

A vibrant concert scene featuring a dense crowd of people in the foreground, their hands raised in the air. The background is dominated by several bright, white spotlights that create a dramatic, high-contrast atmosphere. The overall color palette is a mix of warm yellows and oranges from the lights, and cooler blues and purples from the ambient stage lighting.

TEMPLES OF ROCK

S.P. Tok. 2 Feb 82

- ~~—~~ • LONDON calling
- ~~—~~ • SAFE EURO
- • TRAIN IN VAIN
- • WASHINGTON bullet.
- • LEADER
- ~~—~~ • SPANISH BOMB
- • MAG 7
- • BRIXTON
- ~~—~~ • WHITE MAN IN HAT
- • ZVANGE
- ~~—~~ • CADDILAC
- • CHARLIE
- ~~—~~ • KOKE
- ~~—~~ • LAW
- • MURDER
- ~~—~~ • CAREER
- ~~—~~ • JANIE JONES
- ~~—~~ • CLAMPDOWN
- • RADIO CLASH SEUGE
- ~~—~~ • CLASH CITY/ROCKAW
- • STAY FREE
- ~~—~~ • ARMAGIDEON TIME
- ~~—~~ • COMPLETE CONTROL
- ~~—~~ • TOMMY GUN
- • SHOULD I GO
- ~~—~~ • LON BURN
- • FUGYAMA MAMA
- • POLIS ON MA BACK
- ~~—~~ • W. RIOT

Before the stadium tours, the platinum albums and the various trappings of super-stardom take hold, the history of rock music is written within the walls of the legendary music venues that dot America's landscape; a church, a bus station, a skating rink, an abandoned warehouse - many of Rock's most iconic venues were built in the unlikeliest of places by the unlikeliest of champions. Years before the music industry was dominated by corporate arenas and ticket sale behemoths, there were scrappy promoters and fanatical music-lovers who found these locations and turned them - against all odds - into the hotspots that have become legendary Temples of Rock.

A concert venue might be near and dear to our hearts because of the shows we saw or the people we met there, but the truly great venues go beyond that; there is history between their walls that speaks not only to the bands and music they brought forth - but also to the cultural scenes they sprang from and, in turn, amplified.

Over their storied years - each of the unique venues that the series will explore have left their mark as an avatar for a moment in cultural time; from a tiny DC club that snuck punk and hardcore into a sweaty box just blocks from the conservative Reagan White House, to a Los Angeles fixture that defined, through music, what was happening on the streets during the tumultuous late 1960's.

For bands and audiences alike the great venues also provide a dash of alchemy - creating spaces in which artists and their audiences can get lost together, and where the conventional rules of reality don't necessarily apply. Over the years - this kinetic, live experience has yielded everything from breakout megabands to cutting edge art movements and edgy, global fashion trends.

Temples of Rock will tell the story of these venues, the colorful history of the locations, the out-sized personalities who created them, the troubled geniuses who performed at them, and all the insanity that went on behind the scenes. This series of 60 minute documentary-style films focuses on the risk takers, the hard work, luck, talent, art, political upheaval, and cultural zeitgeist that transformed ordinary buildings into the Temples of Rock.



