



AMERICAN MASTERS PICTURES PRESENTS

# SAMMY DAVIS, JR.: I'VE GOTTA BE ME

DIRECTED BY SAM POLLARD



Photo credit: The Estate of Altovise Davis

TRT: 100 MINUTES

WORLD PREMIERE – TORONTO INTERNATIONAL FILM FESTIVAL 2017

WRITTEN BY LAURENCE MASLON

PRODUCED BY SALLY ROSENTHAL and MICHAEL KANTOR

EDITED BY STEVEN WECHSLER

EXECUTIVE PRODUCED BY MICHAEL KANTOR

**SALES CONTACT**

SUBMARINE ENTERTAINMENT

212.625.1410

JOSH BRAUN

[josh@submarine.com](mailto:josh@submarine.com)

DAVID KOH

[dk@submarine.com](mailto:dk@submarine.com)

**PRESS CONTACT**

DAVID MAGDAEL & ASSOC.

213.624 7827

DAVID MAGDAEL

[dmagdael@tcdm-associates.com](mailto:dmagdael@tcdm-associates.com)

FRANCISCO SANCHEZ

[fsanchez@tcdm-associates.com](mailto:fsanchez@tcdm-associates.com)

**SAMMY DAVIS, JR.: I'VE GOTTA BE ME**  
**DIRECTED BY SAM POLLARD**

**SYNOPSIS**

***Sammy Davis, Jr.: I've Gotta Be Me*** is the first major film documentary to examine Davis' vast talent and his journey for identity through the shifting tides of civil rights and racial progress during 20<sup>th</sup>-century America.

Sammy Davis, Jr. had the kind of career that was indisputably legendary, so vast and multi-faceted that it was dizzying in its scope and scale. And yet, his life was complex, complicated and contradictory. Davis strove to achieve the American Dream in a time of racial prejudice and shifting political territory. He was the veteran of increasingly outdated show business traditions trying to stay relevant; he frequently found himself bracketed by the bigotry of white America and the distaste of black America; he was the most public black figure to embrace Judaism, thereby yoking his identity to another persecuted minority.

Featuring new interviews with such luminaries as Billy Crystal, Norman Lear, Jerry Lewis, Whoopi Goldberg and Kim Novak, with never-before-seen photographs from Davis' vast personal collection and excerpts from his electric performances in television, film and concert, ***Sammy Davis, Jr.: I've Gotta Be Me*** explores the life and art of a uniquely gifted entertainer whose trajectory blazed across the major flashpoints of American society from the Depression through the 1980s.

*I want to live, not merely survive  
And I won't give up this dream  
Of life that keeps me alive.  
I've gotta be me, I've gotta be me  
The dream that I see makes me what I am.*

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

—Sammy Davis, Jr.

***Sammy Davis, Jr.: I've Gotta Be Me*** is an American Masters Pictures production, directed by Sam Pollard and produced by Sally Rosenthal and Michael Kantor. The film is edited by Steven Wechsler and written by Laurence Maslon. Michael Kantor is executive producer.

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**FILMMAKER'S NOTES**

**Q/A WITH DIRECTOR SAM POLLARD, EXECUTIVE PRODUCER MICHAEL KANTOR  
AND WRITER LAURENCE MASLON**

**HOW DID THIS FILM COME ABOUT?**

**MICHAEL KANTOR (MK):** Everyone knows the name Sammy Davis, Jr., and many fondly remember his beautiful singing and fancy footwork, but what does a 21<sup>st</sup>-century audience know about the man? Do people know that he started his career in blackface? That before the civil rights era, he risked his career by imitating white celebrities in his nightclub act? That he was the first African American to be invited by the President to spend a night in the Lincoln Bedroom at the White House?

For years, writer Laurence Maslon and I had discussed the idea of a film on the life of Sammy Davis, Jr., that would not only showcase his astonishing talents, but also uncover the man behind all the glitz and glamour. Thanks to a major grant from the National Endowment of the Humanities, we were able to create this film.

The project began in earnest in early 2014, so it has taken about three-and-a-half years to complete. I always joke that if one can gestate a child in nine months, you ought to be able to make a documentary in that time, but it never works out that way!

