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MARTIN SCORSESE - Creator and Executive Producer

Mick Jagger came to you with the original kernel of the idea that became *Vinyl* two decades ago. What does it mean to you to have finally seen it to the screen? I'll tell you: it's been a *long* time since we first discussed the idea. We would get together every few years, and every time we talked it would get bigger, so it kept changing shape and form. It went from a movie, to an epic movie, to a series. To finally see it happening is fulfilling for both of us.

At what point, and why, did it become clear that it needed to be a television series instead of a film? I don't remember at what point it happened, but at a certain point we realized that the scope of the story was so big that we needed the series form. There were so many paths to follow, and they were all finally interconnected—they were all part of the greater story.

You and Terry Winter have worked together several times now – on *Boardwalk Empire*, *The Wolf of Wall Street*, and now *Vinyl*. What is it about his scripts and your direction that you think works so well together? Good writers are in short supply. Really, there aren't that many of them, and Terry is absolutely one of them. He's extremely talented, of course, but he's also tireless. He's always generating ideas for new areas of interest, new projects, and he's endlessly inventive. He's always surprising and has that great gift of keeping the audience on the edge of their seats.

New York is your hometown, and one you've portrayed on screen many times. What are your personal memories of living in New York in the early 1970s? For me, that was, and actually still *is*, New York: a city in the process of falling apart. The garbage strikes, the subway trains that didn't run on time, the crime—to me, that was New York. Along with the amazing creativity: the avant-garde and independent film scenes, the extraordinary things that were happening in painting and visual art, in music, in theater, and obviously in rock 'n' roll—that's what our series is about. Great things don't happen in sedate environments filled with comfortable people. It was a great time to be making movies, music, operas, plays, you name it. The process of writing and then casting and then shooting that brought it all back.



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What makes Bobby Cannavale, Olivia Wilde, Ray Romano, and the other cast members so right for their roles? They're all so talented. And in each instance, it was very clear to me that these artists fit the roles as well as the roles fit them. They can both grow together.

TERRY WINTER - Creator and Executive Producer

How did you first get involved in the project? I first got involved in 2008, and there had already been several versions of the feature film script that weren't working. I wrote my versions and we got one that we felt, oh, this is it. And everybody got excited about it and the studio was strongly considering moving ahead...and then the economy collapsed in 2009.

And suddenly the phone stopped ringing. And it became very clear that they were not going to make a three-hour epic period piece that spanned 40 years. But once we had that definitive information, I said, you know what, great, let's reinvent the wheel. What about a TV series?

But that meant we had to undo everything we did - I had to start from square one again, take this character, put the show in one era as opposed to 40 years. So we said, what's the most interesting time period? And for me it was 1973. And then I had to come up with a completely new story.

Why was 1973 the particular year you chose to locate it in? 1973 was the year that punk, disco and hip hop were all invented within about a six month period of each other, within five miles of each other in New York City.

The first hip hop party in the Bronx happened that summer – the first time anybody played two records at the same time, and one record blended to the next in the middle of that beat.

And that's when the New York Dolls gave way to the early punk bands - Television and the Ramones came about eight months later. So it was a really interesting, fertile, time period in music, and that was irresistible.

Are any of the characters in Vinyl based on real people that you've known or come across? Richie is an amalgam of about ten different record executives I've read about, and he's also part Bobby, too – he took that character and then created his own.

The other characters are written but then sort of take on a life of their own. Whether or not they're inspired by particular people, they've now become real people themselves, even though they're fictional characters.

That makes it more freeing - I don't have to be beholden to a specific person's life; I can just make up this person.

How much did Mick Jagger have input into the authenticity of the music scene at the time? Oh, very much. He's obviously lived through it and been there literally on the stage at the time it happened, so he's a huge resource in terms of keeping us real and honest with the music and the performances and anything to do with recording or artists dealing with the record company. He's a wealth of information, as you can imagine.

BOBBY CANNAVALE - (Richie Finestra)



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Congratulations on the pilot – it's wonderful. You have a LOT to do in the show though. How exhausting was it to shoot? It's pretty exhausting, but I just put my head down for six months. I remember when I started, my very first day on the series, the first scene I shot was episode two, a scene in a movie theatre with Bruce Lee where I'm like all coked up and I'm doing karate kicks. That was the first day. I came home and I was like, oh my god. Oh my god. It's going to be like that for six months. You just sort of shut everything else out. You have to. But it's good - you get to say no to everything else.

How much did you know about this period in New York? I was born in 1970, so obviously I was a very young child, but, in the 1980s I was a teenager. The music of the 1970s, much like the movies of the 1970s, were so much better than they were in the 1980s.

So from my teenage years, I really got into the movies and the music of the 1970s - I read a lot of books about that time, and I had a pretty good idea of it. I also had three years to get ready for this, so I read a lot of books and was given access to incredible resources - people from that time who helped us a lot with the show. Anybody I wanted to meet and hang out with, Martin and Mick and Terry would get for me. So guys like David Johansen, who was really helpful to me, and Danny Goldberg and Patti Smith and Lenny Kaye. We all kind of live in the same neighbourhood, so it just took the introduction and then all of a sudden I was meeting them for breakfast.

Was Mick Jagger enormously helpful in terms of input into the accuracy of things in that world in the 1970s? The person that probably freaked me out the most was Mick. It took me a little while to get comfortable around him. Hanging out with Mick is like hanging out with the sun. Like, the literal sun.

You don't know what to say. There's nothing you can say that he hasn't heard before. There isn't anything you could say that could surprise him.



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But what was really helpful for me, once I got used to being around him, was watching how people behave around Mick. So him letting me come to his, come out to dinner with him, go to his concert, hang out backstage, hang out in the wings, go back to the hotel with him, hang out in the hotel, hang out with him, meant I could watch people, and watch the way he is treated. That's really a unique perspective, getting to be around him.