



# BEEN RICH ALL MY LIFE

a documentary by Heather Lyn MacDonald  
USA 2006, 80 minutes  
A Toots Crackin Production

Featuring the Silver Belles, sassy as they ever were.

Five former 1930s showgirls, now aged 84-96, form an unlikely tap troupe, and perform to standing ovations from the Apollo Theatre to Carnegie Hall. They may get pacemakers and break their bones, but they heal and keep on dancing.

*Women Film Critics Circle Award 2006*  
*Best Documentary - Black Int'l Cinema, Berlin 2006*

“Whooping up a whole lotta somethin' in front of sold-out crowds!  
The Silver Belles are bold, brash, and gorgeously awake, and their willingness  
to live large is thrilling.” (Village Voice, Critics' Pick)

### *Major Credits*

Director/Producer:	Heather Lyn MacDonald
Editors:	BB Jorissen; Heather Lyn MacDonald
Cinematography:	Heather Lyn MacDonald; Jon Miller;
Sound & Add'l Camera	Orlando Richards
Music:	Pete Whitman

### **First Run Features**

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*Been Rich All My Life* official website: [www.beenrichallmylife.com](http://www.beenrichallmylife.com)

# The Story

*"I'm going to dance, dance, dance 'til I can't dance no more!"* -Bertye Lou Wood, age 96

Directed by Sundance Audience Award winning filmmaker Heather Lyn MacDonald, ***Been Rich All My Life*** follows the unlikeliest troupe of tap dancers. They are the "Silver Belles," five former showgirls now aged 84-96, performing to standing ovations, as sassy as they ever were. They met during Harlem's 1930's heyday, dancing in the chorus lines at the Apollo Theater, the Cotton Club, Small's Paradise and Connie's Inn, performing with legendary band leaders like Cab Calloway, Jimmie Lunceford and Duke Ellington. When the big band era ended, they all went into other work -- but in 1985 they put their shoes back on, and have been dancing together again for the last twenty years. They may not kick as high, but they are hip-swaying, sharp and show-biz savvy.

Each of the Silver Belles has a distinctive, idiosyncratic personality and dance style. They share a love of dance, and the ability to flirt with their audience. "We mug more now than we used to," explains Marion Coles. "I light up like a Christmas tree when I go out there, the right music will just push you," adds Fay Ray. "I may be old, but I'm not cold!" exclaims Bertye Lou Wood, the eldest.

Lively and humor-filled, the film sparkles with the candor of these inspiring, fun women. We follow them from their rehearsals at the Cotton Club, to their shows -- and over some considerable bumps in between. They perform to standing ovations at concert halls around the city, working with dancers some 60 years younger. We enjoy their weekly rehearsals, their love of their craft, the music, and the laughter and arguments of a friendship that has continued for over 70 years.

They also have rich stories to tell about the history they made during the Harlem Renaissance. At the Apollo Theater, where they worked 15 hour days, rehearsing and performing a new show for a different headliner each week, these chorus girls led the historic first strike by African American performers. They got a \$5 a week raise and established the American Guild of Variety Artists for black and white performers nationwide. A treasure trove of archival film and photos from the 1920's-50s, often from their own closets, illuminates the narrative -- film footage of Bertye dancing with Bill Bojangles Robinson, Cleo in *Stormy Weather*, or Marion lindy-hopping at the Savoy. These colorful characters and their stories are accompanied by a music score that ranges over eight decades of evolving jazz styles.

Despite their vitality, the story becomes more complicated. In one week, Cleo tumbles down the subway stairs and breaks her knee and arm, Marion gets a pacemaker, and Bertye is taken to the hospital. Is this the end of the Silver Belles? "It's only a speed bump," insists their manager, but we are not likely to believe her. Cleo is in casts from toe to hip, confined to the hospital for intensive therapy. Will she dance again? Meanwhile, Bertye falls and breaks her hip, putting her fiercely guarded independence into serious question. In the end, Cleo returns victorious to perform again with the troupe, and Bertye dies. Bertye's memorial ends with everyone on their feet -- legendary hoofers side by side with younger tap prodigies-- all dancing the still traditional show-closer, the "Shim Sham Shimmy."