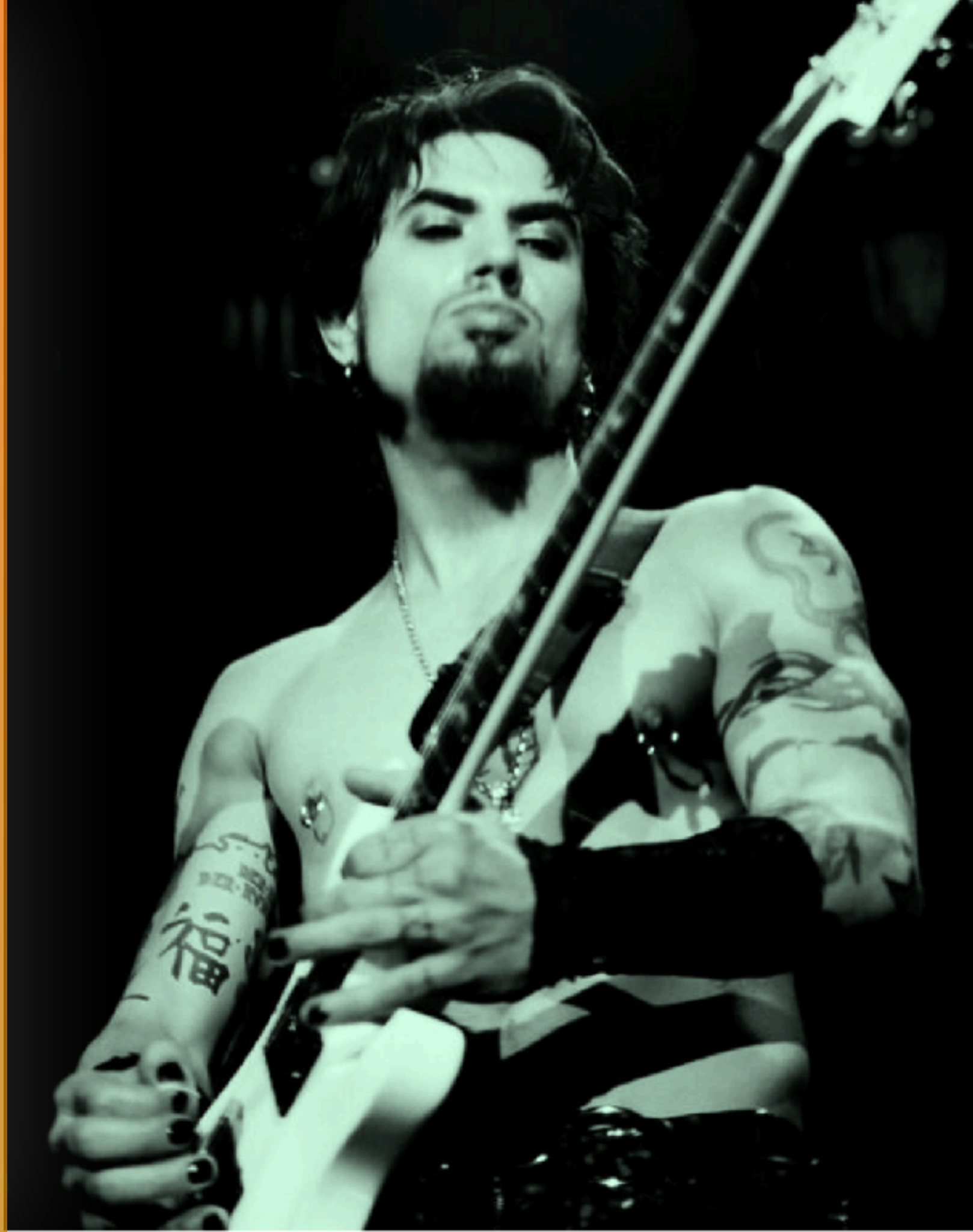
 **PLAY VIDEO**

DAVE NAVARRO – HOST

There is no better host to guide us through the incredible stories that *Temples Of Rock* will touch on than legendary guitarist and rock icon Dave Navarro.

Most famous for being the lead guitarist of Jane's Addiction, Dave is also a veteran TV personality, having hosted 13 seasons of *Ink Masters* - he is a natural storyteller who also knows just what it takes to survive and thrive as a legendary venue.

Throughout each episode - Dave's curiosity, knowledge of the subject, and enthusiasm for the characters, fans and genres that make these *Temples* unique and meaningful will form the basis for our wild ride through each one-hour episode.



TEMPLES OF ROCK: THE SERIES

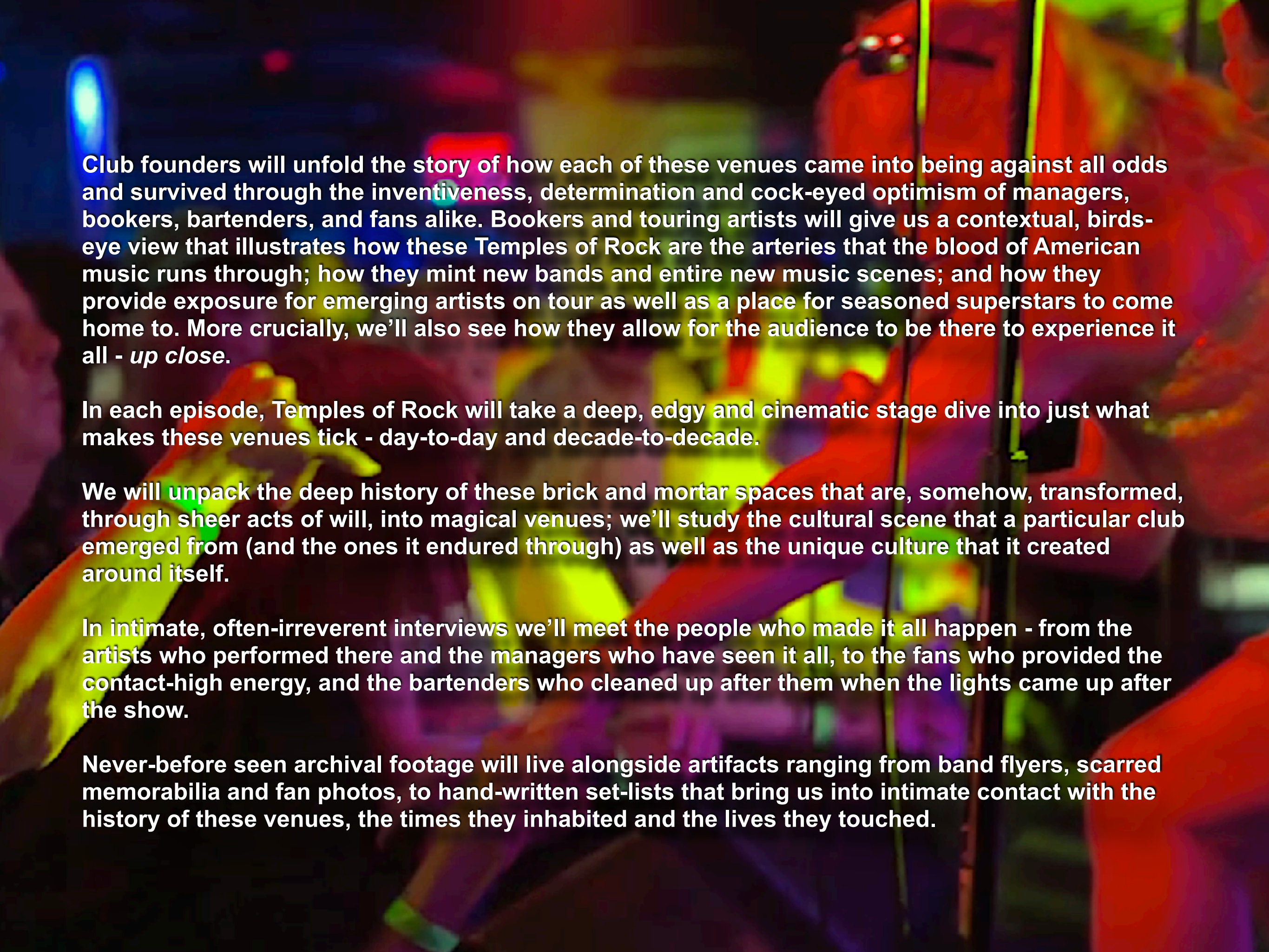
Many series and films have righteously and beautifully captured the living fabric of rock and other music in American life. Projects like *Twenty Feet from Stardom*, *Sonic Highways*, *Sound City* and countless others have all served to remind us that rock music, and the artists who create it, have been a vital part of our lives for over 70 years.

