

IN RESTLESS DREAMS: THE MUSIC OF PAUL SIMON



Medvirkende:

Paul Simon
Wynton Marsalis
Lorne Michaels
Edie Brickell
and more

Instrueret af Alex Gibney

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IN RESTLESS DREAMS: THE MUSIC OF PAUL SIMON

Den Oscar-vindende instruktør Alex Gibney står bag denne enestående dokumentarfilm om den legendariske sanger Paul Simon. Han ser tilbage på seks årtiers musikkarriere og et imponerende musikalsk livsværk. Fra Paul Simons tid med Art Garfunkel til solehøjdepunktet "Graceland" og helt frem til hans seneste album "Seven Psalms".

»Hans musik svæver rundt om dig, kommer ind i dine lunger, og pludselig trækker du vejret gennem sangene,« siger Alex Gibney om Paul Simon. Han har fået eksklusiv adgang til den 82-årige legendariske musiker. Vi får et tilbageblik på en enestående karriere og følger ham helt ind i musikstudiet i forbindelse med indspilningen af hans seneste album.

Gennem en guldgrube af fotografier, interviews og aldrig før sete optagelser fører Gibney os igennem de mange ikoniske øjeblikke i Paul Simons musikkarriere. Fra Simon & Garfunkels tidlige dage og indspilningen af albummet *Bridge Over Troubled Water* (1970), til deres episke genforeningskoncert i Central Park (1981) foran 750.000 mennesker. Simons udgivelse af soloalbummet *Graceland* (1986), er til dato stadig hans mest succesfulde studiealbum, som også vandt Grammy for Årets Album (1987). Et album, som anslås at have solgt mere end 16 millioner eksemplarer på verdensplan, og som ofte citeres som et af de bedste album nogensinde.

'In Restless Dreams' er en hjertevarm hyldest til Paul Simon, og den afrundes på fineste vis på Rufar Stadium i Zimbabwe (1986), hvor både filmen og Simons karriere kulminerer i en uforglemmelig koncert.

Kort synopsis:

In Restless Dreams: The Music of Paul Simon er den ultimative musikalske dokumentarfilm om den legendariske sanger Paul Simon, en af de største sangskrivere og performere i rock 'n' roll's historie. Et tilbageblik på en enestående karriere, som følger Paul Simon op til i dag og helt ind i musikstudiet i forbindelse med indspilningen af hans seneste album. Der vises aldrig før sete optagelser fra hans tid med Simon & Garfunkel til den fænomenale globale succes, som kulminerede med udgivelsen af hans soloalbum *Graceland*.

Spillelængde: 213 min.

Premierebiografer: Grand Teatret, Empire Bio, Palads, Gentofte Kino, Hellerup Movie House, Kosmorama Frederiksværk, Helsingør Movie House, Bio Næstved, Nordisk Film Biografer Odense, Hvalsø Bio, Biffen Aalborg, Øst for Paradis, Aarhus.

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The Making of the Film

For Gibney, and his longtime collaborator, editor Andy Grieve, the most formidable challenge in making a film is to find the simple structure – the skeleton – on which to hang the “hearts and bones” they discover along the way. “For ‘In Restless Dreams,’ we came up with the idea of making a film that would juxtapose the making of Paul’s new record with a look back at his career,” says Gibney. “That seemed apropos because it’s an album about mortality and belief, made by someone at a time in his life when he’s both looking forward and looking back. To find harmony with that idea, we tried to find a way to move seamlessly between present and past, but also through time and space. Andy did an extraordinary job knitting together different moments and different performances that speak to the fluid nature of the songwriting and composing process.”

Gibney, one of the most important documentary filmmakers of our time, is probably best known for his investigative work, including Academy Award winner “Taxi to the Dark Side,” Academy Award nominated “Enron: The Smartest Guys in the Room,” and the Emmy winners “Going Clear: Scientology and the Prison of Belief” and “Mea Maxima Culpa: Silence in the House of God.” But he is also a passionate music fan and has directed and/or produced a long list of music-related projects, from Martin Scorsese’s “The Blues” series to documentaries on James Brown, Fela Kuti and the Eagles.

“I’m interested in the creative process, in the curiosity and the exploration that allow musicians find what they’re looking for,” he says. “How do you come upon a sound? In the Eagles doc, I found it interesting how it took them a while to figure out that they were really a vocal group. On the James Brown film, ‘Mr. Dynamite,’ we spent a lot of time with his sidemen, listening to them describe, for example, how ‘Cold Sweat’ came about—you wouldn’t think that ‘So What’ by Miles Davis is actually a key element of ‘Cold Sweat,’ but that’s where Pee Wee Ellis started to create the horn line as he began to write the song.”

