



“SCOTT WALKER - 30 Century Man”

Documentary feature film by Stephen Kijak
 Produced by Mia Bays
 (BAFTA nominee 2005, Oscar winner 2006 for SIX SHOOTER)
 Elizabeth Rose
 Stephen Kijak

SALES AGENT : MOVIEHOUSE INTERNATIONAL
UK DISTRIBUTOR : VERVE PICTURES
(UK CINEMA RELEASE SPRING 2007)

Executive Producer: David Bowie

*"Yes, there are people in the world
 who do not love Scott Walker.
 But what must their hearts be like?" –
 Stuart Maconie in the New Musical Express*

“30 Century Man is a fascinating and entertaining exploration of one of the most extraordinary careers in pop culture. I have rarely seen a biographical documentary that is able to make the viewer experience the perspective of a devoted fan, a concerned friend, and a complete stranger at the same time. Like Scott Walker himself, this is an absolutely unique film.” *Filmmaker Atom Egoyan*

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 50th 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

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.

We explore 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 we were 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 & Participants

- **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 will give the film a unique and modern visual punch.

- **Dance performed by Martin Lawrence.**

Principle 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
Gavin Friday
Hector Zazou
Ute Lemper
Cathal Coughland
Damon Albarn (Blur, Gorillaz)
Lulu
JD Beauvallet

...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** 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 (A collaboration with German filmmaker Angela Christlieb) 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.

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

His 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** with over fourteen years experience in feature film marketing, distribution and sales, and has produced 2 films to date, and this film is her first feature credit.

SIX SHOOTER (Oscar winner 2006 for Best Live Action Short) is a featurette by Olivier-winning playwright Martin McDonagh, starring Brendan Gleeson and Ruaidhri Conroy.

The film has also currently accrued :

- a BIFA, Irish Film & TV Award, and Best Short at Raindance, Cork & Foyle Fests
- Grand Prix at the Rio de Janeiro short film festival
- BAFTA nomination Best Short 2005

Mia established her own production company Missing In Action Films in May 2003, and has a slate that includes projects with Neil Hunter, co-writer/director of the acclaimed LAWLESS HEART starring Bill Nighy, the feature debut of acclaimed cinematographer Barry Ackroyd (UNITED 93, THE WIND THAT SHAKES THE BARLEY), as co-producer on a project with director Joe Dante (GREMLINS, THE BURBS) and projects with upcoming writer/directors Josh Appignanesi (SONG OF SONGS starring Natalie Press).

Mia worked 1999-2003 as Head of Marketing & Distribution for the UK Lottery Film Franchise The Film Consortium, co-distributing such titles as 24 HOUR PARTY PEOPLE and CHRISTMAS CAROL THE MOVIE (with Pathé) and HIDEOUS KINKY (with UIP) in the UK. Prior to that, Mia worked as sales/marketing consultant for Granada Films, single-handedly releasing their film GIRLS NIGHT in the UK, which grossed over £650,000 and was the 10th most successful UK title that year.

Mia gained 4 years international sales experience as an executive at Mayfair Entertainment International, selling such titles as RICHARD III starring Ian McKellen, and Merchant Ivory's JEFFERSON IN PARIS. Mia started her career at Mainline Pictures, which is where she got a taste for auteur cinema, handling the UK PR on films by the likes of Ang Lee, Todd Haynes and Shekhar Kapur, and on one of the UK's oldest and best indie cinema chains, the Screen cinemas.

Mia regularly teaches on the subject of marketing, distribution and sales for the National Film School, and founded a course on the subject for the development agency Arista, for whom she runs courses several times a year. Jan-April 2006 sees her take up a post as guest lecturer at the University of Westminster.

Mia additionally acts as a Distribution and Marketing Consultant – her most recent success as Consultant was the Oscar winning TSOTSI by Gavin Hood, which she has worked for producer Peter Fudakowski on from completion through to co-ordination of the worldwide releases of the film.

Her new film as consultant is the incredible feature documentary BLINDSIGHT by Lucy Walker, to be premiered at Toronto Film Festival 2006.