Temples of Rock will build and expand on this tradition of filmmaking by cinematically exploring the history, impact, cultural context and unique thumbprints of America's most venerable music venues and the amazing people who willed them into being.

Through interviews with fans, musicians, owners and venue stalwarts, we will bear witness to the fact that, for many, a cramped, sweaty club - seething with fellow fans - is their first visceral experience of live music - and that *that* is an experience that can't be replicated.

We'll show how truly great venues provide a level of engagement between artist and audience that no arena show ever could; it's personal, it's proximate, it's sometimes smelly, often unruly (dangerous even!) and - when everything is "just so" - it can become the stuff of our fondest memories and our hardest-to-explain bruises. And we wouldn't trade *those* bragging rights for a dozen Glamping Tents at Coachella.



A vibrant, out-of-focus photograph of a concert stage. The scene is dominated by bright red and blue lights, creating a dynamic and energetic atmosphere. The background is dark, with various colored lights (red, blue, yellow) illuminating the stage and creating a bokeh effect. The overall mood is one of excitement and high energy.

Club founders will unfold the story of how each of these venues came into being against all odds and survived through the inventiveness, determination and cock-eyed optimism of managers, bookers, bartenders, and fans alike. Bookers and touring artists will give us a contextual, birds-eye view that illustrates how these Temples of Rock are the arteries that the blood of American music runs through; how they mint new bands and entire new music scenes; and how they provide exposure for emerging artists on tour as well as a place for seasoned superstars to come home to. More crucially, we'll also see how they allow for the audience to be there to experience it all - *up close*.

In each episode, Temples of Rock will take a deep, edgy and cinematic stage dive into just what makes these venues tick - day-to-day and decade-to-decade.

We will unpack the deep history of these brick and mortar spaces that are, somehow, transformed, through sheer acts of will, into magical venues; we'll study the cultural scene that a particular club emerged from (and the ones it endured through) as well as the unique culture that it created around itself.

In intimate, often-irreverent interviews we'll meet the people who made it all happen - from the artists who performed there and the managers who have seen it all, to the fans who provided the contact-high energy, and the bartenders who cleaned up after them when the lights came up after the show.

Never-before seen archival footage will live alongside artifacts ranging from band flyers, scarred memorabilia and fan photos, to hand-written set-lists that bring us into intimate contact with the history of these venues, the times they inhabited and the lives they touched.

This is, above all, a personal story - and each venue is a living character that has its own style, attitude and sensibility to impart - and, while each is idiosyncratic and will benefit from a wholly original treatment, a 3 act narrative approach will provide the general structure for each episode.

ACT ONE: HOW IT ALL HAPPENED

The deep history of the building. What it was before it became a temple of rock and how it transitioned. Introduction to the owner(s), their vision, what sacrifices/risks they took to open the venue. Setting the scene for the year the venue opened (political and social stories of the day). The early years - trial and error; it can take a few years to make an overnight success.

ACT TWO: LET THE GOOD TIMES ROLL

Stories told by the people who lived it. Musicians will tell us about the club's unique aspects and their memories of playing there.

Managers, owners and bookers will walk us through the madness of running the place, the big events, and the evolution of their own unique scene.

We'll underline the big, known acts who sprang from the venue alongside the lesser known ones who were a vital part of the story. If there was mayhem and madness then we'll pull back the curtain on that too. Through it all - the fans and regulars who made up the audience will provide a regular drumbeat of storytelling that spans from the nostalgic to the revelatory.

ACT THREE: TODAY

All of our venues are still standing and going strong - so how have they maintained their credibility as a bonafide Temple of Rock?

Owners and managers will bring us into the present - telling us about the new acts, the new technologies and the myriad new challenges of surviving in a competitive and often-chaotic marketplace. From streaming online concerts to scouting and booking new acts, scrappy venues still have to work harder than the other guy to create their magic.

RUST
inflatable
SOUL
July 31 1993
10:00pm

THE CROCODILE CAFE SEATTLE
produced by mca concerts northwest

MANNY ROTH'S
cafe
WHA!
115 MACDOUGAL ST.