Simon expressed particular interest in Gibney’s 2015 film “Sinatra: All or Nothing at All,” which framed the singer’s life through his 1971 “retirement” concert. “He said one of the things he enjoyed about the film was understanding how Sinatra became a storyteller in song,” says the director. “Part of that had to do with the microphone, the fact that you didn’t have to shout anymore. You could whisper, you could be intimate. There were other people who had beautiful voices, but they weren’t as good at telling a story. That was interesting to Paul, and I think that the idea that I was willing to explore how he made his music was engaging to him.”

Examining Paul Simon’s incomparable body of work is, to be sure, no small task. A two-time inductee into the Rock & Roll Hall of Fame—Simon & Garfunkel were honored in 1990 and his solo work was recognized in 2001—he has won sixteen Grammy Awards, including three for Album of the Year. In 2007, he was the first recipient of the Gershwin Prize for Popular Song from the Library of Congress. Throughout his career, Simon has pursued and absorbed influences from around the world: the 1971 hit “Mother and Child Reunion” was straight-ahead reggae more

than a year before the first US release of a Bob Marley album, and his beloved 1986 album *Graceland* introduced South African beats and styles to a global audience.

In the film, Simon addresses the challenge that comes along with finding inspiration in unlikely sources, and the commitment required to place yourself at the root of an unexpected sound: “A lot of these sessions,” said Simon, “it’s just sort of following, ‘Wow, that’s great, where did that come from? Over there?’ ‘You can’t record over there,’ a lot of people say, ‘No, that would be very difficult.’ I say, OK, so it’s very difficult—here we go, we’re going to do something very difficult. But it’s possible. The worst that happens is we don’t get it, but you never know what you’re going to find along the way.”

With “*In Restless Dreams*,” we get a deeply intimate sense of Simon chasing, teasing out, and refining his creative vision as “*Seven Psalms*” emerges—a process that was further complicated when he suddenly lost the hearing in his left ear midway through the recording and struggled to find a comfortable way to hear his own voice. Gibney filmed him at work at his home studio in Wimberley, Texas, as well as sessions at another studio in Austin and several locations in New York. Their conversations are enhanced by insights from such friends and creative collaborators as jazz titan Wynton Marsalis, *Saturday Night Live*’s Lorne Michaels, and Simon’s wife, singer Edie Brickell.

“The album itself is a story of inquiry,” says Gibney. “Paul starts the Psalms with ‘I’ve been thinking about the great migration’—And by the end, it’s ‘Wait, I’m not ready.’ So you’re thinking about movement, and then you’re thinking about how the movement might stop. And by the end, it’s ‘Life is a meteor, let your eyes roam/Heaven is beautiful, it’s almost like home.’ So it’s both a sense of exploring, with a sense of urgency and at the same time trying to be mindful and contemplative, because you may not have that much time left.”

The film sets the process and themes of the new album against archival material, much of it previously unseen, that tells the tale of Simon’s journey from working-class Queens kid to becoming one of music’s biggest stars. Gibney noticed that Simon often brought up the time he spent in England in the mid-1960s, where he moved after Simon & Garfunkel’s debut album, “*Wednesday Morning 3 A.M.*,” was met with minimal interest. Simon said that in those days on his own in England, he never felt more free.

“The Simon & Garfunkel experiment had really kind of failed, and he was a solo folk singer playing in these funny little clubs which were basically just rooms above pubs,” says Gibney. “He’s in love with this woman, Kathy Chitty, and he records the famous song, ‘Kathy’s Song.’ We found an audio tape of him playing the song to Kathy for the very first time, and it reminded me of some of the Hunter Thompson audio tapes I found when we were making [the 2008 documentary] *Gonzo* because you really get a feeling for what he was thinking about and how he talked. So digging into that territory allowed us to shed light on some of the corners of his life in ways that were really illuminating.”

Of course, that period ended when producer Tom Wilson overdubbed electric guitar, bass, and drums to the song “The Sound of Silence,” which became a Number One hit, establishing Simon as one of the world’s most significant songwriters and soon making Simon & Garfunkel one of the world’s most popular acts. In *Restless Dreams* (which takes its title from a phrase in “The Sound of Silence”) looks closely at the notoriously fractious duo. At one striking point, Simon describes his relationship with Garfunkel as “a real first friendship with somebody that got it—to turn into a person that I hope I never see again, that’s a long way.”