**LAURENCE MASLON (LM):** I loved Sammy as a kid when I saw him cutting up with corny jokes on *Laugh-In*. And then I came across a cast album of *Golden Boy* from 1964, where he played a black prizefighter in love with a white woman during the height of the civil rights era. How could the same performer carry both ends of the spectrum like that? He fascinated me and the more I looked into Sammy's life and career, the more sides to him there were.

In 1968, *Mad* magazine did a spoof on how people reduce whole races and cultures to ethnic stereotypes. They had one about blacks—"negroes" at the time—and it was: "One Negro: A Token; Two Negroes: A Boxing Match; Three Negroes: An Emerging African Nation; Four Negroes: Sammy Davis, Jr." And I thought—that was the whole deal. Sammy was four people and more simultaneously. What a gift and what a struggle. That inspired my approach to the film.

Sammy's story is even more pertinent today than it was when we started three years ago. Self-identification and self-representation are major cultural issues in the black community—and beyond. Sammy spent his whole life asking questions about his identity (hence the title, "I've Gotta Be Me") that a new generation is putting into public discourse on a daily basis.

**SAM POLLARD (SP):** Having recently edited a film on Frank Sinatra, I was initially asked to edit this film and ultimately became the director. Growing up with Sammy, it was an honor to tell the story of one of the icons of show business.

## WHY THIS FILM?

**LM:** The world needs to know what Sammy went through. He opened the door for so much of popular culture—not just representation of black entertainers, but the embrace of multi-faceted performers, the role of entertainers in politics, and public vs. private personas. He lived through everything we're discussing culturally right now.

**MK:** *American Masters* is dedicated to telling stories that help us understand our culture. Sammy Davis, Jr., was a pioneering black performer and a highly skilled amateur photographer. We used his images throughout the film to explore the evolution of the entertainment industry through his eyes, which provided an incredible lens.

**SP:** I find my inspiration from many sources as a filmmaker. I am truly indebted to the trailblazing documentary filmmakers DA Pennebaker and the Maysles brothers. I am also inspired by John Ford, Howard Hawks and their complex narrative storytelling, which I always aspire to, even in the documentary form. And finally to St. Clair Bourne, the documentary director who informed me about the importance of telling the African-American story as a filmmaker of color. Sammy Davis, Jr.'s life story is truly one of those important stories that I felt had to be told via film. I am proud to be part of this project.

## MAKING THE FILM

**MK:** Once we had secured permission and access from the estate of Sammy Davis, Jr., and interviewed his friend and co-writer Burt Boyar, the rest was relatively smooth sailing. Sammy's career is so multi-faceted that one of the challenges was simply to make a documentary that didn't last eight hours!

**SP:** I came into the process when at least two-thirds of the interviews had been done. But I was fortunate enough to do interviews with Billy Crystal, Sammy's former publicist David Steinberg and Professor Todd Boyd. I found Billy and Boyd to be both very incisive about Sammy, his fame and struggles with identity. We interviewed Billy in his bungalow and office, which as he told us was where Vivien Leigh and Clark Gable had their dressing rooms for *Gone With the Wind*. Before we interviewed him he seemed very quiet, but as soon as he sat in the chair and the camera and sound started rolling he became the Billy we see in the movies: funny and a great storyteller.

Todd Boyd was, on the other hand, energetic and responsive to all my questions about Sammy, and told a great story about seeing Sammy when he was a young man and the impression he left. All the interviewees were engaging and insightful about Sammy's impact on them, both those who knew him and those who had just watched him in movies or on television.

I think our biggest success was making sure the audience got to see up close and personal Sammy, the man, in his own voice.

**LM:** The musical of *Golden Boy* was a major moment in Sammy's life. He played the lead in an excruciatingly challenging show for three years, on and off. Because the show was so provocative, it wasn't filmed much in the day, so footage is hard to get. His leading lady, Paula Wayne, came up from retirement in Florida and gave us one of the best interviews

I've ever witnessed: passionate, frank, outraged—she even sang for us! She's amazing in the doc.

The best way to tell the story was always to cut to Sammy. His presence speaks volumes and his artistry is enthralling. After 20 seconds of watching him, no one could dispute that he was an American Master.

## **WHAT DO YOU WANT AUDIENCES TO TAKE AWAY FROM THE FILM?**

**SP:** I think the most important aspect of the film, which I feel makes it so special, is Sammy himself, and his commentary throughout the film. He was always probing and questioning his own behavior: how he interacted with people and how they responded to him as both an entertainer and a man of color. It was very important from early on to weave his voice throughout the film.