Mia received a Breakthrough Brit Award 2005 in the UK Film Council/Women in Film USA initiative in a ceremony held in Hollywood November 2005. She is also a voting member of BAFTA.

David Bowie – Executive Producer

The multi-talented, multi-faceted David Bowie was born David Robert Jones in Brixton on January 8th 1947. Changing his name to David Bowie was his first move in a series of theatrical reincarnations which he employed as an artistic tool throughout his career. We've seen the flamboyant rock star, the androgynous Ziggy Stardust and Thin White Duke. Later came Bowie the film director, the visual artist, the internet entrepreneur and the actor, most notably as The Man Who Fell to Earth. But, it's as a singer that we know and love him best. **He's sold an estimated 136 million albums and is one of the best selling acts in UK pop history.** With his deliberately shocking onstage performances, risqué alter egos and flamboyant costume, Bowie brought camp glamour to the mainstream.

His music defined eras from glam rock to plastic soul to Berlin-esque new wave. He is one of the most referenced and sampled artists in contemporary culture.

Recent film appearances include the role of Nikolai Tesla in Christopher Nolan's film "**The Prestige**"

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 Whitecross shared the Silver Bear for Directing at the Berlin Film Festival in 2006 for co-directing and co-editing the **film “Road to Guantanamo”** with Michael Winterbottom. He has worked with Michael Winterbottom on his films “9 Songs” (as editor) and “Code 46” (as 2nd Unit Director). He has directed music videos for Asher D, Sway, The Magic Numbers and Coldplay. He is a part of the London-based production company Between The Eyes.

"Exemplary...everything you'd want from a music doc. (5 stars)" *Time Out, London*

**"One of the most inspiring documentaries I've seen in a while. Fascinating"
*Sight & Sound***

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. Journey's 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.

Stephen Kijak

Credits

Directed by Stephen Kijak

Produced by Mia Bays & Stephen Kijak

Produced by Elizabeth Rose, Aim High Productions

Executive Producer David Bowie

Co-Executive Producers

Mark Vennis and Gary Phillips

Colin Burch and 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

Production Notes

And

Scott Walker

Narrated by
Sara Kestelman

Associate Producers
Gale Harold
David Sefton
Avi Zev Weider

Line Producer
Joanna Gueritz

Segment Producer, NYC
Philip Farha

Production Accountant
Denis Wray

Director of Photography
Grant Gee

Additional camera
Derek Wiesehehan
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
Production Notes

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

Archival Footage courtesy of

BBC Worldwide
Canal+
Cultural Fantasists
Film Images
Getty Images
INA Media
ITN
Moving Picture Archive
Studio Hamburg
SVT

Opening night at the London Playboy Club

Archival Footage Courtesy of Playboy Enterprises Inc © 1965

Used with permission. All rights reserved.

Footage from the Making of "Pola X" shot by Albert Prevest, used with permission.

Archival images courtesy of

Getty Images
IPC Media
Redferns
Rex Features

Chris Walter, photographer – Photofeatures

Jan Person, photographer

Renaud Monfoury, photographer

Dezo Hoffman (Rex Features)

Cally – Antar Archive

Karon Crosby (aka Bunny Lorraine)

Claudia Hall

Sam McGlade

Arnie Potts

Production Notes

“Bunny Helga” photos by Philip Townsend
Julian Cope portrait by Bart Everly

“Scott” TV show audio & radio interview courtesy of
Mark Boon

BFBS interview used by kind permission of Alan Bangs

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

Electric Cello solos – Philip Sheppard

Scott Walker Management – Negus-Fancey Company

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CONTACTS :

PRODUCER :

Mia Bays
Missing In Action Films Ltd
0207 323 2895
info@miafilms.co.uk
www.miafilms.co.uk

INTERNATIONAL SALES (all rights) :

Gary Phillips, Moviehouse International
9 Grafton Mews London W1
+44 207 380 3999 gary.phillips@moviehouseent.com

UK DISTRIBUTOR :

Colin Burch/Julia Short
Verve Pictures
+44 207 299 3680 colin@vervepics.com Julia@vervepics.com

