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**Official Selection**  
**2015 Venice Film Festival**  
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PBS and Content Media Corporation Present

A FilmRise Release

A Production of Disarming Films, Jigsaw Productions and THIRTEEN PRODUCTIONS LLC's  
American Masters

In association with Sony Music Entertainment and Union Entertainment Group

Written and Directed by Amy J. Berg

Narrated by  
Chan Marshall

Produced by  
Alex Gibney

Produced by  
Amy J. Berg  
Jeffrey Jampol  
Katherine LeBlond

Running Time: 105 Minutes

## **TAGLINE**

Oscar-nominated documentarian Amy Berg examines the meteoric rise and untimely fall of one of the most revered and iconic rock 'n' roll singers of all time: Janis Joplin. Joplin's life story is

Oscar-nominated documentarian Amy Berg examines the meteoric rise and untimely fall of one of the most revered and iconic rock 'n' roll singers of all time: Janis Joplin. Joplin's life story is revealed for the first time on film through electrifying archival footage, revealing interviews with friends and family and rare personal letters, presenting an intimate and insightful portrait of a bright, complicated artist who changed music forever.

## **SYNOPSIS**

Janis Joplin is one of the most revered and iconic rock and roll singers of all time, a tragic and misunderstood figure who thrilled millions of listeners and blazed new creative trails before her death in 1970 at age 27. With *Janis: Little Girl Blue*, Oscar-nominated director Amy Berg (*Deliver Us from Evil*, *West of Memphis*) examines Joplin's story in depth for the first time on film, presenting an intimate and insightful portrait of a complicated, driven, often beleaguered artist.

With massive hits including "Me and Bobby McGee" and "Piece of My Heart," and such classic albums as *Cheap Thrills* and *Pearl*, Rock and Roll Hall of Famer Joplin was one of the definitive stars to emerge during the musical and cultural revolution of the 1960s. She delivered a breakout performance at the Monterey Pop Festival, and was one of the memorable acts at Woodstock. Her legacy has only grown since her passing. She ranked high on *Rolling Stone's* lists of both the Greatest Singers and Greatest Artists of All Time, and is claimed as an influence by virtually every female rocker who has followed (and many male singers, as well).

Yet, as *Janis: Little Girl Blue* reveals, Joplin never fully recovered from the persecution she felt as a social outcast during her adolescence in Port Arthur, Texas—for all of her on-stage bravado and her uninhibited, sexualized persona, she was haunted by insecurity and a need for acceptance throughout her life. When she discovered the blues, she found an outlet for her pain and loneliness. When she made it to San Francisco at the dawning of the hippie era, she fell into a community in which she finally felt she belonged. Ultimately, Janis Joplin is a paradox, a pioneer for a new kind of female performer, one who never stopped seeking love and stability, always on her own terms.

Joplin's own words tell much of the film's story through a series of letters she wrote to her parents over the years, many of them made public here for the first time (and read by Southern-born indie rock star/actor Chan Marshall, also known as Cat Power). This correspondence is only one element of the stunning, previously unseen material Berg discovered during the seven years she has spent working on *Janis: Little Girl Blue*. New audio and video of Joplin in concert and in the studio (some shot by legendary filmmaker D.A. Pennebaker), and even footage from her emotional return to Texas for her tenth high school reunion, add depth and texture to this remarkable story.

Interviews with Joplin's family, childhood friends, musical associates, TV host Dick Cavett and such noted colleagues as Bob Weir of the Grateful Dead give a complete sense of someone who struggled to connect with both individuals and audiences, but rejoiced fully when she made those bonds.

Joplin was a powerhouse when she sang, and her recordings have never left the radio or the hearts of rock fans worldwide. Berg's *Janis: Little Girl Blue* offers new understanding of a bright, complex woman whose surprising rise and sudden demise changed music forever.

*Janis: Little Girl Blue* is being released by FilmRise and is a Content Media Corporation presentation of a Disarming Films and THIRTEEN PRODUCTIONS LLC's *American Masters* production in association with Jigsaw Productions, Sony Music Entertainment and Union Entertainment Group. Narrated by Chan Marshall, edited by Billy McMillin, Garrett Price, and Joe Beshenkovsky with music by Joel Shearer. Francesco Carrozzini served as cinematographer. The film is produced by Alex Gibney, Amy Berg, Jeff Jampol, and Katherine LeBlond with Michael Kantor, Susan Lacy, Noah C Haeussner, Stacey Offman and Michael Raimondi as executive

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## **DIRECTOR'S STATEMENT BY AMY BERG**

Janis Joplin was—and still is— a force majeure in music, a rock and roll pioneer beloved by millions nearly 40 years after her death. Watching footage of Janis performing remains nothing short of mesmerizing. Her impact was worldwide, yet her material was intensely personal. The music and lyrics Janis created were often inspired by bits and pieces of people she knew and met along her journey. Songs were always about more than just Janis.

In this film, we will show how her music became the comprehensive expression of humanity through rock and roll.

For all the praise and adoration she and her music inspired, what may be most striking about Janis is how utterly lonely and unlovable she often felt once the crowds went home. Music became her whole life and her shows provided a pulse for Janis to keep going.

Janis is still a vessel for our collective pain- the raw, eloquent voice through which our suffering gets duly acknowledged and nakedly expressed. She lifts us up while caressing and accepting the pain that lives in each and every one of us. This explains why her live performances were so electric. When Janis got on stage and let it all go, the joy—and the pain—she released was absolutely intoxicating. With the utmost love and respect, the filmmakers will honestly and openly explore this range of emotions - from the depths of tragedy and sadness to the heights of ecstasy and elation - because we feel such authenticity is exactly what Janis would have wanted.

When she belts out "Ball and Chain" at Woodstock, Janis uses her open and battered heart to channel the blues of people like Odetta, Bessie Smith and Big Mama Thornton. When she sings, "I know you're unhappy...Baby, I know just how you feel" on the Rodgers & Hart classic, "little Girl Blue," Janis is wailing for all the misfits and outcasts she's collected and connected with over the years.

But our film will explore more than just the tortured magic of Janis' music and the depths of her pain and suffering. We will also create a cinematic celebration of her exuberant spirit and the impact Janis has left on the world after all these years. Her lust for life can be seen in the hundreds of iconic photos that catch Janis overcome with laughter- her image so powerful you can almost hear the famous Janis cackle. Janis had an unyielding power to throw her pain aside and be in the moment at level 10. Her message, she once told a reporter, was simple: "Get off your butt and *feel* things!"

Speaking of feeling things, it's essential to note that we'll be experiencing Janis' story from two distinctive perspectives. On the one hand, we're right there with Janis, living the journey from her POV. This will allow us to learn who she is, how she sees the world, what turns her on, what she endures to "make it."

Then when the film shifts to her concerts, we'll go into serious fan mode, soaking up the show from the front row as we watch the electricity Janis creates onstage! This will have the inevitable effect of making Janis like a drug for the viewer. We'll not only see the overwhelming effect of her live shows, where Janis left audiences stunned, exhausted and screaming for more- but our front row perspective is the closest most of us will ever get to seeing Janis live back in the day.

And when our story leaves the concert and shifts back to Janis' offstage life—where she often uses drink, drugs and sex to mask her pain and escape the pressure- our impulse as a viewer will be to get her back onstage. Janis *needs* to get on that stage. Performing *saves* her. It is her drug in many ways.

Music gave Janis the acceptance she always craved and performing was her salvation. It's hard to imagine how terribly vulnerable she was offstage when you see the explosion that was her

Music gave Janis the acceptance she always craved and performing was her salvation. It's hard to imagine how terribly vulnerable she was offstage when you see the explosion that was her performance. Once onstage, Janis was swept up in a wave of unconditional love that could never quite be duplicated and sustained offstage.