## Notes on Music

Music is central to the subjects of *Been Rich All My Life*, and to the film itself -- ranging over eight decades of jazz styles, from Dixieland sounds of the 20's, the big bands and swing combos of the 30's and 40's, the bebop influence of the 50's, to the contemporary jazz playing as the ladies travel the streets of New York. Composer Pete Whitman has created an original score that artfully captures the changing moods and evolving styles. While he recorded some public domain tunes to evoke the period prior to 1920, he notably composed, arranged and recorded his own compositions using as models the great bandleaders of Harlem's golden age -- such as Jimmy Lunceford, Cab Calloway, Louis Armstrong, and Duke Ellington. He was able to re-create the sounds of the big bands with their large horn sections by masterfully layering tracks of the horns of his four wind musicians, each playing 3-4 parts. They recorded using more distant mics in a "live" room with natural reverberation, to create a sound more like that of older recordings. Whitman himself played clarinet, and alto, soprano, tenor and baritone saxophones.

Whitman found inspiration for some of the smaller combo arrangements in John Kirby (when the story takes the dancers to South America in the 1930s), or Sidney Bechet (Louisiana in the 1920s). For the flavors of the 1950s, inspiration came from Count Basie, Gene Ammons and Sonny Stitt. Duke Ellington's Eastern travels provided a musical model for the dancers going abroad in the 1950s. Whitman's original music score also includes a variety of his unique contemporary compositions. Pianist Benny Weinbeck, who also acted as the Music Production Supervisor, composed or improvised a number of the piano selections used in the film score.

## The Characters

**Bertye Lou Wood:** At 96 ("I'm striving for 100"), the wry and witty Bertye Lou Wood is the sage and mentor. Bertye Lou was the dance captain at the Apollo in the 1930's, where they all first met, and in 1985 she gathered the women together to form the Silver Belles. She is one they all continue to look up to. "She taught me how to dance, everything I know I owe to Bertye" says Marion Coles. "You feel like laughing when you're with Bertye, she's more fun than anyone I know," adds Cleo Hayes. Bertye Lou is still a party girl, and the type to tease a rise out of anyone, just to get the action going.

Bertye started her dancing career in the 1920's, at the Lafayette Theater, the Alhambra, and at the Howard Theater in Washington, DC, while raising three sons. She danced on Broadway in 1930 with Bill "Bojangles" Robinson in *Brown Buddies*, at Small's Paradise and at Connie's Inn. She was the dance captain at the Apollo in the 1930's and a leader in the strike by the Apollo chorus dancers in 1940. She toured South America in the 1938 Cotton Clue Revue, and on the first black USO tour in 1941. She continued dancing until the early 1950s when she became a bartender. At the age of 80, she gathered her old friends to form the Silver Belles, dancing with the group until her 95th birthday.

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**Cleo Hayes:** Ms. Hayes at 89 is a stunning woman. When you pass her wearing jeans, shades and a Yankees cap, you'd never suspect her age. This great grandmother continues to work as a bartender (she prefers to be called a "mixologist") at the Flash Inn in Harlem. There she has regulars she's served since 1956, with whom she can indulge in discussions about current events and sports.

Cleo escaped to Chicago from Mississippi, and got her first job dancing at the Grand Terrace with Earl Hines. In 1934, she took a bus to New York and was hired as an "Apollo Rockette" at the new Apollo Theatre. When the Cotton Club moved downtown to Times Square, Cleo joined the new company. Cleo and Bertye Lou traveled together dancing in the 1930's-40's, throughout South America, and with the first black USO unit during WWII. Cleo recounts that USO tour: how they had to receive their meals out the back door of the mess halls in the south, and her own personal insurrection – taking "For Colored Only" signs off the trains they rode.