UK Press Contact

Rabbit PR

Caroline Henshaw & Alice Howell
+44-(0)20 7299 3685
caroline@rabbitpublicity.com
alice@rabbitpublicity.com

US Press Contact

inclusive pr

Mickey Cottrell & Pollyanna McIntosh
(323) 460-4111- Tel
(323) 460-4909- Fax
(323) 855-6538 – Cell
miccottrell@earthlink.net
pollyannamcintosh@yahoo.com

website: www.scottwalkerfilm.com

Scott Walker: 30 Century Man

Jonathan Romney for SCREEN DAILY - in London 05 November 2006

Dir: Stephen Kijak. UK. 2006. 90mins.

A great enigma of modern music sheds a few layers of opacity in Stephen Kijak's revealing documentary *Scott Walker: 30 Century Man*. With a challenging new record recently issued, the reclusive, sporadically active American-born singer is seen at close quarters, while collaborators and assorted music notables, including executive producer David Bowie, attest to Walker's enduring influence.

Obsessive fans – some of whom have stuck with their hero since the 1960s – will be in clover, while non-initiates will be fascinated by a man for whom the term 'maverick' could well have been invented.

Slated for UK release in early 2007, the film is likely to have modestly healthy theatrical life. A must for the festival circuit, the film should also flourish on DVD, with a promised plethora of extra interview footage attached.

Narrated by Sara Kestelman, the film follows Ohio native Walker, born Scott Engel, from his early days – photos show him as a 14-year-old aspiring bobbysoxer idol in 1958 – through his stint with crooning trio the Walker Brothers, whose career in the mid-1960s made the band UK idols on a par with The Beatles. When their grandiose balladeering - built around Walker's dramatic baritone – was eclipsed by psychedelia, Walker launched a solo career, mixing his own distinctive songs with covers of Jacques Brel, then little known in the Anglophone world. After the commercial failure of his ambitious album *Scott 4*, Walker entered a fallow period of inactivity mixed with substandard releases.

Since the early 1980s, however, Walker's solo work has come increasingly close to modern classical music in its sombre, often frightening orchestral impressionism. As well as interviewing his subject, Kijak films him during the sessions for new record *The Drift*, revealing Walker's painstaking and unusual methods: percussion instruments used include a slapped side of pork. Any suggestion of self-conscious solemnity, however, is undermined by glimpses of Walker's genial good humour. While his mystique as an invisible man is rivaled only by Howard Hughes and Thomas Pynchon, Walker comes across in interview as an intelligent, seriousminded, lucid and altogether down-to-earth character. Although admirers paint him in exalted colours – he's variously compared here to TS Eliot, Samuel Beckett and Francis Bacon – extracts from Walker's daring and intensely individual music show that the enthusiasm is deserved.

In terms of interviewees, Kijak's thorough approach strikes gold. While the other erstwhile Walker Brothers are notably absent, Kijak tracks down collaborators past and present including Angela Morley, née Wally Stott, Walker's arranger in the 1960s. Admirers featured include Jarvis Cocker, Alison Goldfrapp, Brian Eno, members of Radiohead and even singer Lulu, who admits to having had a crush on Walker in the 1960s, but who looks a little alarmed by his recent work.

Kijak has also unearthed some archive gems, including 1960s footage of Walker performing on BBC variety shows. Recent songs are accompanied by Graham Wood's impressionistic digital animations, which while handsome, inevitably evoke comparisons with hippy-era BBC TV music show *The Old Grey Whistle Test*.

Still missing, however, is an insight into how Walker spent his extended periods of silence, which have lasted up to a decade at a time: as for their causes, the singer himself only makes one discreet passing reference to his "imbibing". But while his reticence precludes too much open self-revelation, Walker emerges as a far saner, more modest figure than many in the music world. Kijak's film may demystify Walker as a man and an artist, but the mystique of his powerful, unnerving music remains intact.

VARIETY®

By **EDDIE COCKRELL**

A reclusive musician steps out from the shadows in absorbing docu "Scott Walker: 30 Century Man." Longtime fans of Walker's warm, sepulchral baritone, startlingly evocative songwriting and lushly imaginative instrumentation will rejoice at this revealing docu, while pic will garner converts via fest play, limited arthouse exposure and rich ancillary.