Brief as her career may have been, Janis' impact on not just the music scene but on the culture-at-large was immense as well. She was real, relatable and not without flaws- the perfect reflection of all that was the '60s. Janis was a human prism through whom many of the issues of the day can be closely viewed-from drugs and the counterculture to women's liberation and the anti-war movement; from the sexual revolution to hippie fashion and tattoo culture, even civil rights. Janis was seemingly at the vanguard of *everything*.

And musically she was nothing short of a maverick. Janis was the first true lady rock star, a trailblazing original in the macho world of rock and roll. She's also been called by many "the greatest white blues singer ever." By putting her stamp on the soulful suffering of her blues heroes, Janis became the bridge between the ladies who sang the blues and future generations of female rockers. Stevie Nicks says her life changed after watching Janis live. "She had a connection with the audience that I had not seen before," recalls Nicks. "And when she left the stage, I knew that a little bit of my destiny had changed. I would search to find that connection that I had seen between Janis and her audience."

It was Janis' courage that first got to Sonic Youth's Kim Gordon. "When I was a teenager," recalls Gordon, "listening to her voice, I knew it as a model for not being afraid to do something which may be considered ugly in order to create something entirely original- and beautiful." Gordon and Nicks are not alone in their reverence for Janis. Her influence has been hovering over the music landscape for generations. Courtney Love, Exene Cervenka, Joan Jett, PJ Harvey, even Grace Slick, are just some of the women who've been inspired by Janis over the years.

More recently, performers like Joss Stone and Amy Winehouse are obvious Janis disciples. As is Pink, who once said: "I have a deep, spiritual connection to Janis. I've always been extremely attracted to her energy, and her pain, and her voice and her life. I just think she is one of the most amazing women that ever lived."

While she may have died in 1970, Janis has never truly fallen off the pop culture radar. Bette Midler's 1979 film *The Rose* was loosely based on Janis' life. A musical called *Love, Janis* won acclaim and packed houses off-Broadway in the late '90s. More recently, Janis' version of "Cry Baby" was hailed on *American Idol*. The star of a one-woman show called *Janis* at this year's Edinburgh Fringe Festival won rave reviews. And a Hollywood biopic about Janis has been in the works for years, attracting actresses from Zooey Deschanel to Amy Adams.

Janis has also inspired more than one classic song. From Leonard Cohen's "Chelsea Hotel No. 2" ("You fixed yourself, you said, 'Well never mind/We are ugly but we have the music..."), to "Pearl" by the Mamas and Papas ("Here's a wish for a runaway girl/Here's a prayer for honkytonk Pearl..."), to Joan Baez's "In the Quiet Morning" ("That poor girl/tossed by the tides of misfortune/Barely here to tell her tale/Rolled in on a sea of disaster/Rolled out on a mainline rail...")- even a mention in Don McLean's classic "American Pie" ("Met a girl who sang the blues/ And I asked her for some happy news/But she just smiled and turned away...").

Then there's her own music. Has any artist ever generated this much love and fame from a four-album career? Janis recorded all of two studio albums with BBHC (*Big Brother and the Holding Company* and *Cheap Thrills*) and two solo albums (*I Got Dem Of Kozmic Blues Again Mama!* and *Pearl*). But in the years since her death, there have been more than 15 greatest hits collections, reissues and live albums released to the Janis-loving public.

Four decades after her untimely demise, Janis is as big ever.

Yet for all the accolades and stardom she's earned over the years-both during her lifetime and posthumously- it's staggering to think how much Janis suffered, how deeply she hurt, during her short life. And the wounds came from every direction. During high school in Port Arthur she was teased for being a chubby bookworm and called names like "nigger lover" and "freak." At the

posthumously- it's staggering to think how much Janis suffered, how deeply she hurt, during her short life. And the wounds came from every direction. During high school in Port Arthur she was teased for being a chubby bookworm and called names like "nigger lover" and "freak." At the University of Texas Janis was voted "Ugliest Man On Campus." And while her parents were caring and supportive, they would've preferred that Janis become a teacher, singing in the church choir every Sunday.

Then there were the romantic disappointments, of which there were many: Country Joe McDonald, Johnny Winter, Kris Kristofferson and Peter de Blanc, the San Francisco meth dealer who put Janis on a bus back to Port Arthur before asking Seth Joplin for his daughter's hand in marriage- only to be never heard from again. The closest Janis got to true, lasting love was when she stopped her drug and alcohol use during a trip to South America, where she met David Niehaus, a schoolteacher traveling the world who had no idea who Janis was for the first two days they spent together. David was her dose of hope and change. But a few months later, undelivered letters, bad timing and her reconnection with Peggy Caserta, a junkie friend who got Janis back into heroin, torpedoed the healthiest relationship she ever had with a man.

Fortunately for the music-loving world, Janis had a gift for taking pain and turning it into creative gold. This explains why her concert footage is still so electrifying. Has there ever been anyone in pop music better at conjuring up the alchemy of suffering and song than Janis? But she wasn't just singing the blues. The girl could rock hard as well. And Janis made some of the most soulful, danceable R&B music of the '60s. Just *try* to stop grooving when "Raise Your Hand" or "Move Over" comes up on your iPod.

The sheer force of her performance and the brushfire of love it ignited throughout the audience will also explain why she could not go to David. She was getting something that made her feel higher than any drug or love high. After so many painful rejections, nothing could match the live show buzz.

While the meat of our narrative will follow a semi-linear storyline, we also intend to take a flash forward, stream-of-consciousness approach that appears at pertinent times in Janis' story. In addition to a sonic blast of classic live shows, we'll also show some of Janis' saddest moments and what we're leading up to- from the high school reunion, to the trip to Brazil, to the various heartbreaks, to her revealing Dick Cavett appearances, to her demise at the hands of a batch of pure heroin.

We'll flash forward these moments, putting them slightly out of context while we loosely follow our three-act structure. The flash forwards will be like manifestations of Janis' self-deprecation and skewed view of the world, giving things an off-kilter slant. Our goal is to make a film that stylistically mirrors the disjointed, psychedelic nature of Janis' life. For visual cues think *Requiem For a Dream*- at the most bad ass Janis Joplin concert you can imagine.

By the end of the film, the viewer will have absorbed the visceral rush of a live Janis performance. This is, after all, a celebration of the world's first female rock star. It's also the portrait of a fallen angel whose wounded soul forever sought refuge in sex, drugs and the promise of romantic love. But it never ended well and Janis only truly found comfort onstage—singing to adoring crowds who understood every ounce of her pain.

*"I hope there's someone out there can tell me / Why the man I love wanna leave me in so much pain..."*

-Janis Joplin "Ball and Chain"

## **THE MAKING OF JANIS: LITTLE GIRL BLUE**

In 2007, soon after the release of her acclaimed documentary *Deliver Us from Evil*, Amy Berg was approached by the estate of Janis Joplin with the idea of making a film about the iconic singer. A lifelong fan, Academy Award-nominated Berg immediately jumped at the opportunity; though Joplin is perhaps the most influential female vocalist in rock & roll history, no one had ever explored her story on film.

Eight years later, Berg has completed *Janis: Little Girl Blue*, an insightful and moving examination of the musician's complex, tragic life. Using interviews with those closest to Joplin, riveting performance footage, and the singer's own personal diaries and correspondence, Berg has assembled a layered and revelatory portrait of a misunderstood figure, as shy and vulnerable offstage as she was explosive and aggressive in front of a band.

Soon after meeting with the Joplin family, Berg started gathering interviews whenever she could—on her first visit to Janis's hometown of Port Arthur, Texas, she filmed a crucial conversation with one of the singer's high school friends, opening up the notion of Joplin as a woman who never escaped the scars from her painful adolescence as an ambitious outcast in a typical Southern town. For two years, the director continued to shoot with sources across the country, from Joplin's musical colleagues in San Francisco to her friend and frequent interviewer, television host Dick Cavett.