Cleo admits to having been a "lazy" chorus dancer, but yet she is the one who takes the tumble down a flight of subway stairs during the film and perseveres through months of rehab til she rejoins the troupe and continues her dancing career.

**Marion Coles:** At 88 Marion Coles has seemingly boundless energy. "I don't like to sit around." During the filming, she had to get a pacemaker, and the first question she asked her doctor was, "When can I dance again?" She hardly skipped a week before she was back on the floor. She teaches tap to younger dance teachers so they can pass on traditional steps that would otherwise be lost. "She always used to hang out with guys between shows, eating up any tap moves they could teach her. "Dance, dance, dance, she'd dance all day if she could," say the ladies of Marion. Marion grew up in the Harlem's theatrical district, and as a teen starting lindy hopping at the Savoy and the Renaissance Ballroom. She and her partner, with other uptown swing dancers, started taking lindy demonstrations and swing competitions downtown to the hotels and ballrooms, where it spread like wildfire into the larger community. In 1936 she joined the Apollo's Number One Chorus Line, and was a leader in the 1940 strike. Marion is the widow of the legendary hooper Honi Coles.

**Fay Ray:** At 84, Fay considers herself lucky to have at last found "true love" with an older man. When she was 12, Fay hopped a freight train and left her home in Louisiana. She joined a show on the vaudeville circuit and never looked back. There she learned how to tap dance with some of the best dancers of the day, then went out on her own and performed as a solo. In the 1940's, she came to New York and joined the chorus lines. During WWII she detoured briefly to become a certified welder, building ships for the Navy. When the chorus dancing work finally slowed in the 1950's, she traveled the world with USO tours through the 1960's, "wherever we had troops, I was there, Beirut, Egypt, Viet Nam, you name it." After her dancing years, she drove a taxi in New York City, and worked on the pipeline in Alaska.

**Elaine Ellis:** They lovingly call Elaine "Calamity Jane" -- if a train stalls, she'll be on it. At 86, with buoyant good cheer, she spreads her love, and anything else she has to give. She dances with a smooth grace, despite an almost debilitating asthma, high blood pressure, and some small strokes. When she suffered a bout with cancer (one of two), she continued to take the bus (transferring twice) to get to the Silver Belles' rehearsals after her radiation treatments. Elaine started her dancing career

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at the Cotton Club, and moved on to Café Zanzibar, Club Mimo, the Lenox Lounge and the Apollo. When changing times and family responsibilities called her away from the performing life, Elaine went into the bar business for 25 years. With the formation of the Silver Belles in 1985, Elaine put her dancing shoes back on.

**Geri Kennedy:** Geri Kennedy is manager of the Silver Belles and their fierce protector. She and Bertye Lou organized the Silver Belles because Geri hated to see the legendary chorus girls forgotten. "None of the great women dancers of their era have been given the same notice as the males, and they need to have their history known."

**Others Featured:** *Been Rich All My Life* also features appearances by:  
Mercedes Ellington, dance director and choreographer;  
Karen Callaway Williams, tap dancer;  
John Beatty, owner of Harlem's famed Cotton Club;  
Joseph Merenda, owner of the Flash Inn, a New York City landmark.

## Major Production Credits

### Heather Lyn MacDonald

Director/Producer, Cinematographer/Co-Editor

MacDonald is the maker of the Sundance Audience Award-winning documentary feature *Ballot Measure 9*. Called a political thriller, the film won such other awards as a Teddy Bear at Berlin, Best of the Fest at Edinburgh, People's Choice at Denver, Grand Jury Prize at Los Angeles Outfest, and a GLAAD Media Award for best documentary. It was released theatrically by Zeitgeist Films prior to broadcast on Cinemax, the Sundance Channel, then PBS affiliates. It aired throughout Europe, Asia, Australia and Canada and continues to be distributed in the home video and educational markets. Other award winning documentaries that Heather directed and edited include *Kiev Blue* and *Kitchen Talk USSR*, both shot in the Soviet Union just prior to its collapse. Each was broadcast on PBS and distributed by Filmmakers Library. Prior to filmmaking, Heather was for many years an actor and is a long-standing member of Actor's Equity, SAG and AFTRA. She is also a screenwriter, and her photos have been exhibited at galleries in New York City.

