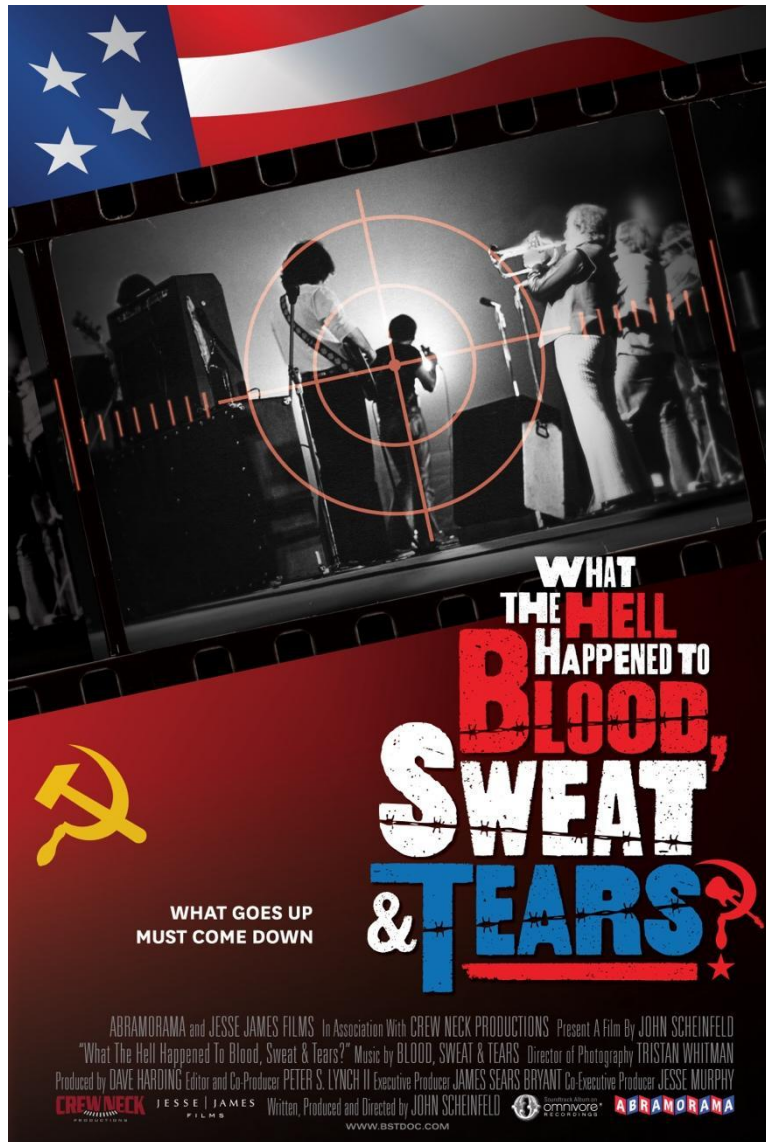


ABRAMORAMA

PRESENTS



*A political thriller with a classic rock band at the heart of the action,
What the Hell Happened to Blood, Sweat & Tears?
involves the U.S. State Department, the Nixon White House,
the governments of Yugoslavia, Romania and Poland and documentary footage
that has been suppressed for over 50 years by one or all of the above.*

Produced and Directed by John Scheinfeld

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OUR CHARACTERS SPEAK:

CLIVE DAVIS: *It was the Cafe Au Go Go in the Village. I do remember...being very, very impressed that this was a new sound. I had never seen horns used this way. Truthfully it floored me. I was knocked out and I agreed to sign them on the spot. (2021 interview)*

ANDY WILLIAMS: *In this day of the generation gap it's unusual to find a musical group that can get through to almost everybody. Ladies and gentlemen, here's that group, Blood Sweat & Tears. (Sept 1969)*

DAVID WILD, Rolling Stone: *When they won best album, and not only beat The Beatles, but got the award handed to them by Louie Armstrong, there was nothing cooler than that. (2021 interview)*