But the project lost momentum, and Berg spent several years trying to get the film back on track. Eventually she met with the Oscar-winning filmmaker Alex Gibney (*Taxi to the Dark Side*, *Enron: The Smartest Guys in the Room*), who has worked on numerous music-related documentaries over the years, even touching on eras and communities close to Joplin in his films about the blues (*Lightning in a Bottle*), Ken Kesey's Merry Pranksters (*Magic Trip*), and Hunter S. Thompson (*Gonzo*). Gibney agreed to join the Joplin project as a producer, and put together the funding and resources that Berg required to get the film made.

The director determined that she wanted the movie to be told as much as possible in Joplin's own words, so she dove deep into the singer's private letters, many of them never previously published. What she discovered was Joplin's constant need for approval and validation—what

words, so she dove deep into the singer's private letters, many of them never previously published. What she discovered was Joplin's constant need for approval and validation—what Berg calls “the little girl inside of her” with a permanent sense that she had to prove, especially to her own family, that she truly was somebody, that her desire for freedom and individual expression was leading her toward real accomplishment, not just a rejection of her upbringing. Janis' unique and ultra-powerful voice was driving her journey, shouting angst, pain and heartbreak from every stage she visited.

Berg searched for the perfect person to read the letters and give voice to Joplin's innermost feelings. She heard an interview with the celebrated Georgia-born indie rock artist Chan Marshall, who performs under the name Cat Power, on the internet, and instantly thought she found the right reader to convey these difficult emotional experiences.

“I was terrified because I didn't want to hurt Janis,” says Marshall. “She's not a character, not a cartoon, she was a real young woman with so much heart and feeling. But I was moved by the letters—I was the weirdo, the only person in my family who ever left the South, and they reminded me of letters I wrote to my grandmother in hopes of acknowledgment and validation. I felt parallels.

“When I was reading the last letter,” she continues, “I couldn't do it. I was so upset, I started bawling. But right at the end, I imagined Janis sitting there, saying ‘Do it, it's cool, do whatever you want.’ She was there all of a sudden, saying ‘You're helping me out.’ So I felt that spirit vibe for a second, and I was able to finish.”

Even for such a legendary subject, finding archival material was a challenge. It was essential to take a thorough look at Joplin's early years, Berg felt, to really understand what shaped her character and drove her performances. But documentation of her life before she reached the spotlight was sparse, and the director had to dig deep to find photos, flyers, and newspaper clippings to illustrate Joplin's high school and college years.

Even once Joplin became a star, though, footage could be surprisingly difficult to come by. Many archives have been erased or lost, and even coverage of some of her most celebrated performances was often limited to one camera that wasn't always focused on the lead singer. Berg's research, though, turned up some extraordinary, never-before-seen clips, including stunning footage (shot by groundbreaking documentary filmmaker D.A. Pennebaker) of Joplin in the recording studio; a scene of her playing the not-yet-released “Me and Bobby McGee” for the musicians in the Grateful Dead and the Band on the Festival Express tour; and audio from her triumphant concert at London's Royal Albert Hall.

Eventually, Berg settled on the five most significant performances—including Joplin's breakthrough at the Monterey Pop Festival and her set at Woodstock, which she considered one of her worst appearances—to establish the building blocks for the narrative. The edit was challenging as it was solely based on the archive and since she wanted the film to be from Janis' perspective, Berg had to make difficult decisions on omitting stories that had no visuals to accompany them.

But the sole goal of the edit was to keep Janis' world feeling small and real and three-dimensional.

Along the way, she also discovered Joplin's remarkable rebirth late in her life, when she kicked heroin, found a new romance with a man her friends all believed was the right guy for her, and created her finest album, *Pearl*. For the first time, Janis could see a real future for herself as an artist—until she slipped and took a final, fateful shot of the drug that killed her in 1971, at the age of 27.

“Janis is huge in our collective memory,” says Chan Marshall. “People still listen to her voice and feel that happiness—it's like a shotgun blast to your chakras.”

*Janis: Little Girl Blue* reminds us of Joplin's incomparable musical power. More importantly, though, it reveals for the first time the woman behind that voice, the conflicted and fragile visionary who forever transformed the image of and the possibilities for women in rock and roll, and beyond.



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## **AN INTERVIEW WITH AMY BERG AND ALEX GIBNEY**

*How did you first get involved in this project?*

Amy Berg: I was approached by the estate. This would have been in 2007, right after *Deliver Us From Evil* came out. I was immediately interested, I had always loved Janis's music. I spent about two years working with the estate but then the whole thing fell apart.

They came back to me about two years later, but we were still trying to figure out a formula for how to make it work. I met up with Alex, and he told me that COMPANY TK was actively looking for music projects and we took it from there. I think Alex is setting a great template for documentary filmmakers, really demonstrating how to optimize a project and make sure it gets done as successfully as possible.

Alex Gibney: I'm a big admirer of Amy, and I've always loved Janis. The project was there, it was just having trouble getting off ground—it was something that definitely should have happened, but it wasn't happening. It was being unfairly neglected, probably because Janis was a woman, and maybe her sales worldwide weren't as big as some other bands. So my role was convincing people that this was an important story, and putting together the financing, herding the cats together to get the film made.

*Aside from being a fan of the music, what drew you to this story?*

AB: I think there were a lot of different aspects of her personality that appealed to me, but what really stood out was her need for validation, her need to be successful and not fail. As a woman growing up in the South in the '40s and '50s, it created an interesting dichotomy as she was caught between what her family wanted her to do and what she wanted to do. Her parents were eager to push her to be an individual, but they were so unprepared for what that really meant, for the world they were pushing her into.

There was conflict inside of her. She straddled the fence between being a regular Southern girl or breaking walls down, setting trends for women everywhere. If you just look at the footage from her high school reunion, you will see a woman trying to make up for something from her past. But Janis also really enjoyed her life. She was really happy once she got to San Francisco and got into her scene.

AG: I love Janis—I remember when I saw the *Festival Express* movie, the thing that knocked me out the most were the Janis performances. Always in the back of my mind I thought, wouldn't it be great if somebody made a film about her? She just takes raw emotion and manages to project it musically, gets right at the gut.

I actually used a Janis song in my Hunter Thompson film (*Gonzo*). We used "Piece of My Heart" in

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I actually used a Janis song in my Hunter Thompson film (*Gonzo*). We used “Piece of My Heart” in the scene of the Chicago riots. That was a big moment for Hunter, where things really started to turn, and he saw the horror on the other side of the dream. That felt like the right song to put there—something about her scream that seemed right.

*Since the estate had initially generated the idea, did you start your interviews with the family?*

AB: Well, I started shooting in Port Arthur from the first time I went there, in 2008. I spoke to everyone who was still there and got an initial picture of Janis as a girl. But it was clear that the people there had a different memory of Janis than her true friends who left town. The first interview I shot was with a buddy of hers from high school, who now lives in Austin. He gave me a great sense of context for Janis as a teenager. From then on, I would just grab stuff whenever I

could. I remember that we shot Dick Cavett early on, when I came through New York. But I saved the family for later—I really wanted to get a full sense of her adult life first, before I sat with them. Her letters were crucial to the storytelling as they offered rare insight into her relations with her family and friends, and a need to be honest with herself on paper. They also showed Janis’ relationship w/ fame, which was honest and reeking of her need to be loved.

Her bandmates, in *Big Brother*, also shared honest stories about the Janis who escaped Texas and jumped into SF counter-culture scene with bright eyes and fear.

They had a real sense of her emotional capacity as well as the anguish over breaking up the band, which was a pivotal moment in her short career.