1002
EVENT 9:00
PRICE
GEN ADM
SECTION 1
N ADM
NO REFUNDS
930 NIGHT CLUB
930 F STREET, N.W.
PRESENTS
NIRVANA
* * *
WED OCT 2, 1991 8PM

The Dynamic
BILLY PRESTON!
at the Troubadour,
Dec. 7th-12th

R.E.M. JANUARY 20, 1986
40 WATT CLUB
ATHENS, GA

with special guests... THE TIME

PRINCE
MONDAY MARCH 8th

THE VENUES

These are the places that nurtured, shaped, and launched the famous, *before* they were famous - and they continue to do so today. Throughout their history they've witnessed things no stadium ever could, and their walls have deep stories to tell.

The venues that will make up the first 7 hours of Temples of Rock are a testament to both the diversity and endurance of their founders' visions. Ranging from a late 50's folk cafe to an early 90's grunge venue... - each of these clubs sprang to life around a unique cultural scene and dished out a unique sound to the audiences they served.

Along the way each of these venues were key to integrating audiences across the race, culture and economic divides - providing platforms where black and hispanic artists could cross over into the mainstream, and where punk, hip-hop, hardcore and alternative rock could be discovered by audiences across the nation.

Over time some have evolved in radical ways, while others have stayed true to their creation myths. We are grateful that each of the venues below is joining us on our journey to tell their story.

WASHINGTON, DC
NIGHTCLUB
815 V ST. N.W.

EXIT/IN
Nashville's Music Forum

photo © Allan Tannenbaum

WORMFREE DATE **1979**
wormfree.com

ARTISTE **STING**
VENUE **NASHVILLE**

PERFORMANCES

The background of the entire page is a dynamic concert scene. A stage is illuminated by several bright spotlights from above, creating a hazy, atmospheric glow. In the foreground, the silhouettes of a crowd are visible, with many people having their hands raised in the air, some holding up phones to capture photos or videos. The overall color palette is dominated by the warm, golden light of the spotlights and the cooler, blue and purple hues of the stage lighting.

While these celebrated venues are rich in legendary star power, it's their current relevance as proving grounds for new artists that makes *Temples of Rock* much more than a nostalgia trip. With that in mind, each episode will feature new bands poised to break through. With venue bookers and promoters providing the short-list, and our own Dave Navarro weighing in on a field of emerging talent, the series will act as a crystal ball to see who or what will be the next "big thing." Who will be the next Hendrix, Dylan, Tina, Joni, Snoop, or Sting? *Temples of Rock* will dig deep to find out!

THE TROUBADOUR – LOS ANGELES, CA

The Troubadour was birthed into the coffee house, folk music scene, came of age through the tumult of Vietnam and the rise of the Baby Boom generation and matured over the years by keeping its finger on the pulse of new musical and cultural trends.

If you were a singer/songwriter in the late 60s and early 70s, the Troubadour was the place to be. Founded as a folk coffee house in 1957, musicians with a message have been welcomed continuously ever since owner and larger-than-life personality Doug Weston opened the doors.

Elton John, James Taylor, Carole King, Linda Ronstadt, The Eagles, Love, Joni Mitchell, the Byrds, Jackson Browne, Neil Diamond, Guns&Roses. These are just a few of the musical acts that came to prominence at LA's Troubadour.

While Elton John (predictably) caused the biggest splash when he made his star-making American debut in August of 1970, more telling stories - like the one about Tom Waits being discovered playing at an

open-mic at the Troubadour in the early 1970s - are testament to the club's role as a nurturer of talent throughout the years.

Also less-known is the club's role in the history of comedy. Cheech and Chong were discovered onstage there, Lenny Bruce was busted there and Richard Pryor recorded his first live album on the Troub's stage. More recently, comedians such as Sarah Silverman have performed at the Troubadour to sold out crowds.

While most people associate The Troubadour with the late 1960s/1970s singer-songwriter boom - the venue has evolved over the years and has always stayed true to its mission of promoting the new. As the 1970s drew to a close, the Troubadour evolved into a heavy metal haven, featuring visits from bands like W.A.S.P. and Motley Crue. Guns&Roses also made their stage debut at the venue, earning themselves a contract with Geffen Records in the process.

THE 9:30 CLUB – WASHINGTON, D.C

When the 9:30 Club first opened its doors on May 31, 1980 it did so in a section of Washington, D.C. that was still scarred by buildings burned and boarded up after the 1968 riots. The block was rife with drugs and peppered with peep shows. In short, it was the perfect, cheap, off-the-grid place to start building out a vibrant new music scene and venue.

The original 9:30 - which was housed in an old brownstone that happened to share its load-in alley with DC's historic Ford Theater - was as famous for its stench (rumored to be a mix of fan sweat, mold and rat urine) as it was for its eclectic roster of acts - which included Fugazi, Bad Brains, REM, Black Flag and Public Enemy. That all this was evolving just blocks away from Capitol Hill and the conservative tide of the new Reagan administration makes the 9:30 not only an important part of DC counterculture but also a wellspring for the surge in disaffected, counter-cultural bands that sprang up during this most dreary era of American cultural history; and while the new administration promised its “shining city on a hill” - the 9:30 was busy building its “shitkicking shindig” just down the street.

The original venue quickly became known for its offbeat theme parties and performance art which established the 9:30's importance as a gathering place for DC creatives who operated well outside the mainstream.

That spirit of creative innovation and community still thrives deep in the club's DNA and can help explain the fierce, long-term commitment the 9:30 enjoys from bands, fans and club staff alike.