JOHN RICHARDSON, Jr., Asst Secretary of State, Education and Cultural Affairs: *Members of Blood, Sweat and Tears are all young people. They're all in their 20s, and they're all interested in trying this new experience of communicating with new kinds of audiences in Eastern Europe. They'll be leaving tomorrow with all of our best wishes. (June 1970)*

JIM FIELDER, Blood, Sweat & Tears: *We, the members of Blood, Sweat and Tears go on this tour first as people. We seek to communicate directly with people over there, and to bring ourselves some understanding of them. We speak the language of music, which is a language common to just about everyone in the world. (June 1970)*

STEVE KATZ, Blood, Sweat & Tears: *America is not at peace. I believe that at some point, everybody in the United States who opposes the war, and... opposes the value system which makes older people laugh at younger people and not even listen, should stop and say "We are on strike until the insanity ends" – period - and that's why I didn't wanna go on this tour as a tool of the United States government. (June 1970)*

HENRY KISSINGER, U.S. Secretary of State: *The tour through communist countries apparently had a constructive impact on the members of the band, who in return reflects more balanced perspectives about the United States. Their new outlook was picked up in the press and as a result the radical left, led by Mister Abbie Hoffman, picketed the band's concert in New York charging that the band had become "Pig Collaborators." (July 1970)*

President RICHARD NIXON: *K (Kissinger), it might be worthwhile to get the quotes on page three broadly circulated. If a way can be found in addition to the Reader's Digest coverage. Buchanan or Huebner might have an idea as to how youth leaders might get the message. (July 1970)*

SYNOPSIS

In June 1970, hot off their spectacular Grammy® win for Album of the Year (besting The Beatles' "Abbey Road"), Blood, Sweat & Tears becomes the first American rock band to perform behind the Iron Curtain, doing concerts in Yugoslavia, Romania and Poland on a tour sponsored by the U.S. State Department.

Like much of the youth in America, band members have been outspoken and critical of the Nixon administration and the Vietnam War. The Iron Curtain Tour seems to be a curious decision by the band, which was at the very height of their popularity.

Upon their return, the band becomes a victim of the significant societal upheaval and culture wars in a polarized America, divided as much then as it is now. Political criticism typically comes from one side or the other. But in 1970, Blood, Sweat & Tears find themselves in the crossfire from both the Right AND the Left and the group suffers greatly as a result. Suddenly, they are no longer hip and cool and lose support from fans, the media, concert bookers and the recording industry.

In short, the Right is outraged by the U.S. government footing the bill for an anti-war/anti-Nixon rock band to tour overseas and refer to Blood, Sweat & Tears members as "Communists". The Left is critical of the band for appearing to be an instrument of the U.S. government and/or the CIA.

Through documentary footage shot during the Iron Curtain tour (and thought to be lost) and present-day interviews with band members and historians, as well as the unsealing of government records, *WHAT THE HELL HAPPENED TO BLOOD, SWEAT & TEARS?* unravels the details of this extraordinary year in the life of the band.

BLOOD, SWEAT & TEARS Abbreviated Timeline

1967 – Band was founded in New York City featuring Al Kooper (keyboards and vocals) Bobby Colomby (drums), Steve Katz (guitar, vocals) and Jim Fielder (bass).

Fred Lipsius (alto sax, piano) soon joined, followed by horn players Dick Halligan, Randy Brecker and Jerry Weiss.

The band is signed to Columbia Records by label President Clive Davis and releases the album "Child is Father to the Man", which reaches 47 on the Billboard Pop Albums chart in the U.S. It will later go gold and be considered a classic.

1968 – Artistic differences develop that lead to the departure of Al Kooper in April. Trumpeters Randy Brecker and Jerry Weiss also depart and are replaced by Lew Soloff and Chuck Winfield.

Canadian David Clayton-Thomas comes on board as lead vocalist, trombonist Halligan moves to the organ and Jerry Hyman is added on trombone. The new 9-member Blood, Sweat & Tears makes its first appearance at NYC's Café Au Go Go on June 18, 1968.