*What did you discover about Janis?*

AG: Well, the key was finding the story—not just the greatest hits of Janis Joplin, but what is the story here? And it became clear that she was this shy, insecure woman, an outlier and an outlaw in her Texas town, who was deeply in need of affirmation and affection, while onstage she was so bold and brassy and kick out the jams. She was deeply scarred by adolescence, by wanting to be somebody different in a place where everybody wanted to be the same. And she was more needy than you would think possible.

AB: I was surprised by how fragile she was, and how this fear of failure was so present in her mind always. He’s so powerful, but she really thinks that she can lose everything at any second if she fails. She put so much pressure on herself as a woman and an artist. And she really tried to bridge the gap between her talent and fame and her desire to have a personal life. She was not successful at that merger, her friends continuously recount the quotes and stories about Janis making love to the audience and going home alone.

*Tell me about working with Janis’ letters. Some of those have been seen before and some haven’t; how did you decide which letters to use and where to utilize them?*

AB: I really wanted Janis to tell her own story, so the letters offered a rare glimpse into Janis’ quiet moments. There were hundreds of letters to choose from. They mostly had the same themes of conflict between Port Arthur Janis and San Francisco Janis. I wanted to use the moments where she was trying to connect with home, moments of self-reflection. It was a way to mark important breaks from the performances—I really wanted Janis to tell her own story.

AG: I think that was the hardest thing, to figure out the right balance for the diaries and letters with the rest of the material. And also finding the right voice. Chan Marshall has a sense of toughness, but also shyness and diffidence, that makes her readings work. I’m a huge fan, I’ve used Chan’s music in a number of my films. The timbre of her voice, she’s from the South, she has the voice of a shy poet, slightly wounded. Rather than a sound-alike, it was a “feel-alike.” She really inhabited the spirit of the character. It was a perfect choice.

a shy poet, slightly wounded. Rather than a sound-alike, it was a feel-alike. She really inhabited the spirit of the character. It was a perfect choice.

*How did you choose Chan to be the voice of Janis's letters?*

AB: I heard an interview with Chan on the internet, and I thought her voice sounded so much like Janis. There was this strong connection that she has—without even knowing the full history, she understood the experiences so well. She's not an actress, she's a singer, but I just tried to make her comfortable, and she was really easy to work with. As a singer, from the South, with some struggles of her own, she really understood it from a female rock singer's perspective.

*Alex, did you get involved with the film creatively, or really stay on the logistics and production side?*

AG: Amy was the explorer—she was the one digging deep into the letters and diaries, and that was what I liked, that it was so deeply personal. I was more or less a sounding board. I put my trust in Amy, and was trying to do the best I could to help her tell the story her way, invest in her vision. I like looking at cuts, so I think I helped contribute, but within the context of suggestion. I weighed in on the different cuts; I think my strength is mostly in the editing room. But really I was trying to be helpful on the nuts and bolts.

*The movie takes such a powerful turn late in Janis's life, when she's making the Pearl album and for the first time, feeling like she can sing in a way that she can sustain for a real career rather than just screaming until her voice gives out.*

AB: She has this shift when she gets off of heroin, and she found some confidence at the end of her life and settled into the idea that she could actually have a life as an artist. As the old adage goes, that is when she OD'd. There are all these theories about her death, but I got the coroner's report and it confirmed that she had been clean and had two fresh wounds. Janis was known to shoot up two times when she shot up.

The most tragic part about her premature death was that she had just realized she could have a career as a singer, she wasn't going to blow her voice out as she always presumed she would. She learned how to sing more melodically.

With every person that knew her well, you could see regret and guilt in their eyes, they were asking themselves if they could have done something different, if somehow they could have saved her.

AG: There's this amazing moment of her playing "Me and Bobby McGee" on the Festival Express train, accompanying herself on guitar. You can see that she's so proud of working this song out and thinking it through, then having a finished version and you see her trying out this song on all these great musicians. It's so emotional—just as she glimpses her future, it ends. It's a powerful musical moment, but it's tragic in her story as a human being, that just as her future was spread out in front of her, she's gone.

*There's also this romance that she has which seems like it could possibly have been the relationship that would have stabilized her. Was David a known character in the Janis story?*

AB: It was a love story I hadn't heard about. His name was thrown around in a couple books but never any quotes. He was her lost love. But no one had really talked to him. I tracked him down, I found him in Hawaii. He's happily married, but he definitely considered Janis to be a love of his life.

I think in her letters to David, you see a raw, vulnerable woman, and a real sense of missed opportunity. The people close to her all agreed that he was the guy for her—he was strong enough, not caught up in the music scene; they thought he could actually handle her. And then there's the tragic story of the last telegram from him that never made it to her room on the night she died. You have to wonder whether that might have given her some reason not to feel as

there's the tragic story of the last telegram from him that never made it to her room on the night she died. You have to wonder whether that might have given her some reason not to feel as alone, not to take that last shot of heroin.

*What was biggest challenge in making this film?*

AB: This was such a challenging story to tell. I really wanted to get right into Janis's music, but without the childhood experiences, you couldn't really fully connect with her. In some ways, I wanted to be more poetic and non-linear, but you can't understand Janis without understanding those years that defined her.

And there are beautiful visuals once she's in the public eye, but those early years, from age 16 until she got to San Francisco, are so undocumented. So how do you tell the story of these important years? I was able to find some bits from Austin, photos, flyers, but it was really difficult. . Plus, so much of the archives have been lost or destroyed. Most of the concerts we have were shot single-camera, so there's no raw footage—whatever was in the film was what you got. The camera wasn't always on Janis's face when she was singing, so I had to use creative editing to make it more personal.

AG: Amy doesn't give herself enough credit. You always go into these films where it seems like there's nothing, and you want to tear your hair out. But then you dig and you find little bits and pieces that are helpful. She just kept digging and finding things—photos, audio—even if you expected there to be more, she found amazing stuff. The footage of Janis in the studio, recording "Summertime," that DA Pennebaker shot is just incredible—those rehearsals really give you a sense of what it was like working with her.

AB: That scene, wow. She's bringing every ounce of who she is into that chord. Her voice was really symbolic of the trajectory of her life—her voice got louder, she screamed harder and harder, just getting everything out on stage. It mirrors her life becoming more out of control. I think Janis's voice was always a perfect representation of how fast her life was moving.

## **BIOGRAPHIES**

### **Amy Berg, Writer & Director**

Amy Berg is a critically acclaimed, Emmy-award winning and Oscar-nominated documentary filmmaker. She was nominated for an Academy Award and a DGA Award (Outstanding Directorial Achievement in Documentary) for her documentary *DELIVER US FROM EVIL* (2006). She went on to direct *WEST OF MEMPHIS*, a documentary about the failure of the justice system in the West Memphis Three case. She worked in collaboration with producers Peter Jackson and Fran Walsh. The film premiered to rave reviews at the 2012 Sundance Film Festival and was BAFTA nominated and won the WGA Documentary Screenplay Award. Sony Pictures Classics released the film in Fall 2012.

Amy completed her first narrative feature, *EVERY SECRET THING*, which premiered at the Tribeca Film Festival in 2014 and was released theatrically in May 2015. Her doc, *Prophet's Prey*, which was made in association with Showtime and Imagine Entertainment will open in theatres this fall. She is currently in production on several films at her company, Disarming Films, and will be premiering her project about music legend Janis Joplin at the Venice and Toronto Film Festivals this September. Amy's company, Disarming Films, writes and produces long-form documentaries focusing on social justice.

### **Chan Marshall (also known as Cat Power), Narrator**

Cat Power is a singer-songwriter and multi-instrumentalist whose music fuses folk, country and blues, as heard on albums like *Moon Pix* and *The Greatest*.

Born on January 21, 1972 in Atlanta, Georgia, Cat Power was part of the indie scene of her home city and New York before releasing her debut *Dear Sir*. With work that has an acoustic feel, she's released several lauded albums over the years, including *You Are Free* and *The Greatest*, while also struggling publicly with alcoholism and depression. She released the empowering, electronic *Sun* in 2012.