I want audiences to know that Sammy Davis, Jr., was one of the greatest entertainers in the 20th century and to recognize how talented he was as a dancer, singer, impressionist, musician and actor. And that even with all that talent and success, he could never escape the slings and arrows of being a black man in America.

**LM:** Sammy's dilemma as a black man in a white world is a truly American story with amazing cultural resonance. But his *reach* as an entertainer and human being was without precedent and can't be repeated. He overlapped with most of the key figures in 20<sup>th</sup>-century American history and culture like a human Venn diagram: Bill Robinson and Michael Jackson; Al Jolson and James Brown; Ethel Waters and Kim Novak; Eddie Cantor and Frank Sinatra; Pigmeat Markham and Sidney Poitier; Clifford Odets and Jerry Lewis; Louis Armstrong and Miles Davis; John F. Kennedy and Richard Nixon; Martin Luther King, Jr., and Archie Bunker. All of these intense relationships are covered in the film.

**MK:** Sammy Davis, Jr. used his talent to fight bigotry, racism and anti-Semitism. He didn't always win, but he gave it his all. Hopefully audiences will come away from the film marveling at his talent, and wondering why, to paraphrase Sammy's friend Martin Luther King, Jr., the arc of the moral universe takes so long to bend toward justice.

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**FEATURED INTERVIEWS:**

- BURT BOYAR
- TODD BOYD
- LESLIE BRICUSSE
- BOB BROWN
- BILLY CRYSTAL
- MICHAEL DINWIDDIE
- GERALD EARLY
- WILL FRIEDWALD
- WHOOPI GOLDBERG
- MARGO JEFFERSON
- QUINCY JONES
- DAVID KAUFMAN
- JASON KING
- BUZ KOHAN
- NORMAN LEAR
- BAAYORK LEE
- JERRY LEWIS
- KIM NOVAK
- EMILIE RAYMOND
- CHITA RIVERA
- MAX RUDIN
- DONALD RUMSFELD
- GEORGE SCHLATTER
- ARTHUR SILBER
- MICHELE SIMMS-BURTON
- NANCY SINATRA
- DAVID STEINBERG
- CHARLES STROUSE
- PAULA WAYNE

**CLIPS FEATURING:**

- EDDIE CANTOR
- DIAHANN CARROLL
- SAMMY DAVIS, JR.
- ARSENIO HALL
- GREGORY HINES
- MICHAEL JACKSON
- PRESIDENT JOHN F. KENNEDY
- LARRY KING
- PETER LAWFORD
- DAVID LETTERMAN
- DEAN MARTIN
- EDDIE MURPHY
- PRESIDENT RICHARD M. NIXON
- CARROLL O'CONNOR
- DINAH SHORE
- FRANK SINATRA
- ETHEL WATERS
- WILL MASTIN TRIO

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**SAMMY DAVIS, JR. TIMELINE**