1969 - The self-titled second album "Blood, Sweat & Tears," produced by James William Guercio, debuts on the charts in January. The album features fewer original songs but enjoys greater chart success than the first album. Three hit singles – "You've Made Me So Very Happy", "Spinning Wheel" and "And When I Die" - each peaked at number 2 on the Billboard Hot 100 chart.

BS&T became one of the hottest bands in the world, in constant demand for television and concert appearances.

In late June, the band is forced to cancel a concert date in Maryland when Clayton-Thomas is detained by Canadian immigration authorities in Toronto as the U.S. has blocked his re-entry until he renews his

work visa. The situation is resolved just in time for the singer and the band to make their show at the Newport Jazz Festival on July 4th.

Blood, Sweat & Tears is a headliner at the Woodstock Festival in August. A film crew captures the first five numbers of their set before the band's manager, Bennett Glotzer, orders the cameras to be turned off since the band has not agreed to, nor been paid for, filming.

In late November, VARIETY reported on upcoming BS&T activities including the first public mention of the Iron Curtain tour.

1970 – In mid-January, the U.S. State Department's Cultural Presentations Program officially "selects" BS&T for the Iron Curtain tour and receives quick and positive responses from the governments of Yugoslavia, Romania and Poland.

On January 28, the band headlined The Winter Festival for Peace for the Vietnam Moratorium Committee at Madison Square Garden. Jimi Hendrix, Peter, Paul & Mary and Harry Belafonte were among the performers on the bill.

At the 12th Grammy Awards on March 11, "Blood, Sweat & Tears" is crowned Album of the Year, victorious over legendary nominees, including the Beatles' "Abbey Road", "Crosby, Stills and Nash", "Johnny Cash At San Quentin" and the 5th Dimension's "The Age of Aquarius."

In May, band members met in New York to discuss the Iron Curtain Tour. Some have strong feelings about the appearance of being used by the U.S. government for propaganda purposes. Steve Katz is the only band member to vote against going on the tour. Tour details are finalized and announced.

On June 12, the U.S. State Department hosted an official reception in the Benjamin Franklin Room at the agency's Washington, D.C. headquarters to kick-off the group's tour. Band members Dick Halligan and Chuck Winfield are unable to attend due to previous recording session commitments. Steve Katz does not attend the reception nor the briefing that took place earlier that day. Jim Fielder speaks to the assembled guests on behalf of the band and David Clayton-Thomas, Lew Soloff and Fred Lipsius perform a stripped-down version of "God Bless The Child."

June 17 – July 7 – Concerts in the former Yugoslavia (Zagreb, Ljubljana, Belgrade, Sarajevo), Romania (Constanta, Bucharest) and Poland (Warsaw).

On July 1, "Blood Sweat & Tears 3" was released, with singles "Lucretia MacEvil" and "Hi-De-Ho" ultimately charting as high as 29 and 7, respectively, on Billboard's Hot 100 list.

July 9 - The band returns to the United States.

July 16 – Bobby Colomby, Steve Katz and David Clayton-Thomas land at LAX prior to a concert at the Hollywood Bowl the next evening. They are unexpectedly rushed into a press conference to discuss the Iron Curtain Tour, with some 50 reporters in attendance from both local and national outlets.

July 25 – Blood, Sweat & Tears makes its first NY appearance since returning from the Iron Curtain tour at Madison Square Garden. Outside the venue, the Leftist radical Abbie Hoffman and the Yippies (Youth International Party) lead a protest against what they call "Blood, Sweat & Bullshit," accusing them of being tools of the CIA, and urging people to boycott the band's records and concerts.

November 14 – Blood, Sweat & Tears, with Neil Young as the opening act, headlines a concert in Cleveland sponsored by the ACLU to benefit the victims of the Kent State University shootings, which occurred earlier in the year.