From its DIY and humble beginnings, the 9:30 outgrew a series of homes over the next 15 years, while also managing to create a vibrant and still-growing independent music booking agency, IMP, along the way.

Finally, in 1996, the 9:30 landed at its present location, when an exhaustive search led the club's owners to the W.U.S.T building - an old gospel radio station which decades before had also been Duke Ellington's Club. To create *the* definitive venue to house the 9:30 aesthetic the club's owners consulted deeply with artists and industry professionals to create a room with perfect sightlines and the best sound available.

And it worked - today the 9:30 is the most attended club of its size in the world, and Pollstar, Billboard and Rolling Stone magazine have all, at one time or another, dubbed it the #1 venue in the nation. Sure - some of this has to do with the sheer technical and acoustic perfection of the place - but the real alchemy lies in how the 9:30 has always managed to maintain its independent street cred - both breaking new acts and exploring new technologies every step of the way.

THE CROCODILE – SEATTLE, WA

In early 1991, no one could have known that Seattle was about to take the global music world by storm. It was early that year that Stephanie Dorgan, a Seattle attorney with a love for music (and the soon-to-be wife of REM's Peter Buck) bought the shuttered bones of The Athens - a former Greek diner - and, with no money and even less experience, re-dubbed it The Crocodile.

The Crocodile isn't exactly where grunge was born - that honor falls to venues like The Pioneer Hotel, just across town where Nirvana had already debuted *Smells Like Teen Spirit* just two weeks before the Croc opened its doors. But with a bag of tricks that included great acoustics, cheap tickets, a location just two blocks from the offices of Sub-Pop, and a kitchen that served up a cheap all-day breakfast, The Croc soon became the ad-hoc living room and go-to stage of the exploding Grunge scene.

As the epicenter of a movement that incorporated music, fashion (well, non-fashion really), a wry, anti-authoritarian sensibility and a lo-fi aesthetic, The Croc offers a dynamic lens through which to view the grunge movement. Some key storylines will lead us to: the rise of indie label Sub Pop - which rose to become the arbiter of West Coast, and then global, cool; the ahead-of-their-time egalitarian values that allowed girl bands to flourish right alongside the boys - yielding bands like Hole and movements like Riot Grrrl; and the growing Zine and DIY art movements that first adopted and then amplified the grunge ethos across the globe.

The room itself was famously basic (except for those great acoustics) - with a 1 foot high stage made of rickety risers and dubious site lines that famously included "The Joist" - a structural floor to ceiling beam 10 feet from the stage. If you arrived late, and Mudhoney (or Nirvana,

Pearl Jam, Tad, Mad Season, Sunny Day Real Estate, or Everclear) was onstage, you might find the only space left in the tiny club was standing behind this view-blocking joist; frustrating, but also part of the whole Croc experience.

The Crocodile was also the site of performances by numerous famous touring stars including the Beastie Boys, Beck, Fun Lovin Criminals, Green Day, Hootie and the Blowfish, Los Lobos, the Strokes, and Yoko Ono -- who *chose* to play the intimate room rather than larger rooms (where they could presumably have pulled in *much* more money).

Over the years The Croc became famous for its "secret" shows - surprise gigs that included Nirvana's 1992 appearance under the name Pen Cap Chew, as well as Pearl Jam's 1998 surprise cameo opening for legendary rockers Cheap Trick. And all that for 3 bucks.

Even after the grunge wave had crested and washed all the plaid out into Puget Sound - the Croc continued to champion local bands including: the Presidents of the United States of America, Built to Spill, Modest Mouse, Harvey Danger, Death Cab for Cutie, Sleater-Kinney, and the Decemberists.

After a financial struggle that saw the club close for a period in 2007 due to skyrocketing local real estate prices, the Crocodile has used the COVID hiatus to move to a new venue at the former site of the El Gaucho Steak House, where it's planning to reopen in the fall of 2021.

Live music is the most primal form of energy release you can share with other people besides having sex or taking drugs.
- Kurt Cobain

FIRST AVENUE & SEVENTH STREET ENTRANCE – MINNEAPOLIS, MN

First Avenue was born in 1970, but the history of live music in the distinctively curved black building on the corner of First Avenue and Seventh Street began much earlier, when the Gopher Melody Men played at the ribbon cutting ceremony for the new Northland-Greyhound Bus Depot in February of 1937. The new depot was widely acclaimed for its streamlined art deco style and modern luxuries. Called one of the most “modernistic and beautiful travel centers in America”, the bus depot boasted such luxuries as public phones, shower rooms, and air conditioning.

In 1968, the original Greyhound bus depot relocated, and the following year a 25-year old Minneapolis native named Allan Fingerhut, an heir to the Fingerhut catalog fortune, had a vision. Despite housing only a cigar store, and barbershop, Fingerhut saw the potential for a rock club. He found a partner with a liquor license, invested \$150,000, and opened the only venue in downtown Minneapolis with both rock music and alcohol.

Performers in the ‘70s included diverse national and local acts like Frank Zappa & the Mothers of Invention, Ike & Tina Turner, Iggy & the Stooges, Chubby Checker, The Kinks, The Allman Brothers, B.B. King, Rod Stewart, The Small Faces, John Lee

Hooker, Canned Heat, Brian Auger’s Oblivion Express, Dwight Twilley Band, Chris Osgood of The Suicide Commandos, Peter Jesperson, Pat Benetar, The Ramones, and U2

Of course, no description of the ‘80s at First Avenue is complete, without a nod to Prince, who made the club his regular venue, his testing ground for new material, and both the set and the setting of his movie, Purple Rain.

