



# SCOTT WALKER - 30 CENTURY MAN

Directed by  
Stephen Kijak

Produced by  
Mia Bays  
Elizabeth Rose  
Stephen Kijak

Executive Producer  
David Bowie

Narrated by  
Sara Kestelman

Featuring  
David Bowie, Damon Albarn, Brian Eno, Jarvis Cocker, Alison Goldfrapp,  
Lulu, Johnny Marr, Radiohead, Sting  
And Scott Walker

Release Date: 27 April 2007, RT and CERT tbc

For press enquiries please contact:  
**Caroline Henshaw / Alice Howell at Rabbit Publicity,**  
Tel: 020 7299 3685 / 020 7299 3686  
[caroline@rabbitpublicity.com](mailto:caroline@rabbitpublicity.com) / [alice@rabbitpublicity.com](mailto:alice@rabbitpublicity.com)

To download photography please go to:  
[www.vervepics.com](http://www.vervepics.com)

[www.scottwalkerfilm.com](http://www.scottwalkerfilm.com)

## INTRODUCTION

***“Wow. That’s...that’s amazing. I’ve seen God in the window. That really got me...he’s been my idol since I was a kid...I’m...I’m speechless really. That’s very moving...”*** David Bowie, during his 50<sup>th</sup> Birthday Special on Radio 1, having listened to a recorded surprise birthday greeting from the elusive Scott Walker.

Who can render David Bowie speechless? Who recorded Johnny Marr’s “favorite song of all time?” Who does Radiohead turn to time and time again as an inspirational touchstone? Who was bigger than the Beatles and the Stones for a shining moment, but turned away from fame only to morph into one of the most enigmatic and reclusive living legends in music today?

## THE MAN IS SCOTT WALKER. BUT WHO IS SCOTT WALKER?

Called the **“greatest voice of his generation,”** he was the lead singer of 60’s sensation The Walker Brothers (“The Sun Aint’ Gonna Shine Anymore”)

His fan club outnumbered the Beatles’ in 1965.

From 1967-1969 he released three UK top-ten solo albums (and one #1)

His repertoire included standards by Bacharach & David along side perverse translations of Jaques Brel songs about prostitutes, gonorrhoea, and death. He suffered terrible stage fright – once crashing a car to avoid playing a gig. He staged one of the great disappearing acts in pop history.

Often rumored to be living abroad, working as a cab driver, or simply dead – he reemerges decades later with some of the most modern, ear-challenging music ever recorded...

His fans include the following, all of whom feature in this film:  
Bowie, Sting, Radiohead, Jarvis Cocker, Alison Goldfrapp, Johnny Marr, Damon Albarn, Dot Allison, Brian Eno, Richard Hawley, Marc Almond,  
And many others...

***“We’re long time fans. A lot of our songs were called “the Scott Walker song”. “Creep” certainly was...we always keep coming back to his records and his music”*** Johnny Greenwood, Radiohead

American-born Scott Walker has called London his home since 1965. He inspires God-like devotion from fans, even though his recorded output has dwindled to one album every decade or so. His 1995 album *Tilt* owes more to Nine Inch Nails than it does to the swinging 60’s pop dramatics of his youth.

He continues to live in a shroud of mystery - nearly no interviews, no performances, no videos.

***“He really didn’t want to abide by the rules of the genre. He kind of opted out of rock very early on in his career. It just seems he wanted to expand in some very unusual ways. And that was pretty much what I wanted to do. And it was always guys like that that I admired”***

**David Bowie**

## **SYNOPSIS**

**SCOTT WALKER – 30 CENTURY MAN** explores Scott’s music and career, from his early days as a jobbing bass player on the Sunset Strip, to megastardom in Britain’s swinging 60’s pop scene, and finally to his transformation into a composer of true genius; an uncompromising and serious musician working at the peak of his powers.

Featuring interviews with friends, collaborators and fans including, among others: David Bowie, Radiohead, Jarvis Cocker, Brian Eno, Damon Albarn, Neil Hannon, Marc Almond, Alison Goldfrapp, Sting, Dot Allison and many more, **SCOTT WALKER – 30 CENTURY MAN** paints a fascinating portrait of the ultimate cult artist. Exclusive behind the scenes footage of the making of Walker’s new album “The Drift”, his first album in 10 years, will delight fans, whilst introducing new audiences a man who has inspired god-like devotion from his fans worldwide.

