

PRESS KIT

**MAURICE
HINES** | **BRING
THEM
BACK**



FILM FACTS

TITLE Maurice Hines: Bring Them Back
FESTIVAL PREMIERE DOC NYC | November 2019
US TV PREMIERE Starz TV | Feb. '22 - Aug'23
SECOND WINDOW Criterion Channel | April '24- Oct'24
PRODUCTION COMPANY CINQUA
DISTRUBUTION AGENTS Grasshopper (US) | Auditorium Films (EUR)

LENGTH 92 minutes
FORMAT Feature Documentary
COUNTRY USA
LANGUAGE English
WEBSITE www.mauricehinesmovie.com
INSTAGRAM @MauriceHinesMovie
FACEBOOK @MauriceHinesMovie
TWITTER @MauriceHinesMov

CONTACT
Producers | John Carluccio & Tracy E. Hopkins



AWARDS

FEATURED



SYNOPSIS

LOGLINE:

An intimate portrait of an outspoken showman who with humor and grace navigates the highs and lows of a seven-decade career, and a complex relationship with his superstar brother, Gregory Hines.

SHORT SYNOPSIS:

Maurice Hines: Bring Them Back is a portrait of the charismatic song-and-dance man from his tap-dancing childhood to today. Maurice and friends—Chita Rivera, Mercedes Ellington and Debbie Allen—tell tales from his seven-decade career, including Broadway shows, a co-starring role in Francis Ford Coppola's *The Cotton Club* and about his loving yet complex relationship with his superstar brother, the late Gregory Hines. Ever battling the challenges of being a gay, black man in show biz, Maurice shares his story with humor and grace.

The documentary magically intercuts archival flashbacks with present-day Maurice, from age 73 to 75. Captured are explosive bursts of tap, comedic moments, and a palpable loneliness as he grapples with growing older without his younger brother by his side. Maurice, however, is anchored by the love and support of his family and friends.



PRESS

Full list of press coverage available at www.mauricehinesmovie.com/press

"For as mesmerizing and high energy as the film is, there's an underlying gentleness to it too ... due to the remarkable intimacy established by the director."

THE AUSTIN CHRONICLE

"A portrait of a sassy, charming and brutally honest trailblazer."

Logo. NEWNOWNEXT

"Digs much deeper than your usual showbiz doc"

THE HOLLYWOOD REPORTER

WHO WAS MAURICE HINES ?

“A singing, dancing showman extraordinaire.” - The New York Times, 1986

MR. SHOWBIZ

Maurice Hines lived a full life on stage and off. Affectionately called “Mr. Showbiz” by his circle of close friends, Maurice was an accomplished Broadway entertainer with over 70 years in the entertainment industry. He was one of few African-Americans to have conceived, directed, and choreographed two Broadway musicals, *Hot Feet* (2006) and *Uptown...It's Hot!* (1986); the latter earned him a TONY award nomination for Best Actor in a Musical.

He began his career at age five, tap dancing alongside his younger brother, Gregory. As youngsters, the Hines Brothers traveled the world as the opening act for headliners like Lionel Hampton and Gypsy Rose Lee. As the brothers entered their teens, the act moved away from out-of-fashion tap dancing and evolved into a feel-good family song-and-dance trio with their father.

Hines, Hines, and Dad achieved international success, had a Las Vegas residency, released an album on Columbia Records, and appeared regularly on The Tonight Show Starring Johnny Carson. In 1972, the family act broke up.

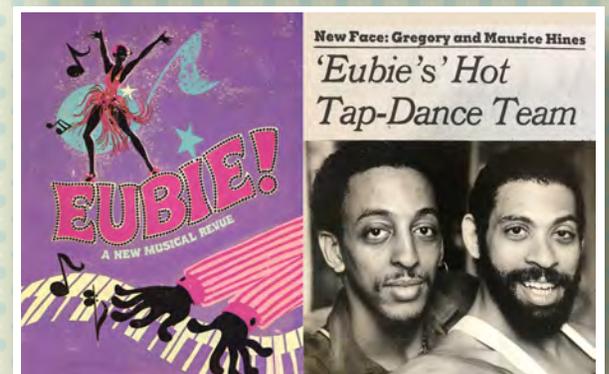
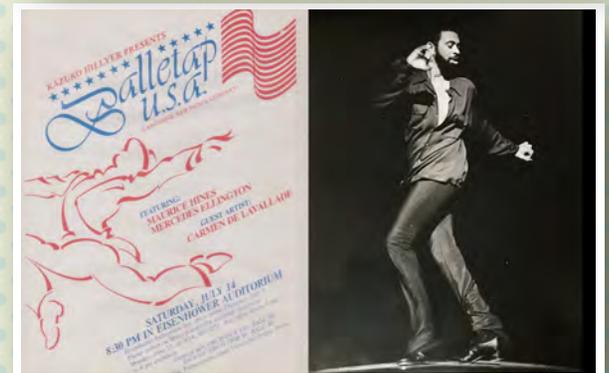
Maurice lived in New York City for most of his life, developing his craft as a dancer which included studying ballet, jazz, and African dance. With a voracious hunger to create, he spent decades working on and off-Broadway choreographing, developing, directing, and/or starring in musicals. With Mercedes Ellington, he also co-created the experimental dance company, *Balletap USA* (1983), which fused tap and ballet with pop music.