### Robert Jorissen; Co-Editor

Bob is the winner of an Emmy Award and two BDA Gold Awards. Currently Jorissen is editing Michael Apted's *Marriage* series. He edited *The Simian Line*, Linda Yellen's feature film with Harry Connick Jr., Tyne Daly and Lynn Redgrave, and is editing her upcoming feature *The Hive*. Recently, Bob edited *Vis-à-vis: Native Tongues* for PBS, *Dialogue with the Dalai Lama* for Link TV, *Lives Together, Worlds Apart*, also for PBS, and a feature piece for National Geographic called *Wade Davis, A Charmed Life*. Bob was for six years a lead editor for PBS station KTCA in Minneapolis/St. Paul. With producer Robert Byrd, he created the Diary series: *Black Minnesotans*

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(Emmy for editing), *Asian Minnesotans* and *Native American Minnesotans*. Among others for PBS, he has edited *The Dakota Conflict*, *Not Quite American: Bill Holm*, *Understanding Hate*, *How to Talk Minnesotan*, *Music in the Americas*, *St. Paul Past* and *Get Over It*.

### **Jon Miller;** Cinematography

Trained on film, but embracing the advantages of digital video, Jon is a skilled cameraman, shooting shorts, documentaries, commercials, industrials, and numerous independent features. He was the DP for the feature "Calling Bobcat" (Showtime and home video), in which he executed some extraordinary hand-held sequences and provocative lighting designs. Some of his recent credits include work for the History Channel, the digital feature "Limbo", the documentary "American Beer" and the shorts "The Christmas Party," "She Found Red" and "Raccoon." He also shot the feature "Jimmy Whispers Returns to Mulberry Street." The documentary "History of Sound Film" which Jon shot, won a NATAS Award.

### **Pete Whitman;** Composer

Whitman is the leader and composer for the jazz sextet Departure Point, which has released 3 CD's, both of which feature Whitman's compositions, arrangements and saxophone. Often performing as a guest soloist with jazz ensembles, Whitman has been a regularly featured performer with the Jazz MN Big Band, Voice Trek, Adi Yeshaya and the Wolverines Classic Jazz Orchestra. He has performed with such distinguished musicians and ensembles as the Minnesota Orchestra, Jack McDuff, Randy Brecker, the Woody Herman Orchestra and the Jimmy Dorsey Orchestra. He toured internationally with the Glenn Miller Orchestra for several years, performing on tenor sax and clarinet, and for many years was the leader of the Cedar Avenue Big Band. As a freelance musician Whitman has backed up such names as Cab Calloway, Harry Connick Jr., Aretha Franklin, the Temptations and Frank Sinatra, Jr. Since 1999 he has served as music director and arranger for Columbian songwriter Carlos Diaz, whose fusion of jazz, classical and traditional Columbian musical elements has earned him significant critical acclaim.

### **Orlando Richards;** Sound and Additional Camera

A skilled and passionate documentarian, Richards has traveled widely -- producing, shooting, editing and teaching. He has produced and shot in Jamaica, for Cultural Arts Media, in Ecuador for director Tish Bravo, and in Durban, South Africa where Richards was dispatched to send back programming via streaming video during the International Conference on Racism. Currently he is a cameraman for "Yue-Sai's World" for Chinese television, as well as for "Democracy Now!"'s live web/cable broadcasts. For seven years he has been a video teacher at New York's Downtown Community Television. He often teaches video production workshops at high schools in New York City, and has produced videos with homeless youth for Envision TV, and led a summer workshop for youth to produce a documentary on teenage pregnancy. Richards was the cameraman on four political documentaries for Deep Dish TV, and was the youth outreach coordinator for public television's P.O.V. series, as well as for Paper Tiger public access television. He continues to shoot his own "Ja Live," a documentary about Rastafarianism.

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