In addition to interviews with Garfunkel, there is historical material that deepens our sense of this chapter. In 1969, Simon & Garfunkel did a controversial special for CBS called *Songs of America* (directed by Charles Grodin) which included performance and backstage footage alongside news coverage focusing on the Vietnam War and youth protests of the time.

“We were able to go to the storage facility and find the film cans and the outtakes,” says Gibney. “First, we restored the finished film itself, and then we found reels and reels of 16mm film that had been shot but had never been integrated in the film, and some of it is spectacular. In particular, you can really see the working relationship with Paul and Artie and [longtime co-producer/engineer] Roy Halee—the enthusiasm that Roy Halee brings and how he’s going out and literally searching for sounds. You can see how that works in the studio because you can see the film of it.”

That specific material comes from the sessions for “Bridge Over Troubled Water,” which was both the biggest-selling album in history at the time and the final Simon & Garfunkel studio release. In addition to including such classics as the immortal title track and “The Boxer,” the record is also significant for Simon’s first real foray into “world music” with “El Condor Pasa” and the Caribbean-inflected “Cecilia,” which saw him experimenting with home recording and tape loops, pointing the way toward the expansive approach that has characterized his solo work for more than fifty years.

“Music comes out of you, from where you don’t know,” says Simon in the film. “It speaks this language where it doesn’t have to be precise. To say a thing that you don’t have to think about, ‘is it so?’—if that was my criteria, everything had to be so, it had to be true what I say, I’d give up from the start. Can’t be done.”

“What I’ve tried to learn after all of these years,” he continues, “is that when you find a thing that produces a feeling of peace or joy, try and extend it, try and hold on to it. It’s like bliss, it’s like there’s no more. It’s a mystery, it’s a big mystery.”

“When we first met, he was talking a lot about how stuff comes to him,” says Gibney. “He’ll hear a sound that means something to him, but he doesn’t know exactly what it means yet. Then he will mix that intuitive process – at times a kind of meditative mindfulness - with a discipline and skill honed over time as a songwriter. You learn how to do stuff, but you’re also letting the music or the sounds flow through you in unpredictable ways so that you become a kind of vessel for the music itself.”

If “Bridge Over Troubled Water” was the culmination of the Simon & Garfunkel years, then “Graceland” stands as the pinnacle moment in Simon’s solo catalog. It is estimated to have sold 16 million copies worldwide, and it won the 1987 Album of the Year Grammy (followed, the next year, by the title track being honored as Record of the Year). Beyond that, of course, the album and subsequent triumphant tour—including an unforgettable concert in Zimbabwe featuring Hugh Masakela and Miriam Makeba (both exiled from their native South Africa at the time) —introduced the music of South Africa to the rest of the world, accompanying deeply personal and evocative lyrics and dashes of American folk styles to complete the circle.

“Many of us think we know the story of ‘Graceland,’” says Gibney. “And certainly a lot has been published about the political controversy of the album. [Nelson Mandela’s political party, the ANC initially objected to the project and then came to endorse it.] But there has been comparatively little exploration of the musical process of making the album. So that is what Gibney emphasized. Digging into hours of video footage of the early rehearsals and auditions that Paul arranged in Johannesburg was revelatory. You can literally see and hear how musicians from different cultures and backgrounds explore possibilities and trade ideas. You can see how the lyric ‘I Know What I Know’ grows out of a phrase in the Shangaan dialect sung by the female chorus of Gen. Shirinda’s band. And by comparing the 24-track tapes of the album with the footage, we found the song which ended up becoming the drum track for ‘Graceland.’ It enabled us to see, oh, he heard this song, and he didn’t really like it, but he liked the drum track something about it that made him think of Sun Records—and that transported him, and it became the basis for a song called ‘Graceland.’ Finding those bits and pieces was like detective work, which revealed the creative process.”

Crucially, Gibney and his team chose to let Simon’s songs run at length, sometimes in their entirety, throughout “In Restless Dreams.” “You can’t understand the mystery of music unless you let it play,” says the director. “So many music docs play like a metronome in which you hear an ‘interview followed by a brief snippet of the music being talked about, then back to interview’ There’s a predictable structure and cadence to that configuration that I find boring. But Andy and I made the decision to lean into certain songs and let them carry you, sometimes in ways that you can’t quite understand or predict.”