<b>Year:</b>	<b>Event:</b>
<b>1925</b> , December 8	Sammy Davis, Jr. (SDJ) is born at Harlem Hospital, NYC to Elvera and Sammy Davis, Sr.
<b>1928/1929</b>	SDJ is sent to live with his father, a traveling entertainer and dancer. He never receives a formal education.
<b>1933</b>	SDJ appears in the short film <i>Rufus Jones for President</i> at age seven.
<b>1943</b>	SDJ is drafted to the Army during World War II, eventually serving in an integrated entertainment Special Services unit.
<b>1947</b>	The Will Mastin Trio (Will Mastin, Sammy Davis, Sr., and SDJ) opens for Frank Sinatra at the Capitol Theatre in NYC.
<b>1951</b> , March	The Will Mastin Trio opens for Janis Paige at Ciro's; SDJ gives a knock-out performance and is embraced by the Hollywood elite.
<b>1952</b>	The Will Mastin Trio performs at the newly integrated Copacabana Club in NYC.
<b>1953</b> , Spring	The Will Mastin Trio performs on <i>The Colgate Comedy Hour</i> and Eddie Cantor wipes SDJ's brow.
<b>1954</b>	SDJ signs record contract with Decca Records.
<b>1954</b> , November 19	SDJ is in a car accident in San Bernardino, CA, and loses his left eye.
<b>1955</b> , January	SDJ releases his first album, "Starring Sammy Davis, Jr."
<b>1955</b> , August	SDJ releases second album, "Sammy Davis, Jr. Sings Just For Lovers."
<b>1956</b>	SDJ makes his Broadway debut in <i>Mr. Wonderful</i> with Chita Rivera.
<b>1958</b>	SDJ marries Loray White in Los Angeles.
<b>1959</b>	SDJ joins the Rat Pack.
<b>1959</b> , February	<i>Anna Lucasta</i> , film starring SDJ and Eartha Kitt, is released.
<b>1959</b> , June 24	<i>Porgy and Bess</i> , film starring SDJ and Sidney Poitier, is released.
<b>1960</b> , August 10	<i>Ocean's Eleven</i> , film starring SDJ and the Rat Pack, is released.
<b>1960</b> , November 15	SDJ marries May Britt in Los Angeles.
<b>1961</b>	SDJ formally converts to Judaism.
<b>1961</b> , July	Tracey Davis is born.
<b>1962</b> , February 10	<i>Sergeants 3</i> , film starring SDJ and the Rat Pack, is released.
<b>1963</b>	SDJ and May Britt adopt son Mark.
<b>1963</b> , August 27	March on Washington.
<b>1964</b> , June 24	<i>Robin and the 7 Hoods</i> , film starring SDJ and the Rat Pack, is released.
<b>1964</b> , October 20	First performance of <i>Golden Boy</i> (musical), starring SDJ and Paula Wayne.
<b>1965</b>	SDJ publishes autobiography, <i>Yes I Can: The Story of Sammy Davis, Jr.</i>
<b>1965</b>	SDJ and May Britt adopt son Jeff.
<b>1965</b> , March 25	March from Selma to Montgomery.
<b>1966</b>	<i>A Man Called Adam</i> , film starring SDJ, is released.
<b>1968</b>	SDJ and May Britt divorce.
<b>1968</b>	SDJ receives the Spingarn Medal from the NAACP at the Plaza Hotel in NYC.
<b>1969</b> , April 1	<i>Sweet Charity</i> , film starring SDJ and Shirley MacLaine, is released.
<b>1970</b> , May 11	SDJ marries Altovise Gore at a courthouse in Philadelphia.
<b>1972</b> , February	SDJ guest stars on <i>All In The Family</i> .
<b>1972</b> , February	SDJ goes on a USO tour of Vietnam.

<b>1972</b> , June	"The Candy Man" hits No. 1 on the Billboard Hot 100.
<b>1972</b> , July	SDJ hugs President Nixon at a Youth Benefit during the Republican National Convention in Miami.
<b>1972</b> , September 27	PUSH Benefit concert in Chicago. SDJ is booed for hugging President Nixon earlier that year.
<b>1973</b>	SDJ and Altovise spend the night at the White House in the Lincoln Bedroom.
<b>1978</b> , August 3	<i>Stop the World I Want to Get Off</i> opens in NYC, starring SDJ.
<b>1980</b>	SDJ publishes <i>Sammy Davis, Jr., Hollywood in a Suitcase</i> .
<b>1981</b> , June 19	<i>Cannon Ball Run</i> is released, starring SDJ and Burt Reynolds.
<b>1988</b>	SDJ, Liza Minnelli and Frank Sinatra go on tour.
<b>1989</b>	SDJ and Altovise adopt a son, Manny, who was 11-years-old at the time.
<b>1989</b>	SDJ publishes <i>Why Me? The Sammy Davis, Jr. Story</i> .
<b>1989</b> , February 10	<i>Tap</i> , film starring SDJ and Gregory Hines, is released.
<b>1989</b> , August	Doctors find cancer in SDJ's throat.
<b>1990</b> , February 4	<i>Sammy Davis, Jr. 60<sup>th</sup> Anniversary Celebration</i> television special airs.
<b>1990</b> , May 16	SDJ dies from throat cancer.

**SAMMY DAVIS, JR.: I'VE GOTTA BE ME**  
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**PRODUCTION BIOS**

**SAM POLLARD – DIRECTOR**

**SAM POLLARD** is an accomplished feature film and television video editor, and documentary producer/director whose work spans almost 30 years. His first assignment as a documentary producer came in 1989 for Henry Hampton's Blackside production *Eyes On The Prize II: America at the Racial Crossroads*. For one of his episodes in this series, he received an Emmy. Eight years later, he returned to Blackside as co-executive producer/producer of Hampton's last documentary series, *I'll Make Me A World: Stories of African-American Artists and Community*. For the series, Pollard received a Peabody Award.