1971 – It's a challenging time for the 9 members of Blood, Sweat & Tears. Jerry Hyman leaves at the first of the year, with both David Clayton-Thomas, Fred Lipsius and Dick Halligan departing at the end. Their fourth album, "Blood, Sweat & Tears 4" was released in June and earned a gold record, though none of the singles reached the Top 30.

Between 1972 and 1977 the remaining founding members departed even as the group continued to release albums and tour with a constantly changing line-up of musicians. Although David Clayton-Thomas returned as lead singer in 1975, the group's popular and commercial success is in steady decline.

Blood, Sweat & Tears has never stopped touring, nationally and internationally, with more than 175 top jazz musicians flowing through the ranks. What endures today is the evolution of the original concept of the band – combining the sophistication and musical skills of jazz with the energy and universal appeal of rock music.

November 2022 - *Rolling Stone* publishes a list of "[The 50 Worst Decisions in Music History](#)". At Number 1 is The Rolling Stones hiring Hell's Angels as security at the disastrous Altamont Raceway concert. Number 3 is Decca Records rejecting The Beatles. Writer Andy Greene places Blood, Sweat & Tears' "inexplicable decision to go on a State Department-sponsored tour of Poland, Romania and Yugoslavia " at Number 7.

DIRECTOR'S NOTES

In early 2020, just prior to the worldwide explosion of COVID 19, Bobby Colomby, an acquaintance and founding member of Blood, Sweat & Tears, called me for a friendly check in. As a fan of the band in its heyday, I innocently asked him, "What the hell happened to Blood, Sweat & Tears?"

Bobby proceeded to tell me the story of the events surrounding the Iron Curtain Tour. He mentioned that a documentary film crew had accompanied the band to shoot material for what was intended to be a theatrical documentary. That film was never released and Bobby had no idea what became of it.

I loved the mystery and intrigue behind this story, but would we be able to find that documentary footage or enough audio/visual material to tell the story effectively? I also love a good treasure hunt. So, as the pandemic was shutting the country down, my team and I began a search. Soon enough, we found references to National General Television Productions as having been the company behind the documentary and that their crew had shot 65 hours of footage during the Iron Curtain Tour.

We cast a wide net around the world to locate this footage, contacting anyone and everyone who had a connection to National General or the film crew, as well as private archives, independent storage facilities and film labs. It was one dead end after another. It appeared that the footage and related elements had completely vanished.

And then, finally, success. While searching for the raw footage, we stumbled upon a pristine print of a 53-minute version of the documentary that had been edited for television syndication. This was an unexpected find as no such version was ever broadcast. A new high-definition transfer was made from this print and watching it provided a fascinating time capsule of our nation, the world, and this group of 9 young men on an unprecedented adventure from 50 years earlier. I knew then we had the makings of a fantastic documentary and, indeed, 40 minutes of the "lost" Blood, Sweat & Tears documentary is the backbone of our film.

Some additional heavy digging led us to the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences where we ultimately uncovered five raw audio tapes that were recorded live during concerts on the Iron Curtain Tour. The band had a mobile 8-track machine on the tour and we later determined that their engineer had recorded a total of 18 tapes, but only these five were found.

Our search into the private collections of band members and others who were on the Iron Curtain Tour yielded hundreds of never-before-seen photographs and memorabilia. I never gave up hope of finding the 65 hours of original footage. However, after two full years of chasing down every lead and digging deep into vaults across the country as well as government storage facilities in Washington, D.C., Maryland and Virginia, we came up empty. The mystery of what became of that material remains.

This film sheds light on history through a fascinating lens. It's not a biography of the band, nor is it just for music lovers or fans of Blood, Sweat & Tears. It's a compelling story that explores a unique moment in time and has surprisingly powerful resonance and parallels to what's going on in the world today.

PRODUCTION HIGHLIGHTS

The pandemic was still overwhelming the country, with no vaccine yet available and extensive travel restrictions and work-from-home policies in place for roughly the first year of production. Nevertheless, we moved forward with our research and fact-finding.