THE OTHER BROTHER

As the Hines Brothers adjusted to the changing cultural landscape of the '70s into the '80s, the duo supported each other's careers, even when they weren't on good terms. In 1978, Maurice landed a major part in the musical *Eubie!* and insisted that the producers hire his brother Gregory, who was out of work at the time. The duo reunited for this Tony-nominated musical.

Three years later, he replaced his now rising star brother Gregory, a three-time Tony nominee, in *Sophisticated Ladies* for a full year on Broadway. And in 1984 when Gregory landed a major part in Francis Ford Coppola's *The Cotton Club*, he persuaded producers to cast Maurice as his brother in the film. The motion picture uncannily mirrored their real-life stormy relationship.

This was the last time the duo performed together, and after the production wrapped, the siblings became estranged and didn't speak for over a decade..



WHO WAS MAURICE HINES ?

THE OTHER BROTHER Cont'd.

During this detached period, in 1993 Maurice was tapped to replace his brother again, this time as Jelly Roll Morton in a forty-city national tour of the musical *Jelly's Last Jam*, a role that garnered Gregory Hines a TONY award in 1992.

In 1999, the brothers finally made peace and Maurice never spoke publicly about the rift. Gregory, who passed away in 2003, was a beloved superstar with a successful film and television career (*History of the World Pt. 1*, *Running Scared*, *White Nights*, *Waiting to Exhale*, *Will & Grace*), and even an R&B album featuring a duet with Luther Vandross. To this day, Gregory is hailed as the greatest tap dancer of his generation, and Maurice was careful not to tarnish that legacy.

LIVING OUT LOUD

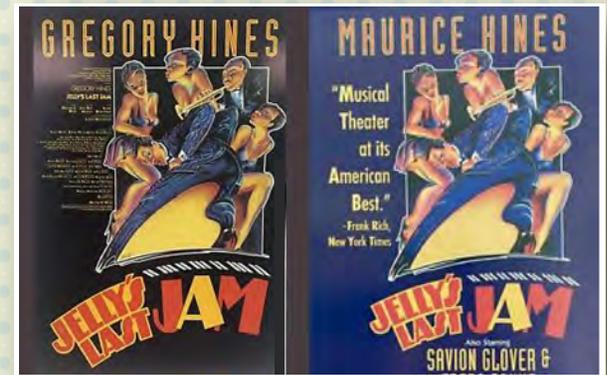
Maurice was openly gay and unafraid to boldly express himself. He came out privately to friends and family in the late 1960s. Being part of an accepting family and showbiz community gave him a safety net. His parents, however, were worried about how this revelation might impact Maurice's career since there were few to no examples of queer African-American entertainers at the time. One of his proudest accomplishments was raising a daughter while living in California in the '80s with his long-time partner Silas Davis.

For better or worse, Maurice's proclivity to speak his truth defined his career. He was vocal about racism and ageism in show business, regardless of the professional repercussions. Maurice's personality, a combination of toughness and tenderness (his mother described her son as having "no middle"), both helped and hindered him. While the media and industry gatekeepers often disliked his candor and brutal honesty off-stage, audiences treasured Maurice's infectious talent and joie de vivre on stage.

SHOWBIZ SURVIVOR

Although he was often overshadowed by Gregory's success, Maurice mourned the loss of his brother and celebrated the past. He yearned to bring back the good times he shared with his family. In recent years, he traveled across the U.S. singing and dancing in his one-man show *Maurice Hines Tappin' Thru Life* (2013-20), which was both a tribute to Gregory and to the performers who inspired him.

In his final years, Maurice was thrilled with this documentary about his life and enjoyed watching classic movies and chatting it up with friends and family. He passed away at age 80 and is survived by his adopted daughter Cheryl Davis, nephew Zach Hines, niece Daria Hines, and lots of extended family members and friends.



DIRECTOR'S STATEMENT

Creative partnerships are difficult. They are more difficult when working with family. They are even more difficult when you are in the public eye. I am especially drawn to telling this heightened story about brotherly love and the uneasiness of being estranged from a sibling. The personal and professional dynamic between Maurice and Gregory mirrors the challenges I have faced with my younger brother, with whom I once made films.

Maurice has said, "I didn't always respect Gregory, but I never once stopped loving him." This challenging gray area is what I desire to offer insight into. I'm fascinated by how publicly two brothers can appear connected, but in private they carry the lingering secret of separation.

Stylistically, archives of the late Gregory Hines haunt the film, similar to how he casts a shadow (and light) over Maurice's daily life. Art imitates life as uncanny clips are strategically interwoven into the story. The fictional dancing and bickering Williams brothers in Coppola's *The Cotton Club* mirror the real-life tension and break-up/make-up of the Hines duo. I've re-contextualized clips from TV, movies, and award shows, featuring the celebrated Gregory, so they now are seen through the lens of the lesser-known brother. Contrasting the creative paths of the brothers can help give meaning to Maurice's point of view and reveals how it affects him today.

