

a KEN DAVENPORT film

THESE MAGNIFICENT MILES

ON THE LONG ROAD WITH RED WANTING BLUE



ABOUT THE FILM

Red Wanting Blue is one of the top unsigned bands in the country. They've got thousands of fans and have played thousands of shows. But they've never had a record deal.

And they've also never given up.

In *These Magnificent Miles: On The Long Road With Red Wanting Blue*, Director Ken Davenport follows "the hardest working rock band in America" (Scott Terry, Greg Rahm, Mark McCullough, Eric Hall, Eddie Davis and Dean Anshutz) as they record their eighth self-produced album and hit the road in search of the rock and roll dream they've had since they were kids.

Will this new album be the one? Or will this finally be the end of the beloved band that has been trying to make it for more than 14 years?

Featuring interviews with OAR and past members of Red Wanting Blue, plus never-before-seen concert footage of Red Wanting Blue! Includes Red Wanting Blue's top songs like "Where You Wanna Go," "Vegas," "Probably Nothing," "Gravity," and "Finger In The Air."

Starring Scott Terry (Vocals, Tenor Guitar, Ukulele); Mark McCullough (Bass, Chapman Stick, Vocals); Greg Rahm (Guitar, Keyboards, Vocals); Eric Hall (Guitar, Lap Steel, Vocals); Eddie Davis (Drums & Percussion); and Dean Anshutz (Drums & Percussion).

www.RedWantingBlueMovie.com



DAVENPORT MOTION PICTURES

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ABOUT RED WANTING BLUE

Since forming in Athens, Ohio, Red Wanting Blue has released eight independent albums. Lead by front man Scott Terry, Red Wanting Blue's rigorous tour schedule has allowed them to keep up with their strong grassroots following and ever increasing popularity in the indie rock scene. They have a long history of giving audiences exactly what they have come to expect, a ferociously explosive live show that satisfies large crowds across America. Red Wanting Blue's drawing power is unparalleled by independent bands.



RED WANTING BLUE ARTIST'S STATEMENT

As I begin to write this statement in the shaky yet cozy lounge inside our bus, I realized a few things about myself that I'd like to share with those reading this. First, it's 3 a.m. and we are nowhere close to going to bed. Second, the bed I will ultimately fall asleep in is also on this bus. Third, we are headed into Michigan's Upper Peninsula, which feels to me a lot like driving on the moon. And fourth, I love it.

The hum of our bus along with all of the knickknacks rattling, and the steady vibrations (shaking my eyeballs so much I have a hard time reading what I am writing) are oddly comforting to me. There is very little to this life that resembles stories of rock stars "on the road" with all of the drugs, women, and shenanigans. In fact, those things couldn't be further away from me right now, yet still...I would have a hard time trading this feeling.

There is something about traveling that inspires me very much. Have you ever noticed that you always feel a bit wiser and more emotionally centered coming home from a long trip? And even though you are happy you made it home, there is a sadness that comes over you as the trip ends? It's as if the road brings out an honesty that tends to get lost when you're in the same place for too long. Just as the companions you shared your travels with are always held in some higher regard when you look back on them.

As an artist, I am fascinated by the road. There is a romance to the circus life. It let's us see our lives from a different perspective. A bird's eye view, if you will. It puts me in a headspace that is free from my checkered history. It's a space where my experiences and my inspirations trigger one another. And I do my best to collect the remains from the collisions that occur between my heart and head, and pin them down into song.



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I strive to remain as honest as I can be in the face our songs and in the telling of our stories. I believe that honesty that carries over into our live performance. People say we are theatrical. I like to think that we are passionate about being honest. Honest about all of the loss and the gains that meet us half way. I document these things as accurately as I know how, and perform them with the same care I took upon their creating. So hopefully, people will see our stories as we see them. Some may see them as broken. And others...as beautiful. We like to see them as human.

This band is a long trip that we hope never ends. And with a little luck, and a lot of support from the greatest fans a band could have, we hope to ride this open road like a hammer into history. The stories and songs will keep coming. All we ask is that you listen. - *Scott Terry*



PRESS QUOTES

“Red Wanting Blue is probably the best underground independent rock band in the United States of America. The songs are all sing-a-long solid and have some of the best lyrics this side of the Mississippi. Red Wanting Blue puts on an eclectic and very entertaining live show.” - *Hard Rock Haven, Matthew Hoffman*

“Red Wanting Blue's live disc might be the best new album of the year. It is one of those surprises that restores your faith in new music. The smartly adept and deeply thoughtful songs are given an amazing array of textures courtesy of one of the most impressive - and emotional - vocalists to come along in a long time.” - *Score Music Magazine, Paul*

“Falling somewhere between The Unforgettable Fire-era U2 and the current recipe that drives Our Lady Peace, Red Wanting Blue is razor-sharp and deft. They embody a commitment to career that many bands only hallucinate about. Two thumbs up, lads!” - *Bullzeye Magazine, Red Rocker*

“Red Wanting Blue’s passion and energy delineates a powerful live feel. Scott Terry’s powered, full, meaty voice often seems to echo in the background of RWB’s delicate melodies. When you can hear a band’s live potential on an album, they’ve definitely achieved an important goal, and RWB does this with ease.” - *Citizen.TV, Corey J. Feldman*