Power's smoky, subterranean vocals and fusion of sounds—her music blends folk, country, blues, punk and avant-garde pop— have earned her a devoted following.

### **Alex Gibney, Producer**

Alex Gibney has been called “the most important documentarian of our time” by *Esquire Magazine* (*Esquire*) and “one of America’s most successful and prolific documentary filmmakers” by *The New York Times* (*The NY Times T Magazine*).

Gibney's signature cinematic style lends itself to his penetrating, gripping, and deeply insightful documentaries which have been the recipient of the Academy Award®, multiple Emmy Awards, the Grammy Award, several Peabody Awards, the DuPont-Columbia Award, The Independent Spirit Award, and The Writers Guild Awards. In 2013, Gibney was honored with the International Documentary Association's (IDA) Career Achievement Award.

Gibney's recent films include: the controversial *Going Clear: Scientology and the Prison of Belief*, which opened in theaters in March of 2015, and premiered on HBO becoming the most watched HBO documentary in a decade. By popular demand, the film will be re-released in theaters in select cities Fall 2015; *Sinatra: All or Nothing At All*, a two-part special on the life, music and career of legendary entertainer Frank Sinatra, which premiered on HBO in April 2015; and *Steve Jobs: The Man in the Machine*, an evocative portrait of the life and work of Steve Jobs that re-examines his legacy and our relationship with the computer, which made its world premiere at SXSW in March 2015 and was selected as the opening film for the 58th San Francisco International Film Festival in April 2015. The film is scheduled to debut in theaters in October.

examines his legacy and our relationship with the computer, which made its world premiere at SXSW in March 2015 and was selected as the opening film for the 58th San Francisco International Film Festival in April 2015. The film is slated to make its theatrical debut September 4, 2015.

Highlights from his career include the Oscar-winning *Taxi to the Dark Side*, a film that examines torture at a US military base in Afghanistan, which exposed and sparked discussion about the Bush administration's worldwide policy of detention and torture; an Academy Award® nomination for *Enron: The Smartest Guys in the Room*, a film that chronicles one of the greatest corporate scandals in American history; and the multiple Emmy Award-winning *Mea Maxima Culpa*, which exposes a sex abuse scandal in US that winds its way all the way to the highest office of the Vatican; and *Park Avenue: Money, Power and the American Dream*, a film that investigates growing economic inequality in the US, which ignited a huge media controversy as written about in Jane Mayer's *New Yorker* article, "[A Word From Our Sponsor.](#)"

In 2015, Gibney was awarded a Peabody Award for *Mr. Dynamite: The Rise of James Brown*, a popular HBO documentary which chronicles the musical ascension of the "hardest working man in show business." Gibney took home three Emmy Awards in 2013 for *Mea Maxima Culpa: Silence in the House of God*, an Emmy in 2013 for Showtime's *The History of The Eagles*, and a Peabody Award in 2012 for *Park Avenue: Money, Power and the American Dream*, which was part of a series produced by the BBC and PBS.

His Sony documentary about Lance Armstrong's spectacular fall from grace, *The Armstrong Lie*, was short-listed for the 2014 Academy Award®. It was also nominated for the 2014 BAFTA Award, along with his Universal film *We Steal Secrets: The Story of Wikileaks*.

Additional projects from Gibney's extraordinary career include *Finding Fela*, the story of Fela Anikulapo Kuti's life, his music, his social and political importance; *My Trip to Al-Qaeda*, based on the one-man play by Pulitzer-winning author Lawrence Wright, which marked the first of many collaborations with Wright, including one currently in the works; *Casino Jack and the United States of Money*, detailing the lies, greed and corruption surrounding D.C. super-lobbyist Jack Abramoff; *Client 9: The Rise and Fall of Eliot Spitzer*, a close examination of the rapid rise and dramatic fall of New York Governor Eliot Spitzer; *The Last Gladiators*, a look at the National Hockey League's most feared enforcers; *Magic Trip: Ken Kesey's Search for a Kool Place*, a time travel immersion experience about the famous 1964 bus trip taken by Ken Kesey and the Merry Pranksters; and *Gonzo: The Life and Work of Dr. Hunter S. Thompson*. Gibney also directed the Sports-Emmy-nominated *Catching Hell* and *Ceasefire Massacre* for ESPN's "30 for 30" summer screen series, and executive produced Academy Award® nominated *No End In Sight*.

Recently, Gibney's Jigsaw Productions has expanded into television series with its first project *Death Row Stories*, Executive Produced by Gibney and Robert Redford for CNN. Exploring a different capital murder case each episode, *Death Row Stories* quickly became a popular CNN Original Series with season 2 premiering in July 2015. The company also produced *Edge of Eighteen*, a groundbreaking series for Al Jazeera America where Jigsaw mentored high school seniors as they filmed their lives on the brink of adulthood.

Currently, Jigsaw is in production on three new series: *The New Yorker Presents*, an Amazon series which brings to life the award-winning *The New Yorker* by animating a variety of mediums found in the magazine – documentary shorts, fiction stories, comics, performance poetry – with the help of talent, such as Alan Cumming, Jonathan Demme, Marina Abramović and others (all featured in the pilot episode). Additional projects in production include a four-part docu-series for Netflix and a new docu-noir series for A&E, both of which will be announced later this year. Gibney is represented by UTA and Chelsea Pictures.

## **Joel Shearer, Composer**

Musician/Composer Joel Shearer has worn various hats in the music industry over the past 25 years. While recording his band's debut album in the mid 90's, Shearer stumbled into the session

Musician/Composer Joel Shearer has worn various hats in the music industry over the past 25 years. While recording his band's debut album in the mid 90's, Shearer stumbled into the session world by being invited to play guitar on Alanis Morissette's "Jagged Little Pill". It was a turning point for Shearer's career as he went on to record and tour with the likes of Alanis, Dido, Annie Lennox, Joe Cocker, Damien Rice, Michael Buble, Sarah McLachlan and A.R. Rahman, to name a few. The latter offered Shearer the opportunity to collaborate with A.R. on the score for the Academy Award nominated 127 Hours. Shearer continues down the composing path by scoring television commercials as well as composing the score for Academy Award winner Amy Berg's latest documentary, "Janis, Little Girl Blue". You can check out his various projects and collaborations here at: [www.joelshearer.com](http://www.joelshearer.com)

**Susan Lacy, Executive Producer.**

HBO Documentary Filmmaker, Creator of AMERICAN MASTERS

In 2013, Susan Lacy began a new chapter in her long and celebrated documentary filmmaking career. After over thirty years as Executive Producer of the acclaimed *AMERICAN MASTERS* series (which she created in 1983 and launched on PBS in 1986), Susan decided to form her own company, Pentimento Productions.

Now, Susan is focused solely on directing and producing. Her first film with Pentimento is already underway - set to premiere on HBO in 2016. It's the first project in Pentimento's exclusive multi-picture deal with HBO.

Susan's previous films were all part of the *AMERICAN MASTERS* collection. Most recently she directed and produced *Inventing David Geffen*, earning the series the 2013 Primetime Emmy for Outstanding Non-Fiction Series as the representative episode. She wrote, produced, and directed *Judy Garland: By Myself* (Emmy award for writing, Emmy nomination for directing, representative episode for the series' Primetime Emmy win in 2004 for Outstanding Non-Fiction Series), *Joni Mitchell: Woman of Heart and Mind* (IDA nomination for Outstanding Documentary), *Leonard Bernstein: Reaching for the Note* (DGA nomination, representative episode for the series' Primetime Emmy win in 1999 for Outstanding Non-Fiction Series), *Rod Serling: Submitted for Your Approval*, and *Lena Horne: In Her Own Voice*. She produced the Peabody award-winning films *Paul Simon: Born at the Right Time*, *LENNONYC*, and *No Direction Home: Bob Dylan* — all *AMERICAN MASTERS* films.