Between 1990 and 2010, Pollard edited a number of Spike Lee's films: *Mo' Better Blues*, *Jungle Fever*, *Girl 6*, *Clockers* and *Bamboozled*. Pollard and Lee also co-produced a number of documentary productions for the small and big screen: *Spike Lee Presents Mike Tyson*, a biographical sketch for HBO for which Pollard received an Emmy; *Four Little Girls*, a feature-length documentary about the 1963 Birmingham church bombings that was nominated for an Academy Award; and *When The Levees Broke*, a four-part documentary that won numerous awards, including a Peabody and three Emmy Awards. Five years later, he co-produced and supervised the edit on the follow up to *Levees*, *If God Is Willing And Da Creek Don't Rise*.

Since 2012, Pollard has produced and directed *Slavery By Another Name* (2012), a 90-minute documentary for PBS that was in competition at the Sundance Film Festival; *August Wilson: The Ground On Which I Stand* (2015), a 90-minute documentary for *American Masters*; *Two Trains Runnin'* (2016), a feature-length documentary that premiered at the Full Frame Film Festival; and *The Talk: Race in America* (2017) for PBS.

**MICHAEL KANTOR – EXECUTIVE PRODUCER and 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 in April 2014 during its 28<sup>th</sup> season on PBS, and founded its theatrical imprint American Masters Pictures in January 2016. American Masters Pictures was represented by three films at the 2016 Sundance Film Festival: *Norman Lear: Just Another Version of You*, *Maya Angelou: And Still I Rise* and *Richard Linklater – dream is destiny*.

Prior to joining *American Masters*, his PBS documentary series *Superheroes: A Never-Ending Battle* (2013), hosted by Liev Schreiber, was nominated for an Emmy Award. Random House published the companion book. Kantor's Peabody Award-winning film *Broadway Musicals: A Jewish Legacy* (2013) 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* (2009), the critically acclaimed six-part documentary series hosted by Billy Crystal. 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 *EKG: 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.

#### **SALLY ROSENTHAL – PRODUCER**

**SALLY ROSENTHAL** is an award-winning documentary television producer. She produced the six-part PBS series *Broadway: The American Musical* (2004), for which she won the Primetime Emmy Award for Outstanding Nonfiction Series, as well as the Emmy-nominated six-part PBS series *Make 'Em Laugh: The Funny Business of America* (2009), and the three-part PBS series *Superheroes: A Never-Ending Battle* (2013), all directed and co-produced by *American Masters Pictures* executive producer Michael Kantor. Most recently, she was a producer on the eight-part PBS series *Soundbreaking: Stories from the Cutting Edge of Recorded Music* (2016). She is also the author of the children's book *Matzo Frogs*.

#### **LAURENCE MASLON – WRITER, CO-PRODUCER**

**LAURENCE MASLON** is an arts professor at New York University's Tisch School of the Arts, as well as associate chair of the Graduate Acting Program, with an affiliation in the Graduate Musical Theatre Writing Program. He is the host and producer of the weekly radio series *Broadway to Main Street*, broadcast on the NPR-affiliate station WPPB-FM. He edited the two-volume set *American Musicals (1927-1969)* containing 16 classic Broadway librettos, published by the Library of America in 2014 to national acclaim.

Maslon is also the author of the companion book to the recent PBS documentary series *Superheroes: A Never-Ending Battle* and co-wrote the series with producer/director Michael Kantor. Also with Kantor, he co-wrote the PBS series *Make 'Em Laugh* (Emmy nomination) and two episodes of the Emmy-winning *Broadway: The American Musical*, as well as the companion volume (updated edition published by Applause in paperback) and the liner notes for the five-disc box set for the series, released by Sony/Decca. Among his other books are *Some Like It Hot: The Official 50<sup>th</sup> Anniversary Companion* (HarperCollins), *The South Pacific Companion* and *The Sound of Music Companion*

(Simon and Schuster; revised edition, 2015). Maslon wrote the acclaimed documentary *American Masters – Richard Rodgers: The Sweetest Sounds* and is the editor of *Kaufman & Co.*, the Library of America edition of George S. Kaufman's plays.