Though he hasn't performed publicly in three decades, Walker writes and performs original albums roughly every 10 years. Sparse output, combined with roller-coaster industry history and *That Voice*, has resulted in a cadre of disparate yet influential fans that include onscreen acolytes David Bowie (pic's lead exec producer), Radiohead, Brian Eno, Ute Lemper, Jarvis Cocker, Lulu, Marc Almond, Damon Albarn, Allison Goldfrapp, Gavin Friday and even Sting.

Born Noel Scott Engel in 1943, the singer had brief fame as a teen idol before joining up in 1964 with John Maus and Gary Leeds to form the Walker Brothers. String of hits included "The Sun Ain't Gonna Shine (Anymore)" and "Make It Easy on Yourself." Band's dissolution in 1967 led to an up-and-down solo career for Walker that included a brief mid-1970s reformation. He's made three albums since 1980, each showcasing music that is confrontational, even frightening, while remaining seductive and unique.

Helmer and fan Stephen Kijak had cameras rolling as Walker prepped his 2006 disc "The Drift." "I'm not a get-up-and-sing-a-song singer," Walker says at one point. And, later: "Can we listen to (song playback) on the big speakers? I have no intention of listening to it ever again, and I'd like to remember it this way." Walker's unorthodox approach to capturing sounds is epitomized when he encourages a session percussionist to pound out a beat on a pig carcass.

Kijak's most interesting wrinkle is to have animators illustrate passages from the artist's unclassifiable songs. Balance of tech package is admirably unflashy, allowing Walker's distinctive music -- one talking head calls it "beauty in melancholy" -- to remain at the fore.

Posted: Mon., Mar. 5, 2007, 6:57pm PT

Reviewed at Berlin Film Festival (Panorama), Feb. 16, 2007.

SCOTT WALKER – 30 CENTURY MAN PRODUCTION HISTORY

1990 I hear Scott Walker for the first time. Track: “The Old Man’s Back Again (Dedicated to the Neo-Stalinist Regime)” from the compilation “BOY CHILD: THE BEST OF 67-70” on Fontana Records, first time ever issued on CD.

1995 “Tilt”, first Scott Walker album in over a decade is released. By now, a Scott Walker obsessive, I love the record’s bleak, haunting, modernist soundscapes. Start dreaming of a Scott Walker film.

2001 Word is Scott Walker is thinking of heading back into the studio to make a new record. I somehow track down his manager’s contact details and fax a one-page idea for a film and start to do some preliminary research.

July 2001 Day before leaving for Berlin to edit my film “Cinemanía” I have coffee in NYC with a woman who is a friend of a friend of a guy who knows Bowie. An email is sent, a connection passed on, and I start pursuing David as the film’s Executive Producer.

September 2001 A break from editing “Cinemanía” I fly to London (a week after 9/11) to meet the Negus-Fancey’s, Scott’s managers and to chat people up in London about the project. I believe this is when I first met Graham Wood, founder of legendary design collective TOMATO, who agreed to do a series of animations for the film, being a lifelong Scott Walker fan himself.

September 2002 Having kept SW30 on the back-burner for the year while I toured around film festivals with “Cinemanía”, I meet with the first potential SW30 producing team in NYC, a pair of music-supervisors eager to move & groove in film production.

2003 Still caught up in the “Cinemanía” juggernaut, I manage to find the time to start pulling a “cast of characters” together, Jarvis, Marc Almond, some of the usual suspects...and I get a firm commitment from Bowie to participate.

January 23, 2003 In London for a few days on my way to the Rotterdam Film Festival, I go to pitch the film to The Film Consortium and meet with Mia Bays, their head of marketing and distribution. She’s a fan of “Cinemanía” and while Film Consortium can’t get involved in the project, we stay in touch.

I start talking the film up during Rotterdam, and meet the producer of the documentary feature “Bodysong” who eventually introduces me to her music supervisor Tanya Sweeney, who had commissioned the “Bodysong” score from Radiohead’s Jonny Greenwood. Tanya will become instrumental in wrangling the artists who took part in the film.