As the Series Creator and Executive Producer of *AMERICAN MASTERS*, Susan was responsible for the production and national broadcast of 214 documentary films about our country's artistic and cultural giants — those who have made an indelible impact on the American landscape. Since 1986, *AMERICAN MASTERS* garnered unprecedented awards and was consistently recognized by television critics as "the best biographical series ever to appear on American television."

Susan earned the series 71 Emmy nominations and 28 wins, including a remarkable 10 for Outstanding Non-Fiction Series. In addition to twelve Peabody awards for *John Hammond: From Bessie Smith to Bruce Springsteen*, *Unknown Chaplin*, *Buster Keaton: A Hard Act to Follow*, *Paul Simon: Born at the Right Time*, *Alexander Calder*, *F. Scott Fitzgerald: Winter Dreams*, *No Direction Home: Bob Dylan*, *Andy Warhol: A Documentary Film*, *Jerome Robbins: Something to*

*Dance About*, *LENNONYC*, *A Letter to Elia Kazan*, and *Charles & Ray Eames: The Architect and the Painter*, she received Grammy awards for *Lou Reed: Rock and Roll Heart* and *No Direction Home: Bob Dylan*, an Academy Award and four nominations.

Susan's career in public television began in 1979, as deputy director of performance programs at Thirteen/WNET New York. She was senior program executive for *GREAT PERFORMANCES* and worked as director of program development with *AMERICAN PLAYHOUSE*, where she was a founding member. Susan then ran the East Coast office of Robert Redford's Sundance Institute from 1984 to 1987. She was a consulting producer at Time-Life Video during the launch of Time-Warner's new initiatives in long-form documentary production. Susan also led programs at both the National Endowment for the Arts and the National Endowment for the Humanities.

from 1984 to 1987. She was a consulting producer at Time-Life Video during the launch of Time-Warner's new initiatives in long-form documentary production. Susan also led programs at both the National Endowment for the Arts and the National Endowment for the Humanities.

Susan was one of the select 2005 honorees at the Museum of Television & Radio's "She Made It" event, which recognized 50 exceptional women who have created and informed the genre, and a 2008 Washington, DC Women of Vision Awards recipient, honoring those in film and video who inspire and mentor. She was again honored in Washington, DC in 2010 as the recipient of the Cine Golden Eagle Lifetime Achievement Award. She received a Pioneer Award from the Full Frame Festival. She has served on the board of governors of the Academy of Television Arts and Sciences, and the Film Forum, and was a trustee of the Independent Documentary Association.

Susan is a member of the Directors Guild of America, the Writers Guild of America, and New York Women in Film & Television.

Susan has a BA in American Studies from the University of Virginia, where she was elected to Phi Beta Kappa, and an MA in American Studies from George Washington University. She was a Graduate Teaching Fellow, a Smithsonian Fellow and completed a residency at the American Academy in Rome. In 1994, she was awarded an honorary doctorate from Long Island University and in 1996; she was named Distinguished Alumnus of the Year at Mary Washington College, the women's college of the University of Virginia.

## **Michael Kantor**

*American Masters* Series Executive Producer

For more than two decades, award-winning filmmaker Michael Kantor has created outstanding arts programs for television. He joined *American Masters* as the series' executive producer April 30, 2014. His most recent PBS documentary series, *Superheroes: A Never-Ending Battle*, hosted by Liev Schreiber, premiered in fall 2013 and was nominated for an Emmy Award. Random House published the companion book. In January 2013, Kantor's Peabody Award-winning film, *Broadway Musicals: A Jewish Legacy*, aired as part of the *Great Performances* series on PBS. Narrated by Joel Grey, it included performances by Matthew Broderick, Kelli O'Hara, David Hyde Pierce, Marc Shaiman and many other Broadway talents. In 2012, Kantor produced *The Thomashefskys: Music and Memories of a Life in the Yiddish Theater* with Michael Tilson Thomas, which aired on PBS and was nominated for a Primetime Emmy. Kantor served as executive producer of the special *Give Me the Banjo*, hosted by Steve Martin, and created *Make 'Em Laugh: The Funny Business of America*, the critically acclaimed six-part documentary series, hosted by Billy Crystal, that debuted in January 2009. His script for episode four, *When I'm Bad, I'm Better: The Groundbreakers*, co-authored with Laurence Maslon, was nominated for a Primetime Emmy Award. His landmark six-part series *Broadway: The American Musical* was hosted by Julie Andrews and honored with the Primetime Emmy Award for Outstanding Nonfiction Series in 2005. That same year, he created three hours of DVD extras for 20<sup>th</sup> Century Fox's 40<sup>th</sup> anniversary release of *The Sound of Music*.

Kantor wrote, directed and produced the award-winning profile *American Masters: Quincy Jones: In the Pocket*. With Stephen Ives, he co-directed *Cornerstone: An Interstate Adventure* for HBO, and produced *The West* (executive producer Ken Burns). His 20 years of work in documentaries include projects as varied as *EGG: the arts show*, *Coney Island*, *The Donner Party*, *Margaret Sanger* and Ric Burns' *New York* series. As a writer, Kantor created *Lullaby of Broadway: Opening Night on 42<sup>nd</sup> Street*, co-authored the companion books to *Broadway* (Bulfinch) and *Make 'Em Laugh* (Grand Central Publishing) and has published numerous essays and articles. He is president of Almo Inc., a company that 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. Kantor has served as a Tony nominator and teaches documentary filmmaking at the School for Visual Arts in New York City.

## **Stacey Offman, Executive Producer**

Stacey Offman joined Jigsaw in 2012 and works as SVP of Production and Development



Stacey Offman joined Jigsaw in 2012 and works as SVP of Production and Development alongside Jigsaw founder, Alex Gibney, to oversee and develop a dynamic slate of documentaries (*Mea Maxima Culpa*, *Mr. Dynamite*, *Going Clear: Scientology and the Prison of Belief*) and fiction and non-fiction episodic television (*Death Row Stories* for CNN, and *The New Yorker Presents* for Amazon). With nearly twenty years in the business, Offman has worked across both film and TV producing numerous high profile documentaries and non-fiction series across major networks: IFC, Comedy Central, FX, History, OLN, Alliance Atlantis and the Canadian Broadcasting Corporation. Prior to joining Jigsaw, Offman was Morgan Spurlock's producing partner (*Where in the World is Osama Bin Laden*, *What Would Jesus Buy?* and *30 Days* for FX). She previously served as supervising producer for Emmy-nominated *Borderline* TV and Head of Production & Development at Academy Award® nominated Paperny Entertainment.

### **Katherine LeBlond, Producer**

Katherine is a Producer with an artistic aesthetic, having originally started in the business as a set decorator. A native of the Northwest, she has lived in Los Angeles for over 10 years. She has worked with a broad list of award-winning and talented directors and producers, including Tony & Ridley Scott, Paul Reiser and Barbara Hall. Katherine currently has several other projects in production with Disarming Films.

### **Jeff Jampol, Producer**

"This company develops, preserves, extends and enhances artist legacies," says Jeff Jampol, President of Jampol Artist Management, Inc. (JAM, Inc.). "We're dealing with very important art, creation, and artists, and our job is to maintain, build, market, promote and oversee these artists' legacies or, if you will, their brands. However, we are very careful and judicious in employing the terms 'brand' and 'branding,' as a lot of damage can be done in the name of commerce, and applying business terms to art can often sully art's purity. On the other hand, when you bring that pure art to the marketplace, branding is a fundamental part of the mix, and when that foundation, or 'brand,' is a legacy beloved by generations of fans, you have to be extremely thoughtful about every single move you make. These iconic artists embody fundamental worldwide significance, not just musically and artistically, but also culturally, politically, socially and historically."

