the noted entertainer, Sammy Davis Jr. Davis was a figure who transcended his considerable perch in popular culture, achieving importance as a political and social symbol, a man of anguish, self-indulgence, and enormous artistic gifts. This documentary promises to be a great improvement, in both its depth and scope, over current documentaries films on Davis.

I am pleased as well to serve as an advisor to this project.

Sincerely yours,

Gerald Early
Merle Kling Professor of Modern Letters
Department of English
Director
The African and African American Studies Program

August 1, 2014

To Whom It May Concern:

It is my great pleasure to consult on the WNET Documentary based on the life of Sammy Davis, Jr. for AMERICAN MASTERS. As a cultural historian, composer and playwright, I am fascinated by Sammy Davis's remarkable life. He was, in his time, a child prodigy and star with the Will Mastin Trio. In a career that spanned vaudeville, Broadway, films, Las Vegas and popular music, Sammy Davis was a versatile entertainer who made a very unique (and significant) contribution to the American stage.

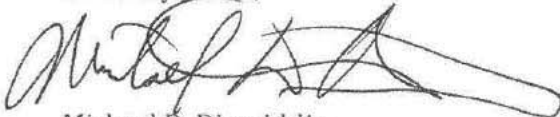
In 1979 I assisted John "Bubbles" Sublett, the original Sportin' Life in **Porgy and Bess** (for whom George Gershwin created the role), during his performance for the Newport Jazz Festival's Black Broadway Salute at Avery Fisher Hall. The bill featured such luminaries as Bobby Short, Adelaide Hall, Nell Carter, Diahann Carroll, Elizabeth Welch, and Dick Hyman (music director). Bubbles shared his dressing room with Eubie Blake, Honi Coles and Herb Jeffries, and the talk among these veteran performers was of the many journeys and artists they had known. Sammy Davis, Jr., came up often—as he and Bubbles were very close, and Bubbles had known his father Sammy Davis, Sr. Even though they represented very different eras in Hollywood's history, Bubbles and Sammy were both pioneers in the entertainment business. They shared many of the same challenges, but their reactions and responses were tempered by generational forces.

Sammy Davis, Jr., also made quite an impact on the American psyche in many of his public life choices outside of the entertainment world. His conversion to Judaism, his controversial marriage to Swedish actress May Britt, and his embrace of certain political positions reverberated through many communities and forced conversation where there had previously been none. His talent made him a lightning rod for all his life.

I look forward to working on this project. Please find attached a brief biography, which will give you some idea of my experience and qualifications. Feel free to contact me directly should you require any further information.

Wishing you the best, I am—

Sincerely yours,



Michael D. Dinwiddie
Associate Professor
Individualized Study



Dear NEH:

By way of introduction, I'm best known as a writer for the Wall Street Journal, where I do the column "The Jazz Scene" every Friday. In addition to that, I've written eight books on music and popular culture, including the award-winning A BIOGRAPHICAL GUIDE TO THE GREAT JAZZ AND POP SINGERS, SINATRA: THE SONG IS YOU, STARDUST MELODIES, TONY BENNETT: THE GOOD LIFE, and JAZZ SINGING.

I'm writing to express my support for the proposed documentary by Michael Kantor and Laurence Maslon on the iconic entertainer Sammy Davis. Davis is a key figure both in the culture of the 20th century as well as the 21st - even though he died in 1990. Davis is important both in terms of his achievements as a song and dance man (and actor and comedian) and in terms of what he accomplished as a spokesman for African-Americans, and, as Mr. Kantor and Mr. Maslon will show, these two major strains of his life are inseparably intertwined.

Lately, Davis has been best remembered as a key member of the Ratpack - but even though that's quite possibly the way he would want it, that is, in fact, only a small aspect and a relatively short period in a long and rich career. Although there have been no shortage of books on Davis - including four by the artist himself - this documentary will offer something that has long been needed: an account of Davis's life that places his work both in the context of his own time as well as ours.