As an overarching theme, I hope viewers gain a better understanding of the nuances of familial love.

As a character study, I invite viewers to fall in love with this queer, senior, African-American man, and his lively world of Broadway and tap. The importance of preserving the story of elders like Maurice and the legacy of African-American dance is of great importance to me and my team. This documentary offers insight and new opportunities for compassion at a time when our world truly needs it.

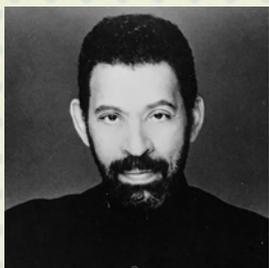
Maurice's story is beautifully complex and necessary.

-John Carluccio



HINES BROS.

CAST



MAURICE HINES
Our Star
Choreographer and
Broadway Legend



GREGORY HINES
The Famous Brother
Tap and Broadway Icon,
Film and TV Star



CHITA RIVERA
Friend
Broadway Legend



DEBBIE ALLEN
Friend
Dancer, Producer, Director



MERCEDES ELLINGTON
Former Business Partner
Dancer



MEL JOHNSON JR.
Friend
Actor



JEFFREY V. THOMPSON
Friend
Actor



CHARLES RANDOLPH-WRIGHT
Friend
Producer, Director



RICHARD NURSE
Cousin



PATRICIA PANELLA
Gregory's first wife



DARIA HINES
Niece



ZACH HINES
Nephew



JASON SAMUELS SMITH
Superstar Hooper



THE MANZARI BROTHERS
Maurice Mentees

BIOGRAPHIES



JOHN CARLUCCIO
Director, Producer, D.P., Editor

John is a two-time Emmy-nominated filmmaker who is best known for documenting obscure pockets of urban society and the creative process. His documentary project *Battle Sounds* (1997) has a large underground following and is considered to be the first film to document the Turntablism movement in the 1990s. John's short films have aired nationally and internationally. In a 20-year span, John created over 500 short films as an on-staff producer/director for TV and digital networks including Current TV, BRIC TV and Dubspot Music School, and for clients such as the W.K. Kellogg Foundation, Native Instruments, and Sozo Artists via his production company CINQUA | Creative Documentary Agency.



TRACY E. HOPKINS
Writer, Producer

Tracy is an award-winning and widely published arts and entertainment journalist. With over 25 years of experience, she has interviewed hundreds of performing artists and written and reported for numerous print and digital media outlets including The Associated Press, PEOPLE, Essence, AARP, Entertainment Weekly, Rolling Stone, Broadway World and Dance Business Weekly. As an editor and researcher, Tracy has worked with Time Inc., Rodale Press, Conde Nast and T Brand Studio. Tracy has produced segments for BRIC TV and as an Associate Producer she has worked on two documentaries for Drifting Cloud Productions.



DEBBIE ALLEN
Executive Producer

Debbie is an acclaimed actress, dancer, choreographer, director and producer, and currently executive producer on *Grey's Anatomy*. A legend in the dance world, Debbie's body of work has earned her the 2021 Governors Award from the Television Academy, a 2020 Kennedy Center Honor, three Emmy Awards, a Golden Globe Award, five NAACP Image Awards, a Drama Desk Award, an Astaire Award (Best Dancer), and the Olivier Award. Her school, the Debbie Allen Dance Academy (DADA), is a non-profit committed to expanding the reach of dance and theater arts to enrich, inspire and transform the lives of thousands of young people around the world.



CHARLES RANDOPLH-WRIGHT
Executive Producerr

Charles is a prolific director, writer and producer. He directed *Motown The Musical* on Broadway, and was executive producer on the OWN series, *Delilah*. Charles directed his mentor Maurice Hines in *Guys & Dolls* and *Sophisticated Ladies* at Arena Stage. His writing credits include *Blue*, starring Phylicia Rashad and *Born for This: The BeBe Winans Story*. Charles is currently directing *Trouble in Mind* on Broadway and at Arena Stage in 2022 he will direct *American Prophet*, a musical that chronicles the life and legacy of abolitionist Frederick Douglass.

CREDITS

DIRECTOR

John Carluccio

WRITER

Tracy E. Hopkins

PRODUCERS

John Carluccio
Tracy E. Hopkins

EXECUTIVE PRODUCERS

Debbie Allen
Charles Randolph-Wright

CO-PRODUCERS

Reuben Atlas
Ron Gillyard
Mark Kotlinski

ASSOCIATE PRODUCERS

Carlos Almonte
Anthony R. Phillips
Yolande N. Spears

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COMPOSED & PRODUCED BY
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END CREDIT MUSIC

Abe Duque

ARCHIVAL PRODUCER

Prudence Arndt

ARCHIVAL ASST. & RESEARCHER

Justine Pierce

RESEARCHER

Deanna L. Martin

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Brian Boyd | Blue Table Post
Brian Woos | PostWorks New York

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SUPPORT BY

Ford Foundation
The Bushnell Center for the Performing Arts

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