As the founder and head of JAM Inc., which manages rock legends The Doors, Ramones, and the Estates of Jim Morrison, Janis Joplin, Tupac Shakur, Otis Redding, Peter Tosh and Rick James, Jampol has had ample opportunity to consider such issues. Indeed, he and his team are fond of citing the "Hippocratic Oath of Rock" as a guiding principle: First, do no harm to the artist's legacy. But Jampol doesn't view himself merely as a curator of classic catalogues. "The goal is to extend the reach of the artist and their work, using new distribution channels, new technology and other emerging resources, to place timeless art into a modern context."

To that end, Jampol produced, with Dick Wolf, the 2009 Doors theatrical documentary film, *When You're Strange*, narrated by Johnny Depp, for which Jampol and Wolf won the 2011 Grammy® Award, and were nominated for a 2010 Emmy® Award. Jampol also produced the hit Broadway Janis Joplin musical, *A Night With Janis Joplin*, and is producing an upcoming Janis Joplin theatrical documentary by noted director Amy Berg. Jampol has produced several other musical and theatrical works, overseen deluxe reissues of classic albums; overseen large-format art books (*The Doors* by The Doors and *Jim Morrison: Treasures*); enlisted cutting edge artists like Shepard Fairey (*Obey Giant*, the Obama "Hope" poster) to create new graphics; authorized remixes and new song creations by top EDM artists; vigorously pursued film, TV and game placements targeting young audiences; rebooted merchandising initiatives; developed content-rich web destinations designed to serve longtime fans and new seekers simultaneously; and considerably more. Jampol began his music career as a DJ and Public Affairs Director at a college-radio station (as a supplement to his "official" coursework in media studies and communications) and moved into artist management, production and "DIY" marketing, managing and producing several key bands in San Francisco's emerging punk scene.

(as a supplement to his “official” coursework in media studies and communications) and moved into artist management, production and “DIY” marketing, managing and producing several key bands in San Francisco’s emerging punk scene.

After college, he served as a consultant for high-end audio firms and landed a radio-promotion post for CBS Records; this led to work as a promotion executive for Atlantic Records in San Francisco. Jampol’s background served him well in the ensuing years; moving back to his hometown of Los Angeles, he continued to work as a manager, marketer and consultant to entertainment companies and also became a partner in a chain of Los Angeles-area community newspapers. His production company, Polymedia, meanwhile, was the first to sign creative wizards David Was and Don Was as producers, and Jampol became a voting member of The Recording Academy® in 1985; he later sat on the Board Of Governors of NARAS’® Los Angeles chapter from 2007-09. Jampol was also eager to share what he’d learned about the entertainment industry, and 2015 marks his 17th year as part of UCLA’s entertainment-industry curriculum. As a professor at UCLA’s Herb Alpert School of Music, he currently teaches “The Music Business NOW”, which is a required course for the Mo Ostin music industry minor. He has also served as a panelist, moderator and featured speaker on artist management, deal negotiation, digital media strategy and entertainment marketing for The Darden School Of Business at the University Of Virginia, Marshall School Of Business at USC, California Lawyers for the Arts, South By Southwest Music Conference, NARAS®, The Learning Annex, Los Angeles Songwriter’s Academy, Nashville Music Conference, BMI, MusExpo, Web Summit and Loyola Marymount University, among with other institutions and conferences.

In addition to his management, consulting and teaching work, Jampol is an active counselor, speaker and volunteer in the drug and alcohol treatment and recovery field. He’s also an avid bodysurfer, boating enthusiast, racing sailor and hardcore audiophile. His website can be found at: [www.wemanagelegends.com](http://www.wemanagelegends.com)

PBS and Content Media Corporation Present

A FilmRise Release

A Production of Disarming Films, Jigsaw Productions and THIRTEEN PRODUCTIONS LLC’s  
American Masters

In association with Sony Music Entertainment and Union Entertainment Group

Written and Directed by Amy J. Berg

Narrated by  
Chan Marshall

Produced by  
Alex Gibney

Produced by  
Amy J. Berg  
Jeffrey Jampol

Amy J. Berg  
Jeffrey Jampol  
Katherine LeBlond

Edited by  
Billy McMillin  
Garret Price  
Joe Beshenkovsky

Music by  
Joel Shearer

Cinematography by  
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Paula Huidobro  
Jenna Rosher

Artistic Consultant  
John Byrne Cooke

Executive Producers  
Michael Kantor  
Susan Lacy

Executive Producers  
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“With deepest gratitude and appreciation to production advisors Laura Joplin and Michael Joplin,  
without whom this film would not be possible.”

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(In Alphabetical Order)

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Karleen Bennett  
Dick Cavett  
John Byrne Cooke  
David Dalton  
Cornelius "Snooky" Flowers  
Country Joe McDonald  
Clive Davis  
Melissa Etheridge  
David Getz  
Laura Joplin  
Michael Joplin  
Julius Karpen  
Juliette Lewis  
Alecia Moore  
J Dave Moriaty  
David Niehaus  
DA Pennebaker  
Travis Rivers  
Powell St. John  
Bob Weir  
Jae Whitaker

Additional Cinematography

Ben Bloodwell  
Ronan Killeen  
Sean Kirby  
Jimmy Lindsey

Additional Camera

Ian Degner  
Autumn Eakin  
Max Montgomery  
Matthew Ross  
Sebastian Sokolowski

Production Sound Mixers

Sherrie Austin  
Dan Cook  
Abe Dolinger  
Andy Giner  
Dave Groman  
Alex Herrera  
Marshall Potter

Stills Photographer

Olivia Fougere

Assistant Camera

Drew Eckmann  
Adam Mcdaid  
Alvarro Navaro  
Sebastian Sokolowski

Adam McCall  
Alvarro Navaro  
Sebastian Sokolowski  
Jeremy Wong

Gaffer  
Todd Smiley

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Nicole Blum  
Joyce Canlas, Jacobson Production Services  
Steph Sklar

Associate Producer  
Kenny Nemes

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Aysha Cromeenes  
Gabriela Manevich  
Vivia Salgueiro  
Bria Stuart  
Ayrn Wysong

Production Assistants  
Bjorn Berg  
Jesse Muick  
Jesse Hove

Intern  
Natalie Sheperd

Assistant to Amy Berg  
Alex Regalado

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VFX Designer  
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ADR Recorded at  
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American Masters

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Gabriel Meyers

Executive In Charge of Production for Jigsaw  
Richard Perello

Post Consultant  
Tim Spitzer

Executive Assistants for Jigsaw  
Alison Joy  
Julie Sureau

Music  
"Tell Mama"

Written by Clarence Carter, Marcus Daniel, Wilbur Terrell  
Performed by Janis Joplin  
Published by Screen Gems-EMI Music Inc. (BMI) c/o Sony/ATV  
Courtesy of Sony Music

"Banks of The Ohio"  
Arranged by Powell St. John  
Performed by Waller Creek Boys  
Published by Mainspring Watchworks Music (ASCAP)  
Courtesy of The Estate of Jack Jackson

"Kozmic Blues"  
Written by Janis Joplin, Gabriel Mekler  
Performed by Janis Joplin  
Published by Strong Arm Music (ASCAP) c/o Wixen, MCA Music Publishing A.D.O. Universal  
Studio (ASCAP)  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

"Road Block"  
Written by Janis Joplin, Peter Albin  
Performed by Janis Joplin  
Published by Strong Arm Music (ASCAP) c/o Wixen, Cheap Thrills Music (ASCAP) c/o Michael D.  
Miller CPA  
Courtesy of Sony Music

"Careless Love"  
Written by Huddie Ledbetter, Alan Lomax, John Lomax Sr.  
Performed by Odetta

