



The Making of a Musician

The *Untitled Bobby Bare Jr. Documentary* is a behind-the-scenes look at Bare Jr., his music and his life on the road. This is not a typical concert film, but an intimate look into the life of this musician as he transitions from a relative unknown to a household name.

"The larger theme in this film, and a more topical subject, is the life of a decidedly blue-collar guy going out, fulfilling his passion, and trying to make a living," says the film's director-producer William Miller. "With Bobby's pedigree (his dad is country music legend Bobby Bare), it would be an easy way out to play the Nashville game and rely on his upbringing and dad's notoriety to take the easy road. He has mined new musical ground with a mix of alternative-country, punk, and old-fashioned rock 'n' roll to chart his own musical path."

Miller was inspired to make a documentary about a musician while he was a student at New York University. "I had D.A. Pennebaker as a professor," recalls Miller, "After watching his film *Don't Look Back* and hearing him talk about the process, I knew I wanted to make a rock film. I have a friend who kept bugging me about Bobby Bare Jr. and eventually we ended up seeing a show in New York City where Bobby had an opening set. He blew the doors off the joint. After many bottles of wine I went up to him and asked, 'Would you be interested in making a film?'"

The next thing Miller knew, he was in Nashville getting ready to make a documentary. One of his first decisions was to shoot on film. "I wanted a specific look - grainy, high-contrast, mostly black-and-white intercut with the surreal look of Super 8," explains Miller, "and vibrant stylized color negative film for the energetic live performances."

"Also, there is something magical about shooting on film, something that is lost in today's instant gratification world of digital. There is still nothing like seeing film projected on the big screen."

Miller and his director of photography Soopum Sohn chose the black-and-white EASTMAN DOUBLE-X Negative Film 7222 and KODAK VISION3 500T Color Negative Film 7219 when shooting in Super 16mm format. For shots done with the smaller gauge, regular 16mm format, they chose the black-and-white KODAK TRI-X Reversal Film 7266. Super 8 footage was captured on KODAK VISION2 200T Color Negative Film 7217 and KODAK VISION3 500T Color Negative Film 7219.

1-3 Bobby Bare Jr. performing live with his band. (Photos by William Miller).

Their cameras included an ARRIFLEX 16SR 3 mounted with a Zeiss 11-110mm Super 16 T2.2 zoom lens, a Bolex H16 Reflex with Switar lenses, and a Russian Super 8 camera.

Miller wanted to be like a "fly on the wall" during production. He wanted audiences to experience a moment in Bare Jr.'s life as it was happening.

"There is something magical about shooting on film, something that is lost in today's instant gratification world of digital."

"The most interesting component of our shoot would be light, or the lack thereof," says Miller. "Bobby did not want to have a lot of light during his shows, and clubs are often dimly lit, so we had to come up with a creative way to shoot them. My DP and I decided to shoot his live performances at six fps, and do step printing in post like the opening sequence in *Chungking Express*. This became the standard way we shot film of the live performances."

The approximately nine-month production schedule took Miller and his four-person crew across the United States on Bare Jr.'s nationwide tour. "Shooting in a variety of venues and attempting to be as unobtrusive as possible presented a really interesting challenge to our crew," Miller explains, "but this isn't a glowing or pompous look at a musical diva, but rather a look at an artist who will do whatever it takes to live out his passion."

To find out where you can see this in-depth look at Bare Jr. go to www.untitledbobbybarejrdocumentary.com.

Key Data at a glance

Director/producer	William Miller
DP	Soopum Sohn
Cameras/lenses	ARRIFLEX 16SR 2 mounted with a Zeiss 11-110mm Super 16 T2.2 zoom lens, Bolex H16 Reflex with Switar lenses and a Russian Super 8 camera
Film stock	EASTMAN DOUBLE-X Negative Film 7222 KODAK VISION3 500T Color Negative Film 7219 KODAK TRI-X Reversal Film 7266 KODAK VISION2 200T Color Negative Film 7217