Maslon was the host for Encores!-in-Seminar at City Center for 15 years and has written special programming for Lincoln Center Theatre, Carnegie Hall, Jazz at Lincoln Center, the Kennedy Center, the Chicago Humanities Festival, Merkin Concert Hall, the Library of Congress, and Guild Hall in East Hampton. He served on the nominating committee for the Tony Awards from 2007 to 2010. He had written about musical theater and popular culture for *The New Yorker*, *Huffington Post*, *Slate*, *The Wall Street Journal*, *American Theatre* and *Opera News*. Maslon has been a commentator on television for *PBS Arts*, *Theatre Talk* and *Booknotes*; on the radio for *All Things Considered*, *Fresh Air with Terry Gross*, and *Studio 360*; and for more than a dozen documentaries for PBS, BBC, Thames TV, and NHK in Japan. He is currently writing a book for Oxford University Press about Broadway and popular music.

### **STEVEN WECHSLER – EDITOR**

**STEVEN WECHSLER** is a gifted editor who has lent his considerable talents to a variety of broadcast, documentary and entertainment projects. A multi-award winning editor, his greatest strengths are with storytelling, dialogue and humor.

Wechsler has worked on high visibility projects including four, 90-minute shows for the American Masters series on PBS: *August Wilson: The Ground on Which I Stand*; *John Ford/John Wayne: The Filmmaker and the Legend*, for which he received an Emmy nomination; *Sammy Davis, Jr.: I've Gotta Be Me*; and *Walter Cronkite: Witness to History*. Wechsler was senior editor for New York Times Television on 29, one-hour documentary programs. He has edited dozens of projects for *Great Performances*, Bill Moyers, *NOVA*, *Art:21 – Art in the 21<sup>st</sup> Century*, *City Arts* and *Sesame Workshop*, all of which aired on PBS. In addition, he has numerous broadcast and documentary credits on programs for CBS, ABC, TLC, National Geographic, Oxygen, A&E, Bravo, Discovery and CNBC, among others.

Fluent in Spanish, Wechsler has edited and produced commercials, industrials and trailers for the South American market and directed the Spanish version of the American Express monthly newsletter. In recent years, Wechsler has taught production and post-production at New York area colleges, including The New School for Social Research/Parsons, School of Visual Arts, SUNY/Purchase, and New York University School of Continuing Education.

Wechsler earned a Master of Fine Arts from New York University Graduate Institute of Film and Television, and a Bachelor of Fine Arts from the City College of New York.

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**PRODUCTION COMPANY**

**AMERICAN MASTERS PICTURES**

Founded in 2016 by executive producer Michael Kantor, American Masters Pictures is [WNET](#)'s theatrical imprint for documentaries co-produced by [American Masters](#), the award-winning biography series that celebrates our arts and culture. *American Masters* Pictures partners with filmmakers, distributors and sales agents on non-broadcast releases including film festivals, theatrical, online, DVD, VOD and OTT, with PBS as the exclusive U.S. broadcaster of all films as part of the *American Masters* series. Films include *Janis: Little Girl Blue*, *Norman Lear: Just Another Version of You*, *Maya Angelou: And Still I Rise*, *By Sidney Lumet* and *Bombshell: The Hedy Lamarr Story*. Premiering in 1986 on PBS, *American Masters* set the standard for documentary film profiles, accruing widespread critical acclaim: 28 Emmy Awards — including 10 for Outstanding Non-Fiction Series and five for Outstanding Non-Fiction Special — 12 Peabodys, an Oscar, three Grammys, two Producers Guild Awards and many other honors. The series is a production of [THIRTEEN PRODUCTIONS LLC](#) for WNET and is also seen on the WORLD channel.