“Careless Love”

Written by Huddie Ledbetter, Alan Lomax, John Lomax Sr.  
Performed by Odetta  
Published by Folkways Music Publishers Inc. (BMI) c/o T.R.O.  
Courtesy of MC Records

“Careless Love”

Written by Huddie Ledbetter, Alan Lomax, John Lomax Sr.  
Performed by Janis Joplin  
Published by Folkways Music Publishers Inc. (BMI) c/o T.R.O.  
Courtesy of Tina Jackson

“Black Mountain Blues”

Arranged by Powell St. John  
Performed by Waller Creek Boys  
Published by Mainspring Watchworks Music (ASCAP)  
Courtesy of The Estate of Jack Jackson

“Ego Rock”

Written by Janis Joplin, Nicholas Gravenites  
Performed by Janis Joplin  
Published by Strong Arm Music (ASCAP) c/o Wixen  
Courtesy of Sony Music

“A Woman Left Lonely”

Written by Dan Penn, Dewey Lindon Oldham, Jr.  
Performed by Janis Joplin  
Published by Dan Penn Music (BMI), Embassy Music Corporation (BMI) c/o Music Sales Corporation  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

“Bye, Bye Baby”

Written by Powell St. John  
Performed by Janis Joplin  
Published by Mainspring Watchworks Music (ASCAP) c/o The Bicycle Music Company  
Courtesy of Sony Music

“Down on Me”

Written by Janis Joplin  
Performed by Janis Joplin, Big Brother and the Holding Company  
Published by Strong Arm Music (ASCAP) c/o Wixen  
Courtesy of D.A. Pennebaker

“Coo Coo”

Written by Peter Albin  
Performed by Janis Joplin, Big Brother and the Holding Company  
Published by Cheap Thrills Music (ASCAP) c/o Michael D. Miller CPA  
Courtesy of Sony Music

Amazing Grace

Performed by Janis Joplin, Big Brother and the Holding Company  
Courtesy of Fuel 2000

“Try A Little Tenderness”

Written by James Campbell, Reginald Connelly, Harry M. Woods  
Performed by Otis Redding  
Published by Campbell Connelly Inc. (ASCAP) c/o Music Sales Corporation, EMI Robbins Catalog Inc. (ASCAP) c/o Sony/ATV



Performed by Otis Redding  
Published by Campbell Connolly Inc. (ASCAP) c/o Music Sales Corporation, EMI Robbins Catalog  
Inc. (ASCAP) c/o Sony/ATV  
Courtesy of Concord Music Group

“Catch Me Daddy”  
Written by Peter Albin, Sam Andrew, David Getz, James Gurley, Janis Joplin  
Performed by Janis Joplin, Big Brother and the Holding Company  
Published by Cheap Thrills Music (ASCAP)  
Courtesy of D.A. Pennebaker

“Women Is Losers”  
Written by Janis Joplin  
Performed by Janis Joplin, Big Brother and the Holding Company  
Published by Strong Arm Music (ASCAP) c/o Wixen  
Courtesy of Fuel 2000

“Combination of The Two”  
Written by Sam Andrew  
Performed by Janis Joplin, Big Brother and the Holding Company  
Published by Cheap Thrills Music (ASCAP)  
Courtesy of D.A. Pennebaker

“Ball 'n' Chain”  
Written by Willie Mae Thornton  
Performed by Janis Joplin, Big Brother and the Holding Company  
Published by Bro N Sis Music Inc. (BMI) c/o Carlin America, Cristeval Music  
Courtesy of D.A. Pennebaker

“Get It While You Can”  
Written by Jerry Ragovoy, Mort Shuman  
Performed by Janis Joplin, Big Brother and the Holding Company  
Published by Mort Shuman Songs LLP (BMI) c/o Warner, Unichappell Music Inc. (BMI) c/o Warner  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

“Piece of My Heart”  
Written by Jerry Ragovoy, Bert Russell  
Performed by Janis Joplin, Big Brother and the Holding Company  
Published by Sloopy II Music (BMI), Sony/ATV Songs LLC (BMI), Unichappell Music Inc. (BMI),  
Wren Music Co. (BMI) c/o MPL  
Courtesy of D.A. Pennebaker

“Magic Of Love”  
Written by Mark Spoelstra  
Performed by Janis Joplin, Big Brother and the Holding Company  
Published by Irving Music (BMI) c/o Universal  
Courtesy of Legacy Recordings  
By arrangement with Sony Music Licensing

“Summertime”  
Written by George Gershwin, Ira Gershwin, DuBose Heyward  
Performed by Janis Joplin, Big Brother and the Holding Company  
Published by DuBose & Dorothy Heyward Memorial Fund Publishing (ASCAP) c/o Songs Music  
Publishing, Frankie G. Songs (ASCAP) c/o Songs Music Publishing, Nokawi Music (ASCAP) c/o  
Imagem Music, Ira Gershwin Music (ASCAP) c/o WB Music Corp  
Courtesy of D.A. Pennebaker

“Maybe”  
Written by Richard Barrett

“Maybe”

Written by Richard Barrett  
Performed by Janis Joplin, Kozmic Blues  
Published by EMI Longitude Music (BMI) c/o Sony/ATV, San Do Music (BMI)  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

“Raise Your Hand”

Written by Stephen Cropper, Eddie Floyd, and Alvertis Isbell  
Performed by Janis Joplin, Kozmic Blues  
Published by Cotillion Music Inc. (BMI) c/o Warner Chappell, Irving Music (BMI) c/o Universal -  
Universal 100%  
Courtesy of Sony Music

“Trust Me”

Written by Bobby Womack  
Performed by Janis Joplin, Full Tilt Boogie Band  
Published by ABKCO Music Inc. (BMI), EMI Unart Catalog Inc. (BMI) c/o Sony/ATV  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

“Work Me, Lord”

Written by Nicholas Gravenites  
Performed by Janis Joplin, Kozmic Blues  
Published by Fourth Floor Music, Inc. (ASCAP) c/o WB Music Corp.  
Courtesy of Sony Music

“I Need A Man to Love”

Written by Janis Joplin, Sam Andrew  
Performed by Janis Joplin  
Published by Strong Arm Music (ASCAP) c/o Wixen, Cheap Thrills Music (ASCAP)  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

“Cry Baby”

Written by Norman Meade, Bert Russell  
Performed by Janis Joplin, Full Tilt Boogie Band  
Published by Scean Germs-EMI Music Inc. (BMI), Sloopy II Music (BMI), Sony/ATV Songs LLC  
(BMI), Unichappell Music Inc. (BMI), Wren Music Co. (BMI)  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

“Move Over”

Written by Janis Joplin  
Performed by Janis Joplin  
Published by Strong Arm Music (ASCAP) c/o Wixen  
Courtesy of Sony Music

“Me & Bobby McGee”

Written by Fred Foster, Kris Kristofferson  
Performed by Janis Joplin on Festival Express Train  
Published by Combine Music Corp. (BMI) c/o Sony/ATV  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

“Overheard in the Studio - 2”

Written by Janis Joplin  
Performed by Janis Joplin, Full Tilt Boogie Band

Written by Janis Joplin  
Performed by Janis Joplin, Full Tilt Boogie Band  
Published by Strong Arm Music (ASCAP) c/o Wixen  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

"Little Girl Blue"  
Written by Richard Rodgers, Lorenz Hart  
Performed by Janis Joplin  
Published by Lorenz Hart Publishing Co. (ASCAP) c/o Imagem, Universal Polygram International  
Publishing Inc. (ASCAP)  
Courtesy of Sony Music

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Howard Smith's interview with Janis Joplin, Sept. 30, 1970.

The Smith Tapes, Collection 3 – Everything's Not OK

ISRC: TCABJ1295228

Streamline Films

Tom Jones/Valley Music UK

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