## THE FILM

**SCOTT WALKER - 30 CENTURY MAN** is a rare glimpse into the creative world of the most enigmatic figure in rock history, and will trace the undeniable impact he has had on popular music through casual interviews with some of his biggest, highest profile fans, and his collaborators from the 60s to present day.

The film explores his fascinating trajectory, from jobbing bass player on LA's Sunset Strip, to his domination of the British pop scene that began in the swinging summer of 1965, to his transformation into a composer of true genius; an uncompromising and serious musician working at the peak of his powers.

At age 63, over the course of 2005, he went into the studio again, working on what could be his greatest artistic statement yet - and Stephen Kijak was invited to document part of this process – a privilege no filmmaker has ever been granted.

***“That’s one of the best records ever made, isn’t it”?***

**Johnny Marr (The Smiths), talking about SCOTT 4, released in 1969**

***“To us, it was an homage to Scott Walker. The working title was ‘Scott Walker’”.***

**Adam Clayton (U2) talking recently about the band’s recent single, “City of Blinding Lights”**

## WHY NOW?

The filmmakers worked carefully since 2001 gaining access to Scott’s world – this is truly a once in a lifetime opportunity.

In a world where celebrities and musicians give the cameras and their fans all access to their work and their lives, Scott is unique. Like Garbo, like J D Salinger, he valiantly guards his privacy, as for him, only the music matters. Where he was once a pop tabloid sensation, he now trades on the mystique surrounding him and his private life. He is one of the true, rare uncompromising forces left in music, a survivor of the excesses of super-stardom who maintains an artistic integrity only dreamed of by some of rock’s biggest names.

He releases one album every 10-15 years. This will be the definitive statement on the man and his work.

***“He really should be recognised as not only one of our great composers but great poets as well. His lyrics are absolutely peerless I think”.***

**Brian Eno.**

## COLLABORATORS AND PARTICIPANTS

Shot and Edited by Grant Gee, director/editor of the Radiohead film MEETING PEOPLE IS EASY, Grant was a key part of the creative process.

Also edited by Mat Whitecross, who won a Silver Bear in 2006 at Berlin Film Festival for ROAD TO GUANTENEMO which he co-directed and edited with Michael Winterbottom.

### Visual Elements – Graham Wood/TOMATO

The filmmakers have collaborated with **Graham Wood** founding member of the British design collective **Tomato** -renowned for his dynamic motion graphics (the “Trainspotting” title sequence put them on the map) Graham’s image/text treatments of some of Scott’s songs gives the film a unique and modern visual punch.

### Dance performed by Martin Lawrence

Principal dancer with the Richard Alston Dance Company and a choreographer in his own right, Martin Lawrence performed during Scott’s Meltdown Festival and here creates some improvised movement to what Scott considers “his best song ever”; “Scope J”, written for Ute Lemper in 1999.

### Featured interview subjects:

David Bowie, Radiohead, Johnny Marr (The Smiths), Allison Goldfrapp, Marc Almond, Simon Raymonde (Cocteau Twins), Jarvis Cocker (Pulp), Sting, Rob Ellis (PJ Harvey band), Dot Allison, Richard Hawley (Pulp), Brian Eno, Neil Hannon (The Divine Comedy), Gavin Friday, Brendan Perry, Hector Zazou, Ute Lemper, Cathal Coughland, Damon Albarn (Blur, Gorillaz), Lulu, JD Beauvallet, Alain Bashung

### ...AND COLLABORATORS & COLLEAGUES:

**Evan Parker** : renowned innovative saxophonist, performed at Scott’s Meltdown & on 1984’s ‘Climate of Hunter’

**Ed Bicknell** : famous for managing Dire Straits and Bryan Ferry, managed Scott during his Virgin days.

**Cally Callomon** : friend, archivist, and compiler of Scott best-of album “Boy Child” and box set “Scott Walker in Five Easy Pieces”.

**Peter Olliff**: Famed engineer of Scott Walker’s classic 60’s solo albums  
**Angela Morley**: Once known to the world as Wally Stott, the great arranger and conductor of Scott’s classic 60’s recordings.