Yours truly,

Will Friedwald

Boston University College of Arts & Sciences
Department of English

236 Bay State Road
Boston, Massachusetts 02215
T 617-353-2506 F 617-353-3653
www.bu.edu/english



July 27, 2014

As a Professor of English for the past twenty-eight years at Boston University where I teach American literature and film, I have come to have a high regard for revealing the nuances of the American character through an examination of popular culture. My latest book, *Brando's Smile: His Life, Thought, and Work* (W.W. Norton, 2014) analyses a range of new materials available since the actor's death (his 4000-book library, personally annotated film scripts, letters, audio conversations, etc.) to present a side of Brando that was not available to the public.

I have also been fortunate to receive funding from the NEH as a scholar, support that enabled me to complete my second book, *The Science of Sacrifice: American Literature and Modern Social Theory* (Princeton, 1998). I have served on NEH panels, and as a consultant to the foundation, work that has enabled me to better understand the function of the NEH in enabling creative contributions to humanities research such as the project under consideration here.

I have read the treatment and narrative for "I've Gotta Be Me: The Many Lives of Sammy Davis, Jr." and have joined the project as a consultant. I believe that this is a very worthy project that will be of great value to scholars interested in any aspect of American culture of the 20th and 21st centuries. As presented in Maslon's rich documentary recuperation, Davis was a pioneer on many levels, his illustrious career and quest for identity in the context of the shifting political territory of American race relations, touching upon central spheres of the culture, from performance art and the star system to Civil Rights, Afrocentrism, and the quest for acceptance via Assimilation. Davis was a kind of latter-day Booker T. Washington, a twentieth-century figure who seemed to typify 'getting along' with the powers that be, he is revealed in this superb proposal as a far more complex individual—psychologically, politically, and culturally. I believe that this revisionary

account of Sammy Davis Jr. will be as important in its own right, as the revisionary account of Washington. For as this project shows far from a mere entertainer, Davis was an ambassador of possibility for a struggling Black American citizenry in the twentieth century.

This is not only an important project, it is a necessary one that will continue to enlighten and entertain viewers in the U.S. and abroad for years to come. When it is finished, I predict it will stand among the very best in the highly distinguished series of American Masters Documentaries.

Sincerely,

Susan Mizruchi
Professor of English

August 8, 2014

To Whom it May Concern:

Please accept this letter in support of the documentary film project “I’ve Got to Be Me,” an exciting and unprecedented attempt to explore the remarkable life story of Sammy Davis, Jr. I write both as a scholar of American Jewish history and as the author of a study of American Jewish celebrity in the 1960s, but first let me say how welcome such a project is from the larger perspective of American cultural history. Sammy Davis, Jr. was a unique figure in the history of American popular entertainment—his singular career largely under-acknowledged and even ignored by students of popular culture—as well as being an exemplar of key themes in American studies such as identity, multiculturalism, and the history of race and race relations. The writers and producers of this biographical treatment have already done yeoman’s work in teasing out such issues and translating them to the medium of a television documentary. On these levels alone the documentary promises to be pathbreaking.

Nevertheless, it is Sammy Davis Jr.’s conversion to Judaism and his consequent identification as a Jew that most intrigues this reviewer and suggests an even greater potential for this project. Beyond the couching of Davis’s early career in the history of African-American entertainers and Black culture in America, there exists the opportunity to place his career into the context of American Jewish history as well. Though Davis only converted to Judaism in 1960, much of his previous career can still be read against the background of the Jewish role in American popular entertainment. On the broadest level, he exemplifies the fascinating and sometimes controversial history of Black-Jewish relations in America, a relationship that has manifold expressions in the world of American show business. To cite but two examples: 1) The use of “blackface” by Jewish performers such as Al Jolson, Eddie Cantor, Sophie Tucker and others has been the subject of much commentary [see for ex.: Michael Rogin, *Blackface, White Noise: Jewish Immigrants in the Hollywood Melting Pot*, Univ. of California, 1998], but, it must be noted, Sammy Davis, Jr. on occasion indulged in the questionable form of minstrelry himself. The subject of Davis’s career provides a ripe opportunity to further explore this fascinating piece of show business history; and 2) The history of American musical entertainment is rife with examples of Black-Jewish crossover and intersection, as for instance George Gershwin’s African-American opera, *Porgy and Bess*, and Billie Holliday’s signature song, “Strange Fruit,” written by Abel Meeropol, a New York