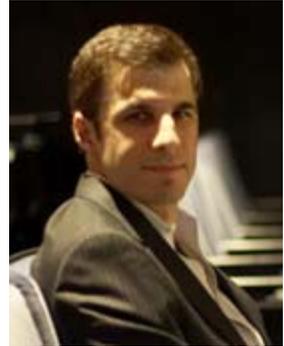
"Red Wanting Blue brings nothing but energy and flat out great shows to the stage. Their live performances are all the proof you'll need to become a member of their ever-growing fan base." - *Chicago Street Scene, Chris Headley*

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ABOUT THE FILMMAKER: KEN DAVENPORT

KEN DAVENPORT (*Writer, Director, Producer*) is a Broadway and Off-Broadway producer. Recent Broadway productions include *Oleanna* starring Bill Pullman and Julia Stiles, *Speed-the-Plow* starring Raul Esparza, Will Ferrell's *You're Welcome America*, *Blithe Spirit* starring Angela Lansbury, and *13*. Ken is the only independent producer to have had three shows running simultaneously Off-Broadway - *Altar Boyz*, *The Awesome 80s Prom* and *My First Time*. He was recently featured on a national commercial for Apple's iPhone, named one of Crain's "Forty Under 40" in 2008, and was dubbed the "P.T. Barnum of Off-Broadway" by *The New York Times*. He has written articles for *Forbes*, *Mashable*, *Imedia* and others.



Combined, Ken's productions have grossed more than \$100 million worldwide and are being produced internationally in over 25 countries including Germany, Mexico, France, and Korea. While Ken has enjoyed the global success and enthusiasm surrounding his long-running productions of *Altar Boyz*, which he co-conceived, and *The Awesome 80s Prom*, which he wrote and directed, he raised the bar when he wrote and directed *My First Time* - the first-ever example of 'Theatre 2.0.' *My First Time* is an industry pioneer—it is the first play to rely on user-generated content, bringing to life some of the hysterical and heartbreaking "first time" stories submitted to a popular website of the same name. The "Virgins Get in Free" promotion Ken created for the opening received international attention from major media networks worldwide.

Ken's blog, TheProducersPerspective.com, has been featured in *Vanity Fair*, *New York Magazine*, *The Gothamist*, and many other online and print publications. He is also a founding member of the ITBA (Independent Theater Bloggers Association), and his company, Davenport Theatrical Enterprises maintains three industry-go-to websites: DidHeLikelt.com, BestofOffBroadway.com, and BroadwaySpace.com.

In September 2010, Ken created www.PeopleOfGodspell.com and announced that his upcoming Broadway revival of *Godspell* will be the first ever "Community-Funded" Broadway musical. His recently released iPhone app, *At The Booth™*, was on *Entertainment Weekly's* "Must List" after they called it "ingenious! The best thing to happen to New York theater since, well, the introduction of the TKTS booth." Other current projects include bringing the first ever revivals of both *Godspell* and *A Few Good Men* to Broadway, adapting the novel and film *Somewhere in Time* into a Broadway musical, and launching his latest creative collaboration *Miss Abigail's Guide to Dating, Mating and Marriage*.

Ken recently accepted the 2010 Award of Distinction from the Musical Theatre Society. He has also received the 2008 Spirit of Theatre Award from Theatre Resources Unlimited and the 2003 Acclaim Screenwriting Award for his television pilot, "I.C.A.". He is a senior member of The Off-Broadway Alliance, a town hall-like forum for dialogue amongst the Off-Broadway community at large, as well as a member of The Broadway League (where he serves on the Digital Task Force) and The Off-Broadway League of Theatres and Producers. Ken also received a Tony Nomination for *You're Welcome America*.

For more on Ken Davenport, visit www.DavenportTheatrical.com.

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DIRECTOR'S STATEMENT

About five years ago, after a performance of one of my Off-Broadway shows, one of my cast members rushed up to me and said, "Ken! You have to come out with us tonight! We're going to hear my boyfriend's band."

I offered her \$100 cash to not go.

Having lived in New York City for almost twenty years, I had had my fill of listening to up-and-coming rock stars, comedians, and performance artists who paint pictures of chimpanzees using guava juice. I wasn't paying \$10 cover charges to stand in dingy East Village clubs and listen to "emerging" talents anymore. I was not going.

She smiled, looked me dead in the eye and said, "Trust me. You'll like them."

She was wrong. I loved them.

But it wasn't because that their music sounded better than half the songs I heard on the radio. It wasn't because they delivered the most energetic live shows I've ever seen. And it wasn't because after the show, they spent time talking to every single one of their fans, many which had followed them from their home state of Ohio just to see their New York City show.

It was because after it was all done, and the fluorescent lights came on in that dingy East Village club, they packed up their own instruments, loaded up their always breaking down bus, and drove off to the next town to do another show . . . just like they had been doing for the past thirteen years.

Bands like Red Wanting Blue usually have a shelf life of 2-3 years at most if they don't hit it big, and land that elusive record deal. But something was not only keeping this band together, but something was keeping this band going mile after magnificent mile in hopes of someday seeing their dreams come true.

So, I went along for the ride.



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All the previous members of Red Wanting Blue

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Epp

The families of the Band

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