We had secured the participation of Bobby Colomby and reached out to the other six surviving band members, confirming interviews from Jim Fielder, Steve Katz, Fred Lipsius and David Clayton-Thomas. We located and interviewed Donn Cambern, director of the 1970 Iron Curtain Tour documentary at a senior community in Los Angeles. Donn is perhaps best known as an Oscar®-nominated film editor for 1985's "Romancing The Stone" as well as "Easy Rider", "Ghostbusters II" and "The Bodyguard" and shared fascinating memories from this time.

Also interviewed in the film are:

Clive Davis, one of the music industry's most innovative, outspoken and influential executives, was named president of Columbia Records in 1967. He was directly responsible for the signing of many landmark artists in the rock field, including Blood, Sweat & Tears.

Tina Cunningham and Dan Klein had each been on the tour in their own capacities, both retaining vivid memories and memorabilia. Tina was assistant to and girlfriend of the band's manager at the time, Larry Goldblatt. Dan's father, Mal Klein, was Executive Producer of the Iron Curtain Tour documentary and brought along his wife, Doreen (who wrote an unpublished article about the tour) and then-teenage son Dan on this adventure.

David Felton As staff writer and senior editor for *Rolling Stone* magazine, David wrote a disparaging September 1970 piece headlined "Blood, Sweat & Tears Turn Backs on Communism" that we asked him to revisit on camera. Felton won a National Magazine Award in 1971 for a 5-part feature article (with David Dalton) about Charles Manson and his "family" and went on to edit Hunter S. Thompson's, "Fear And Loathing In Las Vegas."

Danielle Fosler-Lussier, Professor of Musicology at Ohio State University, is the author of *Music in America's Cold War Diplomacy*, the definitive book on the Cultural Presentations Program and the U.S. State Department-sponsored tours by rock 'n' roll, bluegrass, blues, classical music and jazz musicians.

Tim Naftali, Clinical Associate Professor of Public Service and History at New York University and director of the school's undergraduate Public Policy Major, is an award-winning author, presidential historian and frequent contributor to CNN. His intelligence and ability to effectively articulate cultural relevance to events of historical significance contributes greatly to our film.

David Wild is a *New York Times* bestselling author, a former contributing editor to *Rolling Stone* and an Emmy®-nominated television writer and producer, as well as a blogger for Huffington Post and a frequent television commentator about popular music.

Archival research and clearances were critical to our film. The team was led by Eric Kulberg of Universal Media, with important discoveries and insights contributed by researchers in Serbia (Iva Plemic Divjak), Romania (Dr. Stefan Cibian) and Poland (Julia Machnowska). Incredibly, they were able to locate six individuals who had attended one or more of the Iron Curtain Tour concerts and we were able to interview them for the film.

The 111-minute film contains 27 songs from the Blood, Sweat & Tears catalog and an original score composed by Blood, Sweat & Tears leader Bobby Colomby and arranger/composer/musician David Mann and performed by the current BS&T line-up. Included are 11 live recordings from the tour which were mixed by Allen Sides, five-time Grammy Award®-winner and one of the most respected engineer/producers in the music industry.

The soundtrack for *WHAT THE HELL HAPPENED TO BLOOD, SWEAT & TEARS* will be available on Omnivore Records, one of the world's leading independent record labels.

NEVER BEFORE SEEN FOOTAGE INCLUDED:

- 53-minutes of never-before-seen footage shot during the BS&T Iron Curtain tour is the backbone of our film. Intended for broadcast in TV syndication, it was never released. This is all that remains of the 65 hours of material shot by the documentary crew that accompanied the band.
- Concert recordings from the Iron Curtain tour long-buried in an archive and never-before-heard (even by the band)
- Footage of the opening song of BS&T's set at Woodstock. This was shot before the cameras were turned off. No one has seen this footage. It took considerable effort to work out a deal with Warner Brothers to license this clip, but ultimately we were successful in doing so.