February 23, 2003 At Joe’s Pub in NYC attending a performance of “David Driver sings The Scott Walker Songbook” I meet long-time fan Claudia Hall, mother of two teenaged sons and Scott fan since girlhood, who becomes my first real deep source for Scott W archive material.

May 2003 During a drunken after-party during the Tribeca Film Festival I am introduced to “a guy from *Sex in the City*” who is actually actor Gale Harold from “Queer as Folk”. Over several whiskey’s we talk about rock music and he confesses to being a big Scott Walker fan. About a week later, he provides the film with it’s first seed money, yet Scott hadn’t started recording yet and I had drifted apart from the first team of “producers” and drifted into a period of “development” that involved a lot of waiting and waiting and waiting....

March 2004

Another round of meetings in London to further solidify support for the project including meeting with Chris Sharp for the first time, CEO of 4AD records who have just signed Scott to a record deal. I also continue to meet with Scott’s managers and talk through ideas for the

film. A diary entry shows a night out on the town with “Mia Bays and friends” – Mia had since left The Film Consortium and started her own production company, Missing in Action Films. Whether it happened over drinks in March or a few months later, we evolve from drinking buddies into bona fide producing partners.

June 2004 During a trip to LA, I run into an old friend at a restaurant in Venice, Chris Paine. He’s just produced a film called “Faster” shot by Grant Gee, the guy who made the Radiohead film “Meeting People is Easy”. I’d been trying to get a hold of Grant with an idea to have him work with me shooting the film. Chris shoots him an email that afternoon and the connection is made at last.

October 1, 2004

I get word from his managers that Scott has booked some sessions at Metropolis Studios in London, so with what is left of our “seed money”, I jet off to London to see what we can manage to film.

Oct.- Dec 2004

I meet with Grant for the first time and he signs on to shoot, along with his favored ace sound recordist Rash Omar.

While waiting for the okay to film Scott Walker at work we round up a handful of interviews: Radiohead was first, followed by Johnny Marr, and then Simon Raymonde, Rob Ellis (avant-garde composer and a frequent collaborator with PJ Harvey) and Alison Goldfrapp.

We get the call to film Scott at work at Metropolis Studio. It is to be a day of percussion. We film the Box, the Pipe, the Trash Can and The Meat.

Graham Wood delivers his first animated sequence, “Boy Child” and, huddled down in Grant’s house in Brighton, we edit our first 8 min. promotional clip of the film. I return to NYC and we get down to trying to raise the funds to shoot the rest of the film.

While we had lots of interest from various factions at the BBC and elsewhere, Scott Walker was considered high-risk. Several producers over the years had attempted to get a film about Scott made with no success. People were skeptical about him ever delivering a new album, and about our ability to actually get the elusive artist on film, despite our having already spent a day in the studio with him. The question remained – would we get an interview and the continued access we needed to create a compelling film? Even we weren’t sure.

We had to forge on independently, try to keep the project afloat and find the financial support to see it through.

March 2005 I am alerted that Scott has booked a session at Air Studio in London to record strings for the new album. Our funds depleted, we have to be creative. Turns out, even if we had the budget, to film a union string player at work in the UK costs something in the neighborhood of £85/hour per player. And he was employing a 40-piece orchestra. Plus royalties. Impossible.

Unable to make the trip myself, Grant Gee attends the session with a digital camera and lurks about snapping still photographs, which were later edited in to an incredibly dynamic sequenced dramatizing the down-to-the-wire session.

June 2005 I attended the Provincetown Film Festival, organized by my old friend Andrew Peterson. I show him our 8 min. promo reel and he mentions a woman who had been at the festival the previous day expressing interest in financing documentaries. What sounded like the longest-of-long shots turns out to be the real deal – but I wasn’t to know that quite yet. Word goes out to this Mystery Woman and over the next few months I wait...

On the way back from Provincetown I stop at my folks, who live there on Cape Cod. On or about the 22nd I get the call: David Bowie is ready for us to do The Interview. Vacation cut short – I head back to NYC immediately to prep.