This focus on and embrace of the music itself gives the film a pace and a depth all its own, allowing space for genuine reconsideration of this music that’s so universally known and loved. And, even across two parts, there still wasn’t room to include all of the astonishing work in Paul Simon’s towering career.

“Films are hard—just like songs, I imagine—in the sense that at a certain point they develop a logic and a life of their own,” says Gibney. “For a while we had a big section on “The Capeman,” the musical Paul wrote, and some of that music is beautiful. But it didn’t seem to fit the rhythm of what we were doing. And there were many other great songs from different periods of Paul’s career we didn’t include. Plus we were working with the rhythm of “Seven Psalms,” and structuring

the film along with the structure of that piece. So finding a way to make all of that work was both intentional and intuitive.”

Having spent so much time observing the making of “Seven Psalms,” Gibney was thrilled at the reception it received when it was released in May, 2023. The New York Times described it as “observant, elliptical, perpetually questioning and quietly encompassing,” while the New Yorker called it a “beautiful, mysterious record.” “It’s an unusual work for the world of pop music,” says Gibney. “It’s meant to be played in one sitting and it doesn’t conform to the playlist algorithms of streaming services. But with its commercial and critical success it’s making a mark all its own. I feel so privileged to have been present at its creation.”

“In *Restless Dreams: The Music of Paul Simon*” is the result of a meeting of two masters of their craft, an exploration of a life of singular creativity which has lost none of its curiosity and ambition after more than sixty years of making music. There is no way to fully comprehend or explain the mystery of songwriting, but with this close, thoughtful look at the practice and evolution of one giant’s artistry, Paul Simon and Alex Gibney get us close to the flame.

“I like to work and then discover,” says Simon in the film. “People say, ‘Why is it that you always want to change your sound?’ I’m not thinking that way at all. I’m looking for the edge of what you can hear—I can just about hear it, but I can’t quite. That’s the thing I want. And how do you get there? You travel, ‘cause it’s way on the horizon. And sometimes you find it, to make something that has magic.”

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IN RESTLESS DREAMS: THE MUSIC OF PAUL SIMON

About the Film's Subjects

PAUL SIMON

During his distinguished career spanning seven decades, musician Paul Simon has produced an unparalleled body of work including timeless masterpieces, such as “Bridge Over Troubled Water,” “Sounds of Silence,” and “Graceland.” Venerated as one of the greatest songwriters of all time and “popular music's premier poet of the human condition,” Simon has received 16 Grammy Awards and has been twice inducted into the Rock & Roll Hall of Fame. He is a member of the Songwriters Hall of Fame, a recipient of the Kennedy Center Honors, and was presented the Library of Congress' inaugural Gershwin Prize for Popular Song, which recognizes the profound and positive effect of popular music on the world's culture.

Simon was elected to the American Academy of Arts and Sciences in 2011, and in 2012 named laureate of the prestigious Polar Music Prize along with Yo-Yo Ma. In 2019, Paul Simon was the first musician to be presented the Great Americans Medal by the Smithsonian's National Museum of American History. His song “Mrs. Robinson,” from the film “The Graduate,” was named in the top ten of the AFI's 100 Years, 100 Songs.

Paul Simon's philanthropic work includes the co-founding of the Children's Health Fund, which brings health care to low-income children and their families around the United States. He also serves on the Board of Directors of the E.O. Wilson Biodiversity Foundation, which is committed to stopping the species extinction crisis through conservation. Over his career, Simon has raised millions of dollars for worthy causes, and in 2018 made a \$1 million gift to the NYC Department of Education and Fund for Public Schools, to invest in music and art programs.

WYNTON MARSALIS

Wynton Marsalis is a world-renowned trumpeter, bandleader, composer, and a leading advocate of American culture. He presently serves as Managing and Artistic Director of Jazz at Lincoln Center, the Director of Jazz Studies at The Juilliard School, and President of the Louis Armstrong Educational Foundation.

Marsalis has been called the “Pied Piper” of jazz and the “Doctor of Swing.” Since his recording debut in 1982, he has released 127 jazz, classical and alternative recordings and won many awards, from a home cooked meal to honors that require a tuxedo. He regularly performs in the most prestigious concert halls and is known to play until all hours of the morning in the most inconspicuous local clubs. From the very beginning of his career, education has been vital to his mission. He has taught and mentored a voluminous number of musicians who have gone on to play, teach and advocate in their own brilliant ways. Through these relationships Marsalis has ensured that the legacy of jazz music will continue to propagate for generations to come.