- Hundreds of never-before-scene photos from the Iron Curtain tour from the personal collections of Bobby Colomby, Steve Katz, the family of Lew Soloff, Tina Cunningham (ex-wife of the BS&T manager), and cameraman Izzy Mankofsky
- Classified and De-Classified State Department documents (internal communications, memos, reports, telexes)
- Internal White House communications between President Richard Nixon and Secretary of State Henry Kissinger concerning the BS&T Iron Curtain Tour
- Secret documents about the BS&T tour discovered in the files of the Romanian Secret Police
- BS&T television performance footage shot for television in Yugoslavia and not seen since its original broadcast in 1970
- BS&T performance footage shot in 1970 for a German TV documentary that only aired once and never outside of Germany

FILMMAKER BIOS

JOHN SCHEINFELD - Director / Writer

From pop culture to politics, sports and religion, Emmy®, Grammy® and two-time Writers Guild Award nominee John Scheinfeld is a critically acclaimed documentary filmmaker whose broad-ranging films have made notable premieres at the Telluride, Toronto and Venice film festivals.

Scheinfeld is currently in production on two projects: *Lookin' For Trouble: Elvis, Steve and The Comeback*, a look behind the making of Elvis' legendary 1968 television special, scheduled for broadcast on Paramount+ in 2023 and *Baseball: Beyond Belief*, exploring the similarities between America's pastime and spirituality based on a *New York Times* bestseller by John Sexton and produced in association with Major League Baseball.

Scheinfeld is best known for two widely acclaimed feature documentaries. *The U.S. vs. John Lennon* tells the true story of the U.S. government's attempt to silence the beloved musician and advocate for peace. The film was an official selection of the 2006 Venice, Telluride, London and Toronto International film festivals. *Who Is Harry Nilsson (And Why Is Everybody Talkin' About Him)?*, is a riveting yet wildly entertaining documentary about one of the most talented and uncompromising singer-songwriters in pop music history. Scheinfeld was nominated for the Writers Guild Award and USA Today's 2010 pop culture poll included him in their Top 100. In *Entertainment Weekly*, best-selling novelist Stephen King lauded the film as "close to genius."

More recently, Scheinfeld directed, wrote and produced *The Happy Days of Garry Marshall*, a heartfelt tribute to the Hollywood legend that featured 25 of the biggest stars in film and television and won the night for ABC primetime in May 2020. *Herb Alpert Is...*, a passionate and inspiring film exploring the personal and creative journey of the music innovator and renaissance man and *Sergio Mendes: In The Key of Joy* about the remarkable and serendipitous life of this world artist were released in 2020 and 2021, respectively, and are currently streaming on platforms worldwide.

Chasing Trane: The John Coltrane Documentary, with Oscar® winner Denzel Washington speaking the words of the iconic musician, was an official selection of the 2016 Telluride and Toronto International Film Festivals before playing cinemas worldwide. Directed, written and produced by Scheinfeld, the feature currently streams on Hulu.

Billy Crystal speaks the words of incomparable entertainer in *This Is Bob Hope*, directed, written and produced by Scheinfeld for PBS' prestigious, *American Masters* in 2017. *Dick Cavett's Vietnam* and *Dick Cavett's Watergate*, were specials also created for PBS.

2015's *I Hope You Dance: The Power and Spirit of Song* featured Lee Ann Womack, Vince Gill, Graham Nash, Brian Wilson and Maya Angelous in the first full length documentary film to explore how one extraordinary song transformed people's lives in profound and sometimes startling ways.

Scheinfeld established a close working relationship with Major League Baseball for *We Believe*, an exuberant celebration of hope, loyalty, faith and the extraordinary love affair between a great city, Chicago, and its baseball team, the Cubs.

On the heels of a Grammy® nomination for producing *Beautiful Dreamer: Brian Wilson and the Story of SMiLE*, Scheinfeld wrote, produced and directed *Electric Youth: Teen Stars in the Music Business* for A&E, garnering an Emmy® nomination as writer.