Jewish school-teacher. Sammy Davis, Jr. can be seen as a one-man embodiment of this extraordinary record of cross-cultural influence and collaboration, and this documentary will undoubtedly gesture in this direction.

In Davis's own particular story, he was mentored by Eddie Cantor and Milton Berle, was close friends with Tony Curtis and Jeff Chandler, and, as a quadruple threat in four forms of entertainment (he was an accomplished dancer, singer, actor, and comedian) modeled himself, to a degree, after Al Jolson and Danny Kaye—all Jewish show biz personalities. During the mid-1950s he became infatuated with Judaism, and in 1960 formally converted—a personal journey that ought to be seen against the background of the late 50s/early 60s period of Jewish revival. His Broadway role in the 1964 musical version of Clifford Odets' "Golden Boy," for example, has Jewish resonance in that the playwright (Odets), producer (Hillard Elkins), director (Arthur Penn), and the two previous actors to play the role (Luther Adler and John Garfield) were all Jews. Two other hit shows playing simultaneously on Broadway were "Funny Girl" with Barbra Streisand and "Fiddler on the Roof" with Zero Mostel. It was, as I discuss at much greater length elsewhere (in my *Jewhooing the Sixties: American Celebrity and Jewish Identity*, Brandeis 2012), a time of extraordinary Jewish cultural revival. Sammy Davis Jr.'s role in all this has been largely unexplored (though I do, in *Jewhooing*, take note of his conversion to Judaism, following those of Marilyn Monroe in 1956 and Elizabeth Taylor in 1959).

In sum: Beyond Sammy Davis Jr.'s own noteworthy life and career lies a set of historical themes that will be brought to light by this documentary. Those themes will certainly include the vital role played by popular culture in shaping American life overall; as well as the important social and political record of African-American history—much in the way that Ken Burns's documentaries on the Civil War, Jazz, and Baseball all had the Black experience in America as subtext. But in this case, the story of Sammy Davis Jr. offers a secondary vein to be mined—the American Jewish experience. As I have argued, that vein runs throughout his life story—just as it runs throughout the American story writ large. "I've Got to Be Me" promises to be a smashing, groundbreaking, and scintillating work of American cultural history—I ask you to please lend your full support to this extraordinary project.

Dr. David E. Kaufman
Associate Professor and Chair of Jewish Studies
Hofstra University

DAN OLINCY
CERTIFIED SPECIALIST
-TAX LAW
-ESTATE PLANNING,
TRUST & PROBATE LAW

ANNETTE MANN
ASSOCIATE

OLINCY & KARPEL

ATTORNEYS AT LAW

10960 WILSHIRE BOULEVARD, SUITE 960

LOS ANGELES, CALIFORNIA 90024-3712

LAW@OLINCYKARPEL.COM • WWW.OLINCYKARPEL.COM

PHONE 310.478.1213 • FAX 310.478.1215



August 4, 2014

Michael Kantor
Executive Producer, *American Masters*
WNET
825 Eighth Avenue
New York, NY 10019-7435

Dear Michael:

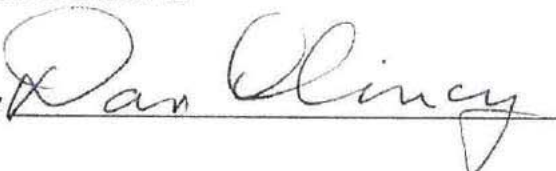
Since you reached out to me some months back, I have very much enjoyed our conversations regarding Sammy Davis, Jr. As one of the lawyers who handles Mr. Davis's estate, it is a pleasure to discuss a potential *American Masters* documentary on his life and work. We recognize *American Masters* as a highly distinguished public television series, and Mr. Davis certainly seems worthy of inclusion in the select pantheon of artists and cultural leaders that you have profiled.