Over the past four decades, Marsalis has rekindled and animated widespread international interest in jazz through performances, educational activities, books, curricula, and relentless advocacy on public platforms. Today, Marsalis continues the renaissance that he sparked in the early 1980s, attracting new generations of young talent to jazz and illuminating the mythic meanings of jazz fundamentals.

Marsalis performs and composes across the entire spectrum of jazz and has written jazz-influenced chamber music and symphonic works for revered classical ensembles across the US and abroad. He is inspired to experiment in an ever-widening palette of forms and concepts that constitute some of the most advanced thinking in modern jazz and in American music on the broad scale.

Wynton Marsalis' core beliefs are based on jazz fundamentals: freedom and individual creativity (improvisation), collective action and good manners (swing), as well as acceptance, gratitude and resilience (the blues). Marsalis believes that music has the power to elevate our quality of life and lead us to both higher and lower levels of consciousness. He maintains that music can elevate the quality of human engagement for individuals, social networks and cultural institutions throughout the world.

LORNE MICHAELS

Lorne Michaels is an award-winning producer and writer, best known as the creator and executive producer of "Saturday Night Live," the most Emmy Award-nominated show in television history.

Michaels' television credits also include "The Tonight Show Starring Jimmy Fallon," "Late Night with Seth Meyers," "30 Rock," "Portlandia," "Schmigadoon!" and "The Kids in the Hall." His motion picture credits include "Three Amigos!," "Wayne's World," "Tommy Boy," "Mean Girls" and "MacGruber." On Broadway, he produced and directed "Gilda Radner - Live from New York" and recently produced "Mean Girls," the Tony Award-nominated Broadway musical based on the hit movie.

Michaels' 98 Emmy nominations are the most ever for an individual, with 21 wins. He received the 2004 Mark Twain Prize for American Humor and in 2013 earned the rare honor of an individual Peabody Award. Michaels was awarded a Presidential Medal of Freedom in 2016, the nation's highest civilian honor, and was made a Companion of the Order of Canada in 2018. He received a Kennedy Center Honor for lifetime artistic achievement in 2021.

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IN RESTLESS DREAMS: THE MUSIC OF PAUL SIMON

About the Filmmakers

ALEX GIBNEY (Director/Producer)

Director Alex Gibney called “the most important documentarian of our time” by Esquire Magazine has a signature cinematic style that lends itself to penetrating, gripping, and deeply insightful documentaries. His work has been the recipient of an Academy Award, multiple Emmy Awards, a Grammy Award, several Peabody Awards, the DuPont-Columbia Award, The Independent Spirit Award and The Writers Guild Awards. Gibney's 2020 releases included: the well-received “Crazy, Not Insane,” which premiered at the Venice Film Festival, “Agents of Chaos,” a two-part documentary about Russian meddling in the 2016 US elections both for HBO, and “Totally Under Control,” a searing look at the administration’s failure to contain the COVID 19 pandemic released theatrically by Neon. In 2021, he directed the HBO and HBO Max two-part documentary, “The Crime of the Century,” which explored the origins, extent, and fallout of one of the most devastating public health tragedies of our time, the opioid crises. His most recent release is the Emmy-winning HBO and HBO Max documentary, “The Forever Prisoner,” which explored the chilling story of Abu Zubaydah, the first high-value detainee subjected to the CIA’s program of Enhanced Interrogation Techniques (EITs), later identified as torture by those outside the agency. Gibney's most recent 2-part feature documentary, “Boom! Boom! The World vs. Boris Becker” premiered in Berlin International Film Festival, and is available now on Apple TV+.

ERIN EDEIKEN (Producer)

Erin Edeiken is an award-winning producer at Jigsaw Productions in New York. Erin most recently produced two music docs at Jigsaw: “In Restless Dreams: The Music of Paul Simon” (directed by Alex Gibney) and “San Francisco Sounds: A Place in Time” (directed by Alison Ellwood and Anoosh Tertzakian). In 2021 she produced Gibney's “The Forever Prisoner,” which won an Emmy for Best Investigative Doc. Her previous work includes the Emmy-nominated films “Laurel Canyon: A Place in Time” (2020), “The Inventor: Out For Blood In Silicon Valley” (2019) and “Sinatra: All or Nothing at All” (2015). She was a Producer on Alex Gibney's films “Boom! Boom! The World vs Boris Becker” (2023), “Citizen K” (2019), and “Crazy, Not Insane” (2020) and has served as a Consulting Producer for HBO's “The Swamp” (2020), Netflix's “Get Me Roger Stone” (2017) and “Ryuichi Sakamoto: Coda” (2017). Erin began her career in docs working for Martin Scorsese on HBO's “Public Speaking” (2010) and the Emmy Award-winning film “George Harrison: Living In the Material World” (2011).