Scheinfeld's career includes projects written, produced and/or directed about cultural legends the Bee Gees, Nat 'King' Cole, Bing Crosby, Norman Lear, Dean Martin, the Marx Brothers, Ricky Nelson, Peter Sellers, Frank Sinatra and Jonathan Winters.

Scheinfeld received a B.A. in Communications and Sociology from Oberlin College and holds an M.F.A. in Radio/Television/Film from Northwestern University.

DAVE HARDING - Producer

Dave Harding is an award-winning film and television producer and production executive associated with the Academy Award®- nominated *Encounters At The End of The World*. He is also known for his work on *The Grizzly Man*, *The U.S. vs John Lennon*, *Leonard Cohen - I'm Your Man*, *The Cold Blue*, *Cave of Forgotten Dreams* and *The Day The Music Died: The Story of Don McLean's American Pie*.

Since teaming up with John Scheinfeld, the two have produced the feature docs, *I Hope You Dance: The Power and Spirit of Song*, *Chasing Trane: The John Coltrane Documentary*, *Sergio Mendes In The Key of Joy*, *Herb Alpert Is...* and the forthcoming *What The Hell Happened to Blood Sweat & Tears?* The team also collaborated on *This Is Bob Hope*, *Dick Cavett's Vietnam* and *Dick Cavett's Watergate*, all for PBS.

Honored with three Emmy® nominations for his work in television, and one Emmy® win for *Wage Slaves - Not Getting By in America*, Harding has produced or supervised more than 1000 hours of documentary and non-fiction programs for television while the Exec VP of indie powerhouse Creative Differences.

Harding received a BS in Radio/TV/Film and a BA in Economics, from Northwestern University and returned for an MSJ from the University's esteemed Medill School of Journalism.

PETER S. LYNCH, II - Editor and Co-Producer

Peter's career as a documentary filmmaker, primarily working as an editor, has spanned two decades. And he has collaborated with writer/producer/director John Scheinfeld for almost the entirety of that career. Heck, he started out as a production assistant for John's company, Crew Neck, more than twenty years ago and worked his way up, ultimately fulfilling his life-long dream of making movies.

For Scheinfeld, Peter has edited the acclaimed feature documentaries *Herb Alpert Is...*, *This Is Bob Hope* (for PBS' American Masters), *Chasing Trane: The John Coltrane Documentary*, *I Hope You Dance: The Power and Spirit of Song*, *Who Is Harry Nilsson (And Why Is Everybody Talkin' About Him)?* and *The U.S. vs. John Lennon*, which was co-directed by David Leaf. With Leaf as director, Lynch also edited the GRAMMY®-nominated, *Beautiful Dreamer: Brian Wilson and The Story of SMiLE* and *The Night James Brown Saved Boston*, a doc that received the FOCAL International Award for Best Use of Footage in a Factual Production.

Recently, during the COVID-19 pandemic, Peter edited and co-produced *Mixtape Trilogy: Stories of the Power of Music*, for first-time director Kathleen Ermitage. The documentary played film festivals throughout 2022, most notably as a "Spotlight" selection of the Bentonville Film Festival and as the closing night film at the Richmond International Film Festival.

Peter and Scheinfeld are currently back in the editing room, deep in post-production on *Lookin' For Trouble: Elvis, Steve and The Comeback*, a documentary about the making of Elvis' legendary 1968 television special, that is scheduled for release in 2023.

JAMES SEARS BRYANT – Executive Producer

James Sears Bryant is the founding partner of the National Litigation Law Group (NLLG) and former President of ProServ Basketball – a division of ProServ. He also served as vice president and legal counsel of ProServ and counsel of ProServ Television. In 2019, Bryant co-founded Jesse James Films alongside Emmy® winning producer, Jesse Murphy. Bryant is an executive producer on a feature in development at Netflix along with Disney's upcoming animated series *Cookies & Milk* with Laurence Fishburnes' Cinema Gypsy Productions. Previous producer credits include *Chick Fight* starring Alex Baldwin and *Hooking Up* starring Brittany Snow. Bryant is a Tower Fellow at University of Texas at Austin.

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