



Pierre Merkl
is
"GETTING LUCKY"

FIGHTING CRIME BY DAY,
BREAKING HEARTS BY NIGHT,
MEET MR. LUCKY—
SAN FRANCISCO'S
ONE AND ONLY
SINGING DETECTIVE.

OFFICIAL SELECTION
DOCFEST
SF DOCUMENTARY FESTIVAL

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FILM AND ARTS FESTIVAL
SAN DIEGO CALIFORNIA
2018



***THE MARTINI FUELED MYSTERY
OF A MAN OF MANY FACES!***



GETTING LUCKY

[Music/Artist Documentary Short]

Running Time:

20 min 57 sec

Film Directed By:

Oscar Bucher

Produced by

Oscar Bucher & Tommy Maples

Associate Producers

**Annie Southworth, Amanda Jacobsen
and Tom Byrne**

Starring

Pierre Merkl as himself, Mr. Lucky

With Music by:

The Cocktail Party and many others

Production Company:

Evolve Media Productions

Edited by:

Oscar Bucher

Cinematographer:

Cisco Rivera and Clay Kempf

Dedicated to the memory of:

Annie Southworth

Contact:

Press, publicity and distribution: **Oscar Bucher**, oscar@ob3.tv

Movie Screener: See [page 5](#).

Production stills: <https://goo.gl/M2peid>

Website: www.facebook.com/GettingLuckyMovie



LOGLINE

Private-Eye by day, lounge singer by night – solving crimes and breaking hearts – that's how Mr. Lucky rolls. 'Getting Lucky' is a humorous and heartfelt musical documentary about Pierre Merkl, a.k.a. 'Mr. Lucky', a man of many faces and unquestionably San Francisco's most eccentric singing detective. A love song to S.F. and its artists, Getting Lucky is also a bittersweet warning that the great city is slowly losing its most eccentric characters, and with it, its bohemian soul.

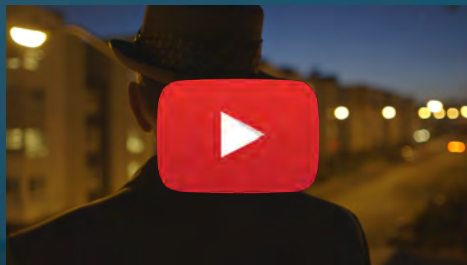
SYNOPSIS

Like most of his cases, Pierre Merkl's story has several surprises — not only is he a crafty private-eye who knows the ins and out of San Francisco, but he's also an eccentric lounge singer who has been thrilling audiences with his Mr. Lucky act for decades. To protect his professional persona as a Private Detective, Pierre has always kept his various identities secret but now for the first time, driving around the city in his 1961 New Yorker, Pierre recalls the strange 20 year trip that it took to become Mr. Lucky, performing everywhere from Burning Man to Lincoln Center in a silk tie and fedora with martini in hand. As the high cost of living in San Francisco escalates, he's forced to say goodbye to the City by the Bay as he leaves from private-eye work to follow his heart wherever his act takes him. A love song to San Francisco and its artists, Mr. Lucky's departure is also a sign of the times-- a bittersweet warning that the great city is slowly losing its most eccentric characters, and with it, its bohemian soul. But 'Getting Lucky' isn't about luck-- it's about the hard work, unrelenting confidence, and idiosyncratic creativity that it takes for an offbeat character like Lucky to exist at all.

GETTING LUCKY

SCREENERS

TRAILER (2 Min)



FULL MOVIE (21 Min)



DIRECTOR'S STATEMENT

Like a lot of directors, I get most of my best ideas from bartenders, and in particular Annie Southworth, the music promoter/bartender at the San Francisco watering hole, The Rite Spot, located on the corner of Folsom and 17th. I've always taken great delight in capturing the city's unique personalities on film and in 2010, Annie turned me on to Toshio Hirano with whom I collaborated in making "Waiting for a Train: The Toshio Hirano Story" which told the tale of a Japanese emigrant who fell in love with American Bluegrass in Tokyo and followed his passion for 30 years, to Appalachia, Texas, and beyond. The film went on to screen in the San Francisco International Film festival along with 50 other festivals, eventually winning 10 awards. After a few years running around with other projects I returned to Annie and inquired if she had anything else up her sleeve. She asked me if I ever heard of Mr. Lucky, a lounge singer at the Rite Spot who also happened to be a Private Investigator. Already I knew we were on to something. I met with Lucky, we had a martini, Evolve Media jumped in as producing partner and the rest took care of itself. Another film on a San Francisco eccentric was begun.

(MORE ->)



Three men are standing on a red carpet. The man on the left is wearing a grey suit, a patterned tie, and a fedora-style hat with sunglasses. The man in the middle is wearing a dark textured blazer over a white shirt and a flat cap with sunglasses. The man on the right is wearing a black leather jacket over a dark patterned shirt and a flat cap with sunglasses. All three are looking towards the camera.