**SAMMY DAVIS, JR.: I'VE GOTTA BE ME**  
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**FILM CREDITS**

**OPENING CREDITS**

**PRODUCED BY**  
Sally Rosenthal and Michael Kantor

**EDITED BY**  
Steven Wechsler

**WRITTEN BY**  
Laurence Maslon

**DIRECTED BY**  
Sam Pollard

**END CREDITS**

**DIRECTED BY**  
Sam Pollard

**WRITTEN BY**  
Laurence Maslon

**PRODUCED BY**  
Sally Rosenthal  
Michael Kantor

**EDITED BY**  
Steven Wechsler

**CINEMATOGRAPHY**  
Mead Hunt  
Allan Palmer

**ORIGINAL MUSIC COMPOSED BY**  
Christopher Rife

**CO-PRODUCER**  
Laurence Maslon

**ASSOCIATE PRODUCER**  
Nicole London

**CONSULTING ASSOCIATE PRODUCER**  
Joe Skinner

**ASSISTANT EDITORS**

Brady Darragh  
Nikita Liamzine

**CONSULTANTS**

Michael Dinwiddie  
Gerald Early  
Will Friedwald  
Michael Frisch  
David Kaufman  
Susan Mizruchi

**PRODUCTION INTERNS**

Krista Campbell  
Miranda Weber

**ADDITIONAL CINEMATOGRAPHY**

Henry Adebajo  
Ulli Bonnekamp  
Richard Chisolm  
Keith Walker

**ASSISTANT CAMERA**

Damon Bundschuh  
Jennifer Gilroy  
Marcus Goldblas  
Ken Gruz  
Katie Strand

**SOUND RECORDING**

Derek Bongaarts  
Gautam Choudhury  
Stuart Deutsch  
Bruce Engler  
Hayden Jackson  
Iryna Kucherenko  
Mark Mandler  
Caleb Mose  
Jayme Roy  
Paul Rusnak

**PRODUCTION ASSISTANTS**

Yena Oh  
Jenna Smith  
Aram Sun

**HAIR & MAKEUP**

Bec Fordyce  
Lea Nettles  
Roxanne Manzano  
Sifa

**SUPERVISING SOUND EDITOR**

Deborah Wallach

**RE-RECORDING MIXER**

Ed Campbell

**COLORIST/ONLINE EDITOR**

Ken Sirulnick

**POST PRODUCTION SERVICES**

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### **MUSIC**

Because of You  
Written by Arthur Hammerstein and Dudley Wilkinson  
Julian Stearns Arena Music Inc. (ASCAP)

Boogie Woogie Piggy  
Written by Roy Jordan  
Chappell & Co. Inc. (ASCAP)

Cute (Instrumental)  
Written by Neil Hefti  
WB Music Corp. (ASCAP)

Doin' The New Low Down  
Written by Dorothy Fields and Jimmy McHugh  
Shapiro, Bernstein & Co., Inc. o/b/o Aldi Music Company (ASCAP); Cotton Club  
Publishing, EMI Mills Music Inc. (ASCAP)

Ev'ry Time We Say Goodbye  
Written by Cole Porter  
Chappell & Co., Inc. (ASCAP)  
Performed by Sammy Davis, Jr.  
Courtesy of Reprise Records  
By arrangement with Warner Music Group Film & TV Licensing

Gonna Build a Mountain  
Written by Leslie Bricusse and Anthony Newley  
Published by TRO-Ludlow Music, Inc. (BMI)  
Performed by Sammy Davis, Jr.  
Courtesy of Reprise Records  
By arrangement with Warner Music Group Film & TV Licensing

Hey There  
Written by Richard Adler and Jerry Ross  
Songwriters Guild of America o/b/o J & J Ross Company and Lakshmi Puja Music Ltd.  
(ASCAP)

I Want to Be With You  
Written by Charles Strouse and Lee Adams  
WB Music o/b/o Strada Music Co. (ASCAP)

I'll Begin Again  
Written by Leslie Bricusse  
Painted Desert Music Corp. (BMI) o/b/o Stage and Screen Music, Inc. (BMI)

It Ain't Necessarily So  
Written by George and Ira Gershwin, DuBose Heyward and Dorothy Heyward  
WB Music Corp. o/b/o Ira Gershwin Music (ASCAP); WB Music Corp. (ASCAP) o/b/o  
George Gershwin Music (ASCAP); Songs Music Publishing LLC o/b/o Frankie G. Songs  
(ASCAP), DuBose and Dorothy Heyward Memorial Fund Publishing (ASCAP) c/o Songs of  
SMP (ASCAP); Raleigh Music Group; Downtown Music Publishing o/b/o Dorothy Heyward  
and DuBose Heyward

I've Gotta Be Me  
Written by Walter Marks  
WB Music Corp. (ASCAP)