**Brian Gascoigne**: arranger & keyboard player on Scott’s last two albums, Climate of Hunter & Tilt.

**Peter Walsh** : has produced Scott’s albums since 1984.

**David Bates** : former A&R man at Fontana, championed Walker's work through the 90's.

**Michael Morris**: director of ARTANGEL, recently commissioned Scott to compose a piece of music for multi-media spectacle "The Margate Exodus"

## **THE FILMMAKERS**

### **STEPHEN KIJAK - DIRECTOR/PRODUCER**

Stephen Kijak enjoyed critical success throughout 2002-03 with the feature documentary

*CINEMANIA* (A collaboration with German filmmaker Angela Christlieb) of which Variety reports is an *"Unsettling documentary about civilians who virtually surrender everything else in life to attend up to five films a day. An unsparing look at obsession, denial and where to find the cheap seats in Manhattan."*

Stephen Holden of the New York Times declared it *"a crisp, intelligent film."*

An instant hit on the festival circuit, *CINEMANIA* was invited to some of the top film festivals in the world (Rotterdam, Seattle, Munich, Melbourne, Locarno, Edinburgh, Rio, Havana) and won the Golden Starfish Jury Award for Best Documentary at the 2002 Hamptons International Film Festival.

*CINEMANIA* has been released theatrically in the US, UK and Germany and on DVD via Wellspring. It has been broadcast in over 20 countries.

Stephen's first feature film, *NEVER MET PICASSO*, premiered in 1996. Starring Margot Kidder, Alexis Arquette, and Don McKellar (and with a haunting score by Kristin Hersh), the film enjoyed a specialized theatrical run after playing over 15 international film festivals, winning awards for both Best Screenplay and Best Actor (for Alexis Arquette) at OutFest '97 in Los Angeles. The film was released on video and DVD by Waterbearer Films. Reviewing the film in the LA Times, Kevin Thomas wrote that it was *"a smart-looking picture. Kijak is a director with a shrewd and amusing sensibility."*

Kijak received a degree in Broadcasting & Film from Boston University's College of

Communication where he studied with renowned film scholar (and Cassavetes expert) Ray Carney as well as the late Mel Howard. He is based in New York City (when he's not based in London).

### **MIA BAYS – PRODUCER**

Mia Bays is an Oscar winning producer and marketing strategist with over fifteen years experience in feature film marketing, distribution and sales in the UK, and has now produced 2 shorts and a feature documentary. *SIX SHOOTER* her first film as producer is the featurette by Olivier-winning playwright Martin McDonagh, starring Brendan Gleeson and Ruaidhri Conroy, which won the 2006 OSCAR, 2005 Irish Film and TV Award and British Independent Film Award for Best Short, and was nominated for a BAFTA 2004. Mia's latest short *EX MEMORIA* by Josh Appignanesi garnered her second nomination for Best Short at the British Independent Film Awards 2006, the second consecutive year. Her first feature credit is *SCOTT WALKER - 30 CENTURY MAN*.

Mia established her own production company [Missing In Action Films](http://www.miafilms.co.uk) [www.miafilms.co.uk](http://www.miafilms.co.uk) in May 2003, and has a slate that includes projects with Neil Hunter, co-writer/director of the acclaimed LAWLESS HEART, the feature debut of acclaimed cinematographer Barry Ackroyd, Joe Dante (GREMLINS, THE HOWLING) and Josh Appignanesi (SONG OF SONGS). Mia won a Breakthrough Brit award at the UK Film Council/Women in Film initiative in Hollywood in November 2005, presented by Stewart Till, and was selected as a Star of Tomorrow in Screen International's UK Talent feature in 2005.

#### **ELIZABETH ROSE – PRODUCER**

Born and raised in Detroit Michigan. Graduated from Clark University with a BA in History and later earned a law degree from The University of Detroit School of Law. She went on to run the sales team for Ontime Software. She is currently an independent producer based in San Diego, and has provided a portion of financing for Scott Walker-30 Century Man and Bonneville, an upcoming feature produced by SenArt Films. Elizabeth is also in talks with Free to Choose Media and In the Classroom Media, which should result in a development partnership of programming designed to be distributed to US high school social studies teachers, and shown in their classrooms. Elizabeth sits on the Boards of The Heartland Institute (Chicago IL) and The Francis Parker School (San Diego CA.)

#### **GRANT GEE – DIRECTOR OF PHOTOGRAPHY AND EDITOR**

Grant Gee is a filmmaker and cameraman living in Brighton. In 1998 he shot and directed the Grammy nominated feature 'Meeting People is Easy' about the band Radiohead and in 2003 the documentary 'JC-03' about John Cale. In 2000 he filmed the entirety of the Scott Walker-curated Meltdown Festival on London's South Bank.

He has directed music videos for amongst others Blur, Radiohead, Stephen Malkmus, Sparklehorse, and Coldplay. His experimental work including most recently 400 Anarchists, Cobra Bag and City Symphony have been shown internationally by onedotzero, The British Council and others. He most recently directed the acclaimed concert film “Gorillaz: Demon Days Live at the Manchester Opera House.”