In 1990 First Avenue turned 20. The club was barely out of its adolescence and already famous. Fond mentions in national magazines like Rolling Stone and Time began to pile up, but First Avenue kept its ego in check and its innovative spirit intact. On any given week, you could see a hard-core punk show back-to-back with world beat, hip-hop, or singer-songwriters - an eclectic blend that included the Fugees, The Chemical Brothers, Ruben Blades, Youssou N’Dour, and Dave Alvin.

In the present day, First Avenue continues to grow, booking over 1,000 shows annually and is credited with launching the career of Grammy Award winning Lizzo.

THE 40WATT CLUB – ATHENS, GA

A few elements had to come together in the Athens, Georgia of the late 1970s to lay a foundation for the town to become the birthplace of alternative rock: The local campus of The University of Georgia was pulling in 2000 freshmen a year from across the country; a tradition of college radio along with the presence of the famed Wuxtry record shop tilted young minds in a generally musical direction; and a compact main strip downtown featured the theaters, cafes, and bars that would soon coalesce around a new music scene.

All it would take is some kismet (like Michael Stipe and Peter Buck meeting up and bonding over vinyl selections when Buck worked at Wuxtry's), a few ridiculously talented local bands and, of course, that final crucial element - a venue that would take it all and become the crucible of cool and alt-rock inventiveness.

Enter the 40Watt..

Originally a nickname given to Pylon's rehearsal space located above 171 College Ave, the first 40Watt Club was christened in 1979 with a Halloween party hosted by drummer Curtis Crowe. In May of 1980, following a series of increasingly wild underground events and hullabalos, the club moved a few doors down to 101 College Ave. and officially opened as a nightclub.

Over the last 35 years the club has served as a music home base for many of Athen's most beloved bands including R.E.M., the B-52's, Pylon, Love Tractor, Vic Chesnutt, Olivia Tremor Control, Five Eight, Neutral Milk Hotel, Jucifer, Drive-By Truckers, of Montreal, The Whigs, Maserati, and more.

Some of these bands, like the B52s, were early exports, serving as ambassadors that brought national attention to Athens exciting new music scene. Other bands, like REM and Pylon, formed, grew and honed their distinct styles by sticking to the local scene year after year - all of which served to make Athens a destination for a new generation of music fans.

After outgrowing three previous spaces, the 40Watt Club moved to its fifth and present-day location in April 1991.

Other artists that have graced the 40Watt Club stage range from punk to pop and country to rap, and include: Nirvana, Snoop Dogg, Iggy Pop, Flaming Lips, The Strokes, Sonic Youth, Pavement, Run-DMC, the Black Crowes, My Morning Jacket, Dierks Bentley, X, Sugar, Patti Smith, The Killers, Ween, John Mayer, the Melvins, Kings of Leon, Kenny Chesney, Gnarls Barkley, Band of Horses, Sugarland, Against Me!, Jamey Johnson, and Guided By Voices to name a few.

THE EXIT / IN – NASHVILLE, TN

The groundbreaking Exit/In has been a staple on the Nashville scene for over 50 years - though it hasn't always been that way.

In 1971, Nashville was not the booming metropolis that it has since come to be known as. The scene was, in fact, quite different – and what we know as Music City was, at the time, a hardcore country-music town. But that all changed when Brugh Reynolds, the soon-to-be founder of Exit/In, broke away from the honkytonk clubs of Lower Broadway with a new vision for Nashville. Reynolds' brainchild was meant to be a home for the music that deviated from the norm – a place for artists of a variety of genres to perform. And so it became...

Housed in a former Christian Movie Studio and one time kitchen supply store and offering cheap beer, a basic setup and admission at 75 cents a pop - The Exit/In opened in 1971 with an unknown guy named Jimmy Buffett being introduced to the world - and the club soon developed a reputation for eclectic bookings that featured a variety of genres, ranging from bluegrass to jazz to stand-up comedy; in the latter category, Steve Martin was noted for his frequent shows there in the 1970s before attaining national fame. He also famously took the entire audience out for cheeseburgers after his set at The Exit/In.

By the 1980s, it had become primarily a rock club, specializing in both aspiring local acts as well as nationally-known artists.

The complete list of performers that were regulars at the club over the years numbers in the tens of thousands, and includes: Etta James, Rosanne Cash, Johnny Cash, Linda Rondstadt, Talking Heads, Billy Joel, Muddy Waters, Leonard Cohen, The Red Hot Chili Peppers, Willie Nelson, Chuck Berry, Sharon Jones, Kings Of Leon, Lucinda Williams, The Allman Brothers Band, Cage The Elephant, REM, and so many more...

The Exit/In has long had a reputation as a unique and out-of-the-norm cultural landmark. In its early years savvy local fans sought out the venue as a place to see bands no one else was booking, dance all night and show off the latest in Nashville fashion. The scene was so unique that Robert Altman used it as a location for his depictions of 'the other side of Nashville cool' in his groundbreaking film, Nashville. This was a wild, urbane side of the city that no one had seen before and it cemented the Exit/In's status as an arbiter of southern cool long before the term even existed.