SVETLANA ZILL (Producer)

Svetlana Zill is a filmmaker born and raised in New York City. Her feature directorial debut “Anita” which chronicles the rock n’ roll muse Anita Pallenberg premiered at the 2023 Cannes Film Festival. The film was hailed as “deeply human” (Rogerebert.com), and a “vital portrait” and “essential” (Variety). She produced the forthcoming “In Restless Dreams: The Music of Paul Simon” (dir. Alex Gibney, 2023) a feature documentary that follows Simon inside the studio

making his new album “Seven Psalms” while looking back on his six-decade career, which will premiere at the 2023 Toronto International Film Festival. Previously she produced Alex Gibney’s “Crime of the Century” (HBO, 2021), an investigative take on the opioid epidemic in the United States in collaboration with The Washington Post. Svetlana began her career as a producer and researcher for some of the most renowned filmmakers of our time including Errol Morris (“Wormwood,” 2017), Michael Moore (“Capitalism: A Love Story,” 2009), and Mike Mills (“Beginners,” 2010). Her work explores an impressive range of subjects from pop culture icons and fine artists to vast CIA conspiracies and has been presented by HBO, Showtime, Netflix, PBS and The New York Times.

DAVID RAHTZ (Producer)

David Rahtz is a producer from New York. David most recently produced “In Restless Dreams: The Music of Paul Simon” (directed by Alex Gibney) and served as a Consulting Producer on “San Francisco Sounds: A Place in Time” (directed by Alison Ellwood and Anoosh Tertzakian). In 2020 he co-produced the Emmy-nominated film “Laurel Canyon: A Place in Time.” Other notable credits include “The Clinton Affair” (2018), “Rolling Stone: Stories from the Edge” (2017), and “Sinatra: All or Nothing at All” (2015).

ANDY GRIEVE, ACE (Editor)

“In Restless Dreams: The Music of Paul Simon” is editor Andy Grieve's 10th film working with Oscar-winning director Alex Gibney. Spanning the past decade they have also collaborated on “We Steal Secrets: The Story of WikiLeaks,” “The Armstrong Lie,” “Going Clear: Scientology and the Prison of Belief,” “Zero Days,” “The Inventor: Out for Blood in Silicon Valley” and “The Crime of the Century.” Other notable credits include Zach Heinzerling's “Cutie and the Boxer” (2014 Oscar nominee for Best Documentary Feature), Errol Morris’s “Standard Operating Procedure” (winner of the 2008 Berlin Film Festival Grand Jury Prize) as well as a short film Morris directed for Stand Up To Cancer (winner of the 2009 Emmy Award for Outstanding Short Form Picture Editing) and Jason Kohn’s “Manda Bala” (winner of the 2007 Sundance Grand Jury Prize for Best U.S. Documentary // 2008 Cinema Eye award for Best Editing). Andy also is the director and editor of the 2012 feature documentary “Can’t Stand Losing You: Surviving the Police” and he directed an episode of the Netflix anthology series “The Innocence Files” (“Hidden Alibi”).

BENJAMIN BLOODWELL (Cinematographer)

Ben Bloodwell is a Philadelphia-based cinematographer, specializing in documentary and commercial photography. In his two decades of work, he has collaborated with such filmmakers as Alex Gibney, Michael Apted, Stanley Nelson, Josh Seftel, and Marina Zenovich. Documentary projects he lensed have been seen at all the major film festivals, as well as HBO, Netflix, Showtime, A&E, and theaters around the country. Bloodwell’s work is highly sought after for its compassionate and empathetic point of view, as well as his earnest work ethic and laid back professionalism.

IN RESTLESS DREAMS: THE MUSIC OF PAUL SIMON

Credits

A film by Alex Gibney

Cinematography by Benjamin Bloodwell

Executive Producers Zhang Xin
William Horberg
Bob Xu
Joey Marra

Executive Producers Nick Shumaker
Jessica Grimshaw
David Levine

Executive Producers Stacey Offman
Richard Perello
Kristen Vaurio

Executive Producer Jeff Kramer

Edited by Andy Grieve, ACE

Produced by Erin Edeiken
Svetlana Zill

Produced by Alex Gibney
David Rahtz

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