#### **EDITOR – MAT WHITECROSS**

Mat co-directed and edited the Silver Bear 2006 winning ROAD TO GUANTANEMO, directed by Michael Winterbottom. Mat also edited NINE SONGS by Michael Winterbottom.

#### **SOUND DESIGN – JOAKIM SUNDSTRÖM**

Joakim is an acclaimed feature film sound designer and editor : past credits include THE CONSTANT GARDENER, TOUCHING THE VOID, and is a regular collaborator of Michael Winterbottom.

## DIRECTOR'S STATEMENT

How does one make a film about a man described as “an enigma, a recluse, a genius “; a man who is still alive and spends more time out of the public eye than any working musician today? And what do you do when the subject is so much more human, humorous and humble than the towering myth suggests?

Discovery and inspiration. I love the moment of discovery, when you hear something you never knew existed, could hardly even imagine existing – a voice, a sound, a song. When something inside you vibrates sympathetically, when you know you are hooked. First times. Always memorable.

Scott Walker's “The Old Man's Back Again (dedicated to the Neo-Stalinist Regime)” was recorded in 1969. That song flicked a switch in my brain one late-afternoon in San Francisco, 1991. The bass. The VOICE. But the real charge, the real jolt, aside from The Greatest Male Voice on Record, is the lyric. Are the lyrics. Archangels, aging transvestites, revolutionaries, desperate spinsters, rain on train windows, ragged soldiers and plastic palace people; the well is very deep and I fell right in.

Inspiration. Yes, I first fell for Walker's surreal and epically-orchestrated 60's pop, feeling an affinity with this ‘American with a European imagination”, being a bit of a Brit-centric music snob myself, but what is most fascinating, what is most inspiring is the journey he went on and the place he arrived at.

Don't look back. Dylan might have said it but Scott Walker lived it. There isn't a better role model out there for following your own voice, vision, artistic instincts, dreams, nightmares...

Art is not easy. Scott Walker's decade-long hauls between albums now demonstrate that, but the life-lessons for any creative person contained between the grooves on his finely crafted (analogue) albums, is well worth the wait, is worth the time it takes to come to grips with the sounds this man is now making at age 63.

So. Create a dense and abstract meditation on his current opus, “The Drift”? Could have done. Had it in mind to really riff on the music, get very loose, minimal, elliptical. However. There is a story there. The story of a journey; of a man and a songwriter. Journeys are such that there is a beginning and an end and much wandering in between. People like stories. So why not try to tell one? The plan was to try and shine a black-light on the enigma – not to penetrate it, but to respect it, and to let the music tell it's own story.

And then there's Scott. Sitting on a sofa at his manager's office kindly offering a few anecdotes and meditations, a few clues and confessions. A great storyteller. A more than great songwriter. A consummate artist and the reason I've kept at this film for the last four or five years. Inspiring.

**RECENT PRESS ON SCOTT WALKER'S LATEST ALBUM "THE DRIFT",  
RELEASED WORLDWIDE MAY 23 ON 4AD RECORDS.**

"If it is rare to find artists working at their creative peak into their sixties, it is rarer still to find one releasing his most radical work yet." *New York Magazine*

"...both lush and austere, utterly personal and often Delphic in its impenetrability. Mr. Walker clearly set out to please no one but himself, but his threnodies are as compelling as they are disquieting." *The New York Times*

"extraordinary ... close to genius" *Observer*

"a record that genuinely sounds like nothing you have heard before ... a frightening, bewitching and rewarding experience" *Uncut*

"the most weighty album to be released by a major artist this year, possibly this decade" *The Independent*

"comparisons are pointless : amid pop's endless self-regurgitation, that's surely reason enough to tune in" *Daily Telegraph*

"there's not a minute of The Drift that isn't utterly thrilling" *The Guardian*

"to be listened to in total darkness, lying on your back on the carpet, completely alone" *Independent On Sunday (Album Of The Week)*

"absolutely compelling" *Observer Music Monthly (Album Of The Month)*

"as utterly singular as Tilt, The Drift marks Scott Walker as the true forefather to figures like Anthony Hegarty; his voice fluttering like a dove over a blackened landscape" *NME*

"the most extraordinary album I've heard in years ... I can't help but feel fascinated by it" *Daily Express (Album Of The Week)*

"Scott Walker ... is making music that few others could even imagine" *Mojo*

"one of the most compelling, exhausting and harrowingly beautiful records you'll ever hear" *Time Out*