I can tell from our conversations, and our lunch in Los Angeles last month that you intend to apply to the National Endowment for Humanities to help fund your undertaking. To me, this bespeaks your commitment to bringing real scholarship to your project, and to insure that Mr. Davis's contributions to the culture of the 20th Century are placed in proper social and historical perspective.

On behalf of the estate, we welcome your interest, and look forward to helping you in whatever ways possible to create a definitive documentary film on Sammy Davis, Jr.

Sincerely yours,

OLINCY & KARPEL

By 

I've Gotta Be Me: The Many Lives of Sammy Davis, Jr.

A Production Funding Request from the
National Endowment for the Humanities

Work Sample Description

American Masters – Quincy Jones: In The Pocket (2001) was directed, produced, and written by Michael Kantor, who now serves as Executive Producer of the series. In addition to showcasing the same kind of archival material as *I've Gotta Be Me: The Many Lives of Sammy Davis Jr* will be featuring, *In the Pocket* also traces the life and work of a great African-American artist whose impact on our culture has been felt far beyond his work in the musical sphere alone.

The video has been uploaded to vimeo at the following link:

<https://vimeo.com/103293344>

(b) (4)

NEH Proposal Budget

American Masters: Sammy Davis, Jr.

<i>Company:</i>	<i>Thirteen</i>	<i>Prepared by:</i>	<i>M. Kantor/J. Lemma</i>
<i>Executive in Charge:</i>	<i>Michael Kantor</i>	<i>Date:</i>	<i>7-Aug-14</i>
<i>Project Type:</i>	<i>Documentary</i>	<i>Program Length:</i>	<i>1 x 90 Min.</i>

PRODUCTION EXPENSE:

1. Salaries & Wages	360,237
2. Fringe Benefits	92,625
3. Consultants	8,400
4. Travel	24,256
5. Supplies & Materials	5,067
6. Services	292,165
7. Other	<u>215,880</u>

TOTAL DIRECT PROJECT COST:	\$ 998,630
----------------------------	------------

Sammy Davis, Jr. NEH budget

1. Salaries & Wages

Production Staff

Producer	1 person	x	47 weeks	@	(b) (6) week	=	(b) (6)
Director	1 person	x	20 days	@	day	=	
DGA Add'l Releases (2/2)	1 extend	x	(b) (6) base	@	30% rate	=	
Writer (WGA Min)	1 person	x	1 fee	@	(b) (6) rate	=	
WGA Add'l Releases (2/2)	2 releases	x	(b) (6) base	@	25% per release	=	
Associate Producer	1 persons	x	40 weeks	@	1,200 week	=	48,000
Production Associate/Researcher	1 persons	x	20 weeks	@	800 week	=	16,000
Office Production Assistant	1 person		40 weeks	@	600 week	=	12,000
Logger/Scanner/Databaser	1 person	x	4 weeks	@	800 week	=	3,467
Avid Editor	1 person	x	20 weeks	@	3,000 week	=	60,000
Asst Editor	1 person	x	20 weeks	@	1,200 week	=	24,000
GLF - SALARIES & WAGES							<u>360,237</u>

TOTAL SALARIES & WAGES

360,237

2. Fringe Benefits

Production Staff	1	x	(b) (6) base	@	23.0% rate	=	(b) (6)
Director, Writer, Talent Payroll Taxes	1	x	base	@	17.0% rate	=	
DGA P&W	1	x	base	@	16.0% rate	=	
WGA P&W	1	x	base	@	17.0% rate	=	
AFTRA P&W	1	x	base	@	15.1% rate	=	
FRINGE BENEFITS							<u>92,625</u>