June 30, 2005. Shoot David Bowie interview, Soho House, New York. I cut selects of that into our promo reel and hit the streets again, trying to raise our production financing.

July 2005 A week of meetings in London & Dublin with Mia. We show the promo around to various parties, Scott's managers, 4AD, Verve Pictures (who will eventually sign on to distribute the film in the UK), and while having drinks in Dublin with Se Merry Doyle & Martina Durac of Loopline Films, who will eventually help us with some of our Dublin interviews, we meet filmmaker Jim Sheridan and family at the corner pub. He confesses a love of Scott Walker but, alas, we weren't able to talk him into appearing in the film.

During this time the Mystery Woman from Provincetown turns out to be Elizabeth Rose from San Diego. She had been sent our proposal via email and requested to view our promotional reel.

August 3, 2005 Liz is impressed by our pitch and our reel. I go to San Diego to meet her and discuss the project. Liz signs on to help finance the film and joins the SW30 team. And with Scott about to enter the final phase of recording his new album, not a moment too soon!

September 2005 PRINCIPLE PHOTOGRAPHY COMMENCES. I start with Ed Bicknell, Richard Hawley and Sting all on the same day at a room at Air Studio on September 15. We are off and running!

November 2005 Early November we attend the AFM in LA and I shoot off to interview Angela Morley, (born Wally Stott) in Scottsdale, AZ, the legendary string arranger of some of Scott Walker's finest moments from the 60's, last living of the four arrangers who crafted Scott's lush and surreal orchestrations, so this was an incredible day.

Back in London, we are granted one final audience with Scott Walker in Metropolis Studio.

January 2006 Back in NYC following the holidays, I get my first listen to Scott Walker's new album "The Drift". With this last piece of Scott's creative puzzle in place, the edit of the film starts to take shape in my head. Plans are made to return to the UK to conduct the final interviews (with Scott) and begin the edit.

February 21, 2006 Scott Walker Interview #1. Conducted as a conversation with colleague David Sefton, it turns out a bit too conversational, not informative enough to really fill in all the gaps. The tone is nice, but it's almost too laid back, just two old friends having a chat. We request a second interview...

April 20, 2006 Scott Walker Interview #2.

We take a week to cut a sample of our new material into more promotional DVDs to take with us to Toronto where we have been selected to participate in the HotDocs Pitch Forum, a round-table pitch session for works-in-progress that introduces your work to commissioning editors and buyers from around the world.

May 2006. Our sales agents start to introduce the project at Cannes, screening out 3 min. trailer to selected buyers. We continue to edit during what will become an unusually long, hot summer...

August 2006 With the film in rough-cut form and a few test-screenings behind us, we have hit a wall with the edit – both creatively and physically – Grant and editor Jerry have a big job coming through but we can't slack the pace now.

We are introduced to editor Mat Whitecross, fresh off of co-directing and co-editing "Road to Guantanamo" with Michael Winterbottom. A die-hard Bob Dylan fan, he has never heard Scott Walker, but is up to the challenge. Now we have a fresh pair of eyes on the project and a new edit suite, a closet-sized room in Mat's office right on Frith Street in the heart of Soho. Not that I minded commuting down to Brighton or out to Clapham Junction where Jerry cuts, but it is a distinct pleasure to start the day with a latte at Bar Italia.

The cut continues.

September 20, 2006 We are a day or so away from picture lock. We record the voice-over narration with the inimitable Sara Kestelman.

October 2006 The beginning of the month sees the final post-production process commence: picture lock, grading, sound-mix, layback...

October 31, 2006 "Scott Walker – 30 Century Man" World Premieres at the BFI 50th London Film Festival to two sold-out audiences. An invitation to premiere internationally at the Berlin International Film Festival in the Panorama soon follows...

Festivals to follow include:

SXSW

Thessaloniki Doc Fest

NatFilm Festival, Denmark

Hong Kong International Film Festival

HotDocs, Canadian International Documentary Festival

And more...

With a UK Theatrical release planned for late April 2007.

Recent press on Scott Walker's latest album "The Drift", released 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*