"...relentlessly unsettling and enlightening, exhaustive and exhausting..." 9 out of 10  
*Hot Press (Dublin)*

"It could just as well exist in any other medium—say, as a wall-size painting or a dense experimental film." *Chicago Reader*

**CREDITS**

**Directed by**  
Stephen Kijak

**Produced by**  
Mia Bays and Stephen Kijak  
Elizabeth Rose, Aim High Productions

**Executive Producer**  
David Bowie

**Co-Executive Producers**

Mark Vennis  
Gary Phillips  
Colin Burch  
Julia Short

**Featuring;**  
Damon Albarn  
Dot Allison  
Marc Almond  
David Bates  
JD Beauvallet  
Ed Bicknell  
David Bowie  
Hugh Burns on guitar  
Cally Callomon  
Al Clark  
Jarvis Cocker  
Cathal Coughlan  
Rob Ellis  
Brian Eno  
Gavin Friday  
Brian Gascoigne  
Alison Goldfrapp  
Colin Greenwood  
Jonny Greenwood  
Neil Hannon  
Richard Hawley  
Martin Lawrance  
Ute Lemper  
Lulu  
Alasdair Malloy  
Johnny Marr  
Angela Morley

Michael Morris  
Ed O'Brien  
Peter Olliff  
Tim Painter – Big Box Construction  
Evan Parker  
Arnie Potts  
Simon Raymonde  
Philip Sheppard  
David Sefton  
Sting  
Peter Walsh  
Mark Warman  
Hector Zazou  
and Scott Walker

**Narrated by**  
Sara Kestelman

**Associate Producers**  
Gale Harold  
David Sefton

**Line Producer**  
Joanna Gueritz

**Segment Producer, NYC**  
Philip Farha

**Production Accountant**  
Denis Wray

**Director of Photography**  
Grant Gee

**Additional Camera**  
Derek Wieseahan  
May Rigler  
Mat Whitecross  
Grant Jordan

**Grip/Swing, NYC**  
Micky Hohl

**Scott Walker 2006 portraits & String Session stills**  
Grant Gee  
Clara/Milan photos  
Stephen Kijak

**Editing**  
Grant Gee  
Mat Whitecross

**Additional Editing**

Jerry Chater

**Special Motion Graphics**

Directed and Designed by Graham Wood  
For Tomato Films

**Boychild Animation/Design**

Mans Swanberg  
Edit & Post Quentin Olszewski  
Produced by Viktor Bjork

**Sleepwalkers Woman Animation/Design**

Dana Schechter

**The Electrician & Jesse Animation/Design**

Ian Freeman  
Sleepwalkers Woman, The Electrician & Jesse  
Produced by Meridith Brown & Abby Daniel  
Thanks to The Chimney Pot, Stockholm & Curious Pictures, New York

**Additional motion graphics**

Grant Gee  
Gus Martinez

**Main Title design**

Gus Martinez

**Main Title texture photograph by**

Marc Atkins  
From "The Drift" album artwork  
Designed by Vaughn Oliver – V23

**Tilt-themed Assemblage**

Cally Callomon

**Archival researcher**

Sue Tiplady

**Grading & On-line**

Pepper (Postproduction, Ltd.), London, England

**Colourist**

Chris Beaton

**On-line editor**

James Osborne

**Sound Recordist**

Rashad Omar

**Additional sound**

Steve Anderson

Kieran Horgan

**Sound designer**

Joakim Sundström

**Re-recording mixer**

Richard Davey

**Assistant Re-recording mixer**

Jessie Taylor

**Sound edited at**

Limehouse Recordings, London, England

**Sound Mixed at**

De Lane Lea & Clarity Post, London, England

**Narration recorded at**

Aquarium Studios by Nicholas Paul

**Music Supervisors**

Fiona McBlane & Sophie Urquhart for Huge Music

Tanya Sweeney

**Transcriptions**

Michele Colyer

**Lawyer for Plastic Palace, LLC**

Emerson E. Bruns, PLLC

**Lawyer for Missing in Action Films, Ltd.**

Christine Somerville

**Production Legal**

Miles Ketley for Wiggin

**Electric Cello solos**

Philip Sheppard

**Scott Walker Management**

Negus-Fancey Company

**International Sales by**

Moviehouse Entertainment International

**UK Distribution**

Verve Pictures

Made in association with BBC

A Missing in Action Films, Ltd & Plastic Palace, LLC production

© Missing In Action Films Ltd / Plastic Palace LLC 2006