TOTAL FRINGE BENEFITS

92,625

3. Consultants

Ghost Light Films - Consultants

Consultants	6 people	x	4 days	@	350 per day	=	8,400
TOTAL CONSULTANTS							<u>8,400</u>

4. Travel

Ghost Light Films -Travel

Consultants

Airfare	4 people	x	1 trips	@	500 trip	=	2,000
Rail Fare	1 person	x	1 trips	@	250 trip	=	250
Hotel	5 people	x	3 days	@	200 day	=	3,000
Local Transportation	1 estimate	x	1 allow	@	500 flat	=	500
Meals	8 people	x	3 days	@	71 day	=	1,704

Interviews

Airfare	2 people	x	5 trips	@	590 trip	=	5,900
Hotel	1 person	x	12 nights	@	150 night	=	1,800
Travel Meals	1 person	x	12 days	@	71 day	=	852
Local Transportation	1 estimate	x	12 days	@	100 flat	=	1,200
Tips/Gratuities	1 estimate	x	5 trips	@	100 flat	=	500
Excess Baggage	1 estimate	x	5 trips	@	250 flat	=	1,250
Production Meals (lunch for crew)	1 estimate	x	10 days	@	90 day	=	900
Car Rental	1 car	x	25 days	@	100 day	=	2,500
Car Services	1 estimate	x	1 allow	@	750 flat	=	750
Gas/Parking	1 estimate	x	1 allow	@	750 flat	=	750

Post Production

Working meals	1 estimate	x	1 allow	@	200 flat	=	200
Local Transportation	1 estimate	x	1 allow	@	200 flat	=	200

TOTAL TRAVEL

24,256

Total**5. Supplies & Materials**

HDCam disks (60 mins)	20 days	x	3 discs	@	59 each	=	3,567
Production Supplies (Interviews)	1 estimate	x	1 allow	@	750 flat	=	750
Edit Supplies / Miscellaneous	1 program	x	1 allow	@	500 flat	=	500
Post Supplies	1 estimate	x	1 allow	@	250 flat	=	250
TOTAL SUPPLIES & MATERIALS							5,067

6. Services**Interviews**

Director of Photography	1 person	x	20 days	@	1,000 day	=	20,000
Sound Operator	1 person	x	20 days	@	500 day	=	10,000
Assistant Camera	1 person	x	20 days	@	400 day	=	8,000
Lighting/Grip	1 person	x	20 days	@	300 day	=	6,000
Hair/Makeup	1 person	x	5 days	@	500 day	=	2,500
HD Camera Rental	1 package	x	20 days	@	800 day	=	16,000
Lighting Equipment	1 package	x	20 days	@	150 day	=	3,000
Sound Rental	1 package	x	20 days	@	250 day	=	5,000
Production Asst	1 person	x	10 day	@	150 day	=	1,500
Additional Equipment Rental	1 estimate	x	10 days	@	100 day	=	1,000
Transcription	1 estimate	x	45 disks	@	100 disc	=	4,500

Talent

Host/Narrator	1 person	x	1 fee	@	7,500 buyout	=	7,500
Voiceover/On-camera actors	10 actors	x	1 AFTRA rat	@	510 day	=	5,100
Agents Fees	1 estimate	x	12,600 base	@	15% rate	=	1,890

Post Production

Narration Record	1 program	x	16 hours	@	200 hour	=	3,200
Other Voices Record	1 program	x	16 hours	@	200 hour	=	3,200

Music

Orig Music Record- fees&studio	1 fee	x	1 episode	@	10,000 program	=	10,000
Music licensing - publishing/masters	12 songs	x	1 episode	@	6,000 song	=	72,000