Me and My Shadow  
Written by Al Jolson, Billy Rose and Dave Dreyer  
Bourne Co. (ASCAP); Larry Spier Music LLC o/b/o Dave Dreyer Music (ASCAP)

Mr. Bojangles  
Written by Jerry Jeff Walker  
Cotillion Music Inc. (BMI); Mijac Music (BMI)  
Performed by Sammy Davis, Jr.  
Courtesy of Universal Records under license from Universal Music Enterprises

No More  
Written by Charles Strouse and Lee Adams  
WB Music Corp. o/b/o Strada Music (ASCAP)  
Performed by Sammy Davis, Jr.  
Courtesy of Capitol Records under license from Universal Music Enterprises

One For My Baby (And One More For the Road)  
Written by Harold Arlen and Johnny Mercer  
MPL Music Publishing, Inc. o/b/o Harwin Music Co. (ASCAP)

Stick Around  
Written by Charles Strouse and Lee Adams  
WB Music Corp. (ASCAP) o/b/o Strada Music (ASCAP)

Surrey With the Fringe On Top  
Written by Richard Rodgers and Oscar Hammerstein  
Williamson Music, an Imagem Company (ASCAP)

That Old Black Magic  
Written by Harold Arlen and Johnny Mercer  
Famous Music LLC, Sony/ATV Harmony (ASCAP)

The Birth of the Blues  
Written by Lew Brown, Buddy DeSylva and Ray Henderson  
WB Music Corp. (ASCAP); Ray Henderson Music Co., Inc. (ASCAP); Songwriters Guild of  
America o/b/o Stephen Ballentine Music (ASCAP)

The Candy Man  
Written by Leslie Bricusse and Anthony Newley  
Taradam Music Inc. (BMI)

The Lady is a Tramp  
Written by Lorenz Hart and Richard Rodgers  
Chappell & Co., Inc. (ASCAP); Williamson Music, an Imagem Company (ASCAP)  
Performed by Sammy Davis, Jr.  
Courtesy of Geffen Records under license from Universal Music Enterprises

The Lonesome Road  
Written by Gene Austin and Nathaniel Shilkret  
Sony/ATV Harmony (ASCAP); Nathaniel Shilkret Music Co. (ASCAP)

What Kind of Fool Am I  
Written by Leslie Bricusse and Anthony Newley  
Published by TRO-Ludlow Music, Inc. (BMI)

Who Can I Turn To (When Nobody Needs Me)  
Written by Leslie Bricusse and Anthony Newley  
Musical Comedy Productions, Inc. (BMI)  
Performed by Sammy Davis, Jr.  
Courtesy of Reprise Records  
By arrangement with Warner Music Group Film & TV Licensing

Wichita Lineman  
Written by Jimmy L. Webb  
Universal-PolyGram International Publishing, Inc. (ASCAP)

(I'll Be Glad When You're Dead) You Rascal You  
Written by Sam Theard  
EMI Mills Music Inc. (ASCAP)

You Were There  
Written by Alan "Buz" Kohan and Michael Joe Jackson  
Mijac Music (BMI); One Zee Music (ASCAP)

**ADDITIONAL INTERVIEWS CONDUCTED BY**

Marc Henry Johnson  
Michael Kantor

**ADDITIONAL ARCHIVAL RESEARCH**

Leanne Clifton

**ADDITIONAL PRODUCTION ASSISTANCE**

Lovisa Inserra

**SPECIAL THANKS**

Bill DiCicco  
Jane Klain  
Stan Lathan  
Anna Leah  
Julianne Nash  
Adina Schechter  
L.J. Strunsky

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David Magdael & Associates

**SERIES THEME MUSIC COMPOSED BY**

Christopher Rife

**SERIES TITLE DESIGNED BY**

Arcade Creative Group

**SERIES GRAPHIC DESIGNER**

B. T. Whitehill

**MUSIC SERVICES**

Rosie Fishel

**BUDGET CONTROLLER**

Jayne Lisi

**BUSINESS AFFAIRS**

Odell Nails

**SERIES PUBLICIST**

Natasha Padilla

**SERIES PRODUCTION COORDINATOR**

Cristiana Lombardo

**SERIES ASSOCIATE PRODUCER**

Joe Skinner

**SUPERVISING PRODUCER**

Junko Tsunashima

**SERIES PRODUCER**

Julie Sacks

**EXECUTIVE PRODUCER**

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