It's really no wonder then that Sting is seen sporting his Exit/In t-shirt on the back cover of Zenyatta Mondatta, nor that the club is now known as the anchor of Nashville's 'Rock Block' - a National Register of Historic Places neighborhood that houses all those other clubs that also dared to not be country.

CAFE WHA? – NEW YORK CITY, N.Y

After years as an NYPD Horse stable, a garage and a Middle Eastern night club Cafe Wha?, in New York's famed West Village, ultimately evolved into a 1950s folk cafe and a fixture of the burgeoning NYC folk, rock and blues scene.

Cafe Wha? was a folk focal point and a central hub for the NYC coffee house scene in the late 1950s and throughout the 1960s and, as such, was an avatar for the wild, tidal shifts in culture, music, politics and art that were happening just outside on the streets of the West Village. In the same way that other storied clubs like the Village Gate, Blue Note and Bitter End all hosted and amplified beatnik, hippie and radical culture - Cafe Wha embraced the times and the host of new talent that washed up on its doorstep.

As a destination venue the Wha? Can boast Bruce Springsteen, Peter Paul & Mary, and The Velvet Underground as just a few of the acts who have cut their teeth on its storied stage.

Anyone a little off-kilter had a home at the Wha?, including beat poets like Allen Ginsberg, groundbreaking comedians like Lenny Bruce, Richard Pryor and Woody Allen, and guitar-wielding troubadours of every flavor. In fact, a young Bob

Dylan made the Wha? one of his first stops after arriving in New York City, where (according to legend) he was offered a free burger and allowed to play his songs and pass the hat to scrape together some money.

The Dylan connection is enough to make the Cafe Wha? a landmark, but he's far from the last icon to emerge from the small cellar stage. In 1966, Animals bassist Chas Chandler was captivated by the wild guitar stylings of an ex-paratrooper named Jimi Hendrix who he saw onstage at the Wha?. Chandler signed on as his manager and took him to London, where Hendrix's career exploded. A few years after that, future *Boss* Bruce Springsteen was earning his stripes onstage at the Wha? with his teenage band, The Castiles.

Although Cafe Wha? changed management (and names) for a period in the 1970s and 1980s, the venue is still alive and relevant today.

With a colorful array of owners - including the (David Lee) Roth family - and a dedicated core of long term staff, Cafe Wha? continues to be a beacon for rising talent of every musical stripe as well as the home to The Cafe Wha? House Band, which is widely regarded as one of the best live bands in NYC.

THE COVID OF IT ALL

While **Temples of Rock** is not at all a Covid-specific project - the very survival of music venues through the pandemic, and their subsequent re-opening is a compelling and contemporary story that underlines the fierce indie spirit that has allowed these venues to survive, adapt and grow throughout the years.

At this writing, America's independent music venues have been battered and bruised by the global pandemic. Some will certainly not survive, but many will re-emerge to bring live music back to their stages and to their devoted audiences; and when they do, they will revive and re-energize the deep need for live music that fans have been missing since early 2020.

With wide bi-partisan support, new organizations like NIVA (The National Independent Venue Association) have successfully lobbied for funding to keep these vital cultural institutions alive and, because of these new inter-venue alliances, the live music scene is poised to come roaring back to life in a way that it never has before.

THE FUTURE OF IT ALL

With its elegant and repeatable format, **Temples Of Rock** is a highly scaleable concept that, in future seasons, will extend not only to indie music venues at home and abroad, but also to arenas and festivals - each of which is a Temple of Rock in its own right.

Subsequent seasons will also expand the scope and definition of our "*temples*" to explore the history and current impact of such subjects as **Temples of Sports** (arenas and stadiums) or **Temples of Film** (backlots and world renowned studios). Each of these episodes will come packed with recognizable stars, telling events and the deep histories of their subjects. From the hidden backlots at Cinecitta, to the dark history of Chile's *Estadio Nacional* which, while still one of the biggest soccer venues in Latin America, was also a notorious detention center during the Pinochet regime.

THE TEAM

Alan Chebot - Executive Producer/Director/Series Creator - is a 7-time Emmy Award winning Director and Executive Producer with over 30 years of documentary film, commercial, and TV series production experience. He founded Boston-based Parallax Productions in 1988 after eight years of “boot camp” as a nationally syndicated producer for *Evening Magazine* at WBZ-TV, Boston. He was the recipient of *Best Director-Documentary Feature* at the 2016 Idyllwild International Festival of Cinema, and winner of the *John Schlesinger Award* at the Provincetown International Film Festival. Recognized throughout his career for excellence in visual storytelling, he has worked with a wide variety of musicians including: Jazz Legend, Art Blakey, Joey Ramone, David Bowie, Yoko Ono, Sean ‘Diddy’ Combs, Arlo Guthrie, John Legend, Aerosmith, Joss Stone, and Andra Day. Alan was the Creator, Executive Producer, and Director of the nationally syndicated TV series, *Wild Wild Web* for CBS. More recently he produced, wrote and directed the critically acclaimed documentary, *Song for New Orleans* featuring the Rebirth Brass Band filmed live at Tipitinas. In 2007 Chebot teamed up with journalist Carlos Watson for a series of nationally televised prime-time specials. An Emmy Award-winning episode of the show profiled Barack Obama on the campaign trail to the presidency. *Outermost Radio*, nearly 4 years in the making, is his most recent feature-length documentary. The film was selected by a dozen prestigious festivals throughout the US and Europe. In 2018 under Chebot’s guidance as EP and Director, Parallax produced 8 half-hour episodes of the PBS primetime documentary series *Breaking Big*, including: Daily Show host Trevor Noah, actor and playwright Danai Gurira, country music superstar Jason Aldean, author Roxane Gay, and fashion designer Christian Siriano. The series explores the unlikely twists and turns on the road to success.