Edit

Sound Editor	1 program	x	2 weeks	@	5,000 week	=	10,000
Audio Mix	1 program	x	50 hours	@	300 hour	=	15,000
DA 88 Tascams	1 program	x	1 allow	@	500 prgm	=	500
HD Audio Layback	1 program	x	2 hours	@	375 hour	=	750
Avid Suite	1 suite	x	22 weeks	@	1,800 week	=	39,600
Digital Storage (drives)	1 program	x	10 drives	@	200 drive	=	2,000
Archival Photo Processing	1 estimate	x	1 allow	@	500 flat	=	500
Photo Scanning	1 estimate	x	1 episode	@	500 episode	=	500
After Effects Animation	1 estimate	x	1 episode	@	15,000 episode	=	15,000
Title Design	1 estimate	x	1 allow	@	3,000 flat	=	3,000

Original Source Transfers to HD

acquire HD masters from studios	1 episode	x	5 allow	@	250 transfer	=	1,250
---------------------------------	-----------	---	---------	---	--------------	---	-------

HD On-line

Pre-programming Chyron (HD)	1 episode	x	5 hours	@	150 hour	=	750
HD output Title Design	1 episode	x	1 allow	@	500 flat	=	500
HDOnline (w/color correctn)- Clean Pix	1 episode	x	50 hours	@	300 hour	=	15,000
HDOn-line for Lower Thirds&Credits	1 episode	x	8 hours	@	150 hour	=	1,200
Down Conversions for review	1 episode	x	1 program	@	250 estimate	=	250

Delivery

HD PBS Packaging On-line	1 episode	x	1 hours	@	525 hour	=	525
HD Tech Evaluation	1 episode	x	1 hour	@	200 hour	=	200
Digibeta Downconvert (SD Master)	1 episode	x	1 hour	@	350 hour	=	350
DigiBeta Tech Evaluation	1 episode	x	1 hour	@	350 hour	=	350
HD Delivery Clones	1 episode	x	3 clones	@	350 tape	=	1,050
DigiBeta Delivery Clones	1 episode	x	4 clones	@	250 tape	=	1,000
Misc. Dubs.	1 estimate	x	1 allow	@	500 flat	=	500

Sammy Davis, Jr. NEH budget

Closed Captioning	1 episode	x	1 hour	@	2,000 hour	=	<u>Total</u> 2,000
TOTAL SERVICES							<u>292,165</u>

7. Other

Film Clips & TV	1 estimate	x	1 est.	@	120,000 estimate	=	120,000
Union Fees (SAG/AFTRA, WGA, DGA, IATSE)	1 estimate	x	1 est.	@	30,000 estimate	=	30,000
Stills	1 estimate	x	1 est.	@	20,000 estimate	=	20,000
Archival Screening/Research Fees	1 estimate	x	1 est.	@	750 estimate	=	750
Location Fees (Intvw)	1 estimate	x	1 allow	@	5,500 flat	=	5,500
Research (Videos/Books/Periodicals)	1 estimate	x	1 allow	@	1,500 flat	=	1,500
Occupancy	1 estimate	x	12 months	@	2,500 month	=	30,000
Telephone	1 estimate	x	12 months	@	50 month	=	600
Shipping/Messenger/Postage	1 estimate	x	1 allow	@	1,000 flat	=	1,000
Office Supplies	1 estimate	x	1 allow	@	1,250 flat	=	1,250
Accounting	1 estimate	x	1 allow	@	0 estimate	=	0
Bookkeeping	1 estimate	x	52 weeks	@	0 week	=	0
Legal	1 estimate	x	1 allow	@	0 estimate	=	0
Liability Insurance	1 estimate	x	1 allow	@	0 flat	=	0
Production Insurance	1 estimate	x	1 allow	@	0 flat	=	0
Errors and Omissions Insurance	1 estimate	x	1 allow	@	5,280 flat	=	5,280
TOTAL OTHER							<u>215,880</u>

TOTAL OTHER EXPENSES **215,880**

Total Direct Costs **\$998,630**

Indirect Costs @ 20.21% - WNET COSTS **0**

TOTAL INDIRECT COSTS **0**

TOTAL PROJECT COST **998,630**