DIRECTOR'S STATEMENT (cont'd)

Getting Lucky follows Pierre Merkl, a.k.a. Mr. Lucky, a private-eye who fights crime during the day and croons Sinatra at night, as he recounts his great artistic journey living between three distinct identities - the investigator, the performer, and a contemporary oil painter. His musical odyssey takes him through bohemian San Francisco in the 70s, 80s, 90s, and beyond, through punk rock, new wave and ska bands until he ultimately transforms himself into the martini-mixing, sharkskin suit-wearing, remixing lounge singer known as Mr. Lucky. (more ->)



DIRECTOR'S STATEMENT (cont'd)

In many ways, this film is also a love song to San Francisco, a true artist's city that ironically Mr. Lucky is ultimately forced to leave in order to afford to retire as an artist. As a one time San Francisco artist who rents a home myself, I've always lived on the edge, always pursuing my dream in this great city of dreamers, while at the same time getting further locked out of any chance of ever owning a home and settling down permanent roots as an artist. Recently, after 25 years in the city, I moved back to my hometown in Southern California, mostly due to the high cost of living in SF. So as much as this film celebrates San Francisco and the great run that Mr. Lucky had for 30 years, it is also a eulogy to a city gone by, the bohemian artist home that now for many, including myself, only exists in memory.

This film is dedicated to Annie Southworth, who passed away too young in the winter of 2018. She was the ultimate Rite Spot Bartender, a Creative Music Promoter, a Friend to all Artists, and one of San Francisco's great characters. Even as the facades change and people come and go, for many of us, the city will always be filled with the echoes of our past, the unique folks like Toshio Hirano, Pierre Merkl, and Annie Southworth, who made San Francisco a place where you could not only find yourself but find others to help you chase your dreams.

—Oscar Bucher



Oscar Bucher *Producer / Director / Editor*

Oscar Bucher is an award-winning filmmaker and screenwriter. His heartfelt documentary, *Waiting for a Train: The Toshio Hirano Story* has screened in over 50 film festivals worldwide, including the San Francisco International Film Festival, winning 11 awards, including a Crystal Heart from the Heartland Film festival, and the David L. Wolper Award from the International Documentary Association. For the past 15 years he has assisted and collaborated with screenwriter Barry Gifford, author of the David Lynch films *Wild at Heart* and *Lost Highway*, on numerous feature film scripts. His most recent directorial efforts include *Too Much Horror Business*, a documentary produced for Metallica guitarist Kirk Hammett, the television series, *Without a Scalpel*, and *Nelson Algren Live*, starring Willem Dafoe. More on his website: www.ob3.tv

Pierre Merkl *Mr. Lucky*

Born and Raised in New York City, Pierre Merkl III was born into a family with roots in Battery Park and Central Park, Manhattan; Long Island City; and Albany, New York. He is the oldest child, with six sisters. His father worked at five and dime stores in Brooklyn and Manhattan, and Pierre worked summers at his dad's store on Broadway in Spanish Harlem. During college, he ran a bookstore in Greenwich Village and lived off in the woods of New England and Nova Scotia, to contrast civilization and nature. He graduated to Alphabet City in the East Village: while Scorsese was filming *Taxi Driver* on Second Avenue, Pierre was driving a Checker in Times Square.

Feeling the Spirit of '76--Pierre drove across the United States, stopping at skid row bookstores to buy old paperbacks, and landing in Las Vegas with a trunk full of pulp. His first year in San Francisco, he took a room at a flop a block from the Lefty O'Doul Bridge. South of da' Slot (now 'SOMA') was the perfect place to pursue aesthetic adventure.

Dedicated to figure drawing full-time for years, he began painting billboards and signs for a living. Tired of fighting heights, he 'fell into' into the detective business working national, global and big time cases across all fields. He pursued his art in studio and from life, evolving an intriguing style of conceptual figurative painting dubbed 'Quantum Humanism'.

In 1977, the poetry launched a punk band along with multi-media performance art, which evolved into the Mr. Lucky persona. As a young crooner in the era of disco and rock, he gained considerable notoriety, appearing at major California and New York venues, including Lincoln Center in New York--and bringing memorable musical events for several years to Center Camp at Burning Man in Nevada and countless San Francisco saloons, leading *Jazziz Magazine* to dub him the "patron saint of the swing movement."





“Critical acclaim, I don’t know if that’s ever going to come. What do I get out of it? Applause. That’s enough right?”


— Mr. Lucky



Mr. Lucky laying it down at The Rite Spot.



Mr. Lucky in his artist studio.

A man in a dark suit and a light-colored hat is seen from the back, looking out over a city street at night. The street is illuminated by warm, yellow lights, creating a bokeh effect in the background. The sky is a deep blue, suggesting dusk or dawn. The overall mood is contemplative and cinematic.

To download production stills
click here: <https://goo.gl/M2peid>
Or contact oscar@ob3.tv





***“The best luck of all
is the luck you
make for yourself.”***

— D. MacArthur



Pierre Merkl
in
"GETTING LUCKY"