For more information about Alan visit: https://en.wikipedia.org/wiki/Alan_Chebot or https://www.imdb.com/name/nm1271457/?ref=fn_al_nm_1

Howard K Grossman - Executive Producer is a successful producer of award winning music television, feature films, dramatic TV, prime time animation, and live events. Credits in the area of music include record breaking attendance for concerts on The Mall in Washington DC (audiences of over 500,000) including the original *Beach Boys Celebration Concerts* for HBO and *The Beach Boys Anniversary Special*, *Billy Joel Live from Long Island* - HBO, *A Kiss Across The Ocean* - HBO starring Boy George and, The First Nationally Televised battle of the bands *American Rock* at NBC. He also Executive Produced *Stage Side TV* - a break out online TV series for the Coca Cola Company starring Ne-Yo and the behind the scenes TV series about the making of top Billboard hits *Album Flash* for HBO/Cinemax. Other producing credits include major shows and projects with The Thompson Twins, Sister Sledge, Grace Slick, Todd Rundgren, Santana, Mike Oldfield, and the exclusive reunion show called *Mixed Bag* reuniting for the first and only time Roger McGuinn and David Crosby. Additionally he produced for American Playhouse and Showtime award winning TV dramas including, Sam Shepard’s *True West* starring John Malkovich, AR Gurney’s *The Dining Room* starring William Macy, and *Heartbreak House* starring Amy Irving and Rosemary Harris. Grossman has also worked with Academy Award, Emmy, and Peabody winners; Sir Richard Attenborough, John Briley, Tom Minton, Bill Kroyer and Tom and Ray Magliozzi as he produced *The Wrench Turns* (based on the famous radio show, CAR TALK) the first and only prime time cartoon series ever on PBS. Grossman is currently in development on the award winning Penguin children’s book *The Adventures of Taxi Dog* which will be a new childrens’ series as well as *In Dogs We Trust*.

Nick McKinney - Executive Producer is an Emmy-nominated Writer, Director and Producer. In the past Nick has served as a Producer for *The Daily Show*; as a writer-producer for Michael Moore's *The Awful Truth* series for A&E; and as the Creator, Executive Producer and Director of the cult hit series *Insomniac with Dave Attell* for Comedy Central. He was also Executive Producer of *The Al Franken Show* for Sundance Channel and Morgan Spurlock's *30 Days* for FX. Through his company, HonestEngineTV, Nick was the creator and EP of the critically-acclaimed series on journalism *The Media Project*, for IFC; the EP and Director of *Jeff Ross Roasts Cops* for Comedy Central; and the EP/Showrunner of National Geographic's *Explorer* series - as well as numerous other film and TV projects. Film credits include co-writing the critically acclaimed docu-drama *32 Short Films about Glenn Gould*; EIC of *121212* - the feature-length film that documents the coming together and performance of the star-studded live concert for Hurricane Sandy relief; Executive Producer for *Back Issues: The Hustler Magazine Story*, in partnership with Epix and HBO Canada; and Co-Producer of *The C-Word* - a feature length documentary on the subject of cancer-prevention in partnership with Morgan Freeman and Revelations Entertainment. In the commercial world Nick has conceived, written and produced multi-spot campaigns for General Electric and Blackberry / RIM. Current projects include production on a 2 hour documentary special about the legendary comedy troupe *The Kids In The Hall* in collaboration with Amazon and Blue Ant, as well as pre-production on *CREEPY*, a 3-hour gangland-era documentary series and accompanying podcast with the Canadian Broadcasting Corporation. Further credits can be found at: <http://www.imdb.com/name/nm0571903/>

Kelly DeLace - Producer is an award-winning producer and production and marketing executive. Since starting her career in 1999 at MTV, she has risen through the ranks at some of the world's leading multi-media companies including: Sony, SiriusXM/Pandora, Sony Music, and Warner, to navigate and guide the ongoing evolution of content, digital, and streaming. Along the way she has learned that no matter what format or platform, great storytelling is what it's all about. During her decade at MTV, Kelly was the only producer on staff in the Music and Talent department, reporting directly to executive management and developing all talent development related projects. She produced iconic music shows like Total Request Live (TRL), mtvICON, Diary, and Discover and Download.

Once at Sony, after getting what she's deemed "an MBA education" on the job, she was able to expertly marry content and marketing and launch successful, award-winning, record-setting content programs that included One Direction, T.I., Pharrell, Beyonce, Billy Joel, Daniel Craig, and Chris Pratt to name a few. Moving over to SiriusXM, her mission was to create content partnerships with: Live Nation, the NFL, Netflix, Andy Cohen, Bravo, Goldenvoice/AEG, Red Bull, Bruce Springsteen, and the Rock and Roll Hall of Fame. With her firsthand experience in media, production, and marketing, mixed with a lifelong passion for music, Kelly connects all the dots for Temples of